JANUARY 7, 1956

MOTION PICTURE HERALD

Keeping the Faith

¶ If, through all his days, a man in business tells the truth as he sees it, keeps his word as he gives it, works for his industry for its own sake along with his, he gets what is known as a good reputation.

¶ It is like that, too, with journals of business. Publications that matter have the attributes of personality.

¶ Motion Picture Herald is happy in the consciousness of, and responsibility to, a good name.

Better Theatres for JANUARY

New Theatre Design for and in Wide-Screen Technique
A Way to Bring Simplification into the New Projection
Adding Glamorscope to the New Processes of Exhibition

BETTER REFRESHMENT MERCHANDISING:

Sweeter Candy Profits with "Dime" Bars and Vending Machines

Entered as second-class matter January 12, 1931 at the Post Office, at New York City, U. S. A., under the act of March 3, 1879. Published weekly by Quigley Publishing Co. Inc. 1270 Sixth Avenue, Rockefeller Center, New York 10, N. Y. Subscription prices: $5.00 a year in the Americas, $10.00 a year Foreign. Single copy, 25 cents. *All contents copyrighted 1956 by Quigley Publishing Company, Inc.*

"FOREVER DARLING"
SYNCHRONIZE YOUR PLAYDATE TO

Lucille Ball

Desi Arnaz

James Mason

HOW TO MAKE MONEY!

FIRST BIG COMEDY OF THE NEW YEAR!

Act fast! The release date of "FOREVER DARLING" is February 10th and the most complete campaign ever devised, with brand new ticket-selling ideas, is synchronized with its national saturation distribution. M-G-M's previous Lucille Ball-Desi Arnaz success "The Long, Long Trailer" had terrific exploitation tie-ups that ballyhooed it into a box-office moneymaker, but you haven't seen anything like this. The Quaker Cereal tie-up alone with its "free movie ticket for junior with paying adult" will boom box offices everywhere. Study the details that follow, get the press book with even more ammunition and get your share of the gravy! Preliminary promotion starts below.

LUCY-DESI "IN PERSON" TOUR

They can't go everywhere but they've picked key places where the penetration will spread the widest. Here's just their beginning. Starting Sunday, Jan. 29th, a 1-day appearance in Chicago, Cleveland, Detroit, Pittsburgh, Philadelphia and 2 days in Jamestown, N.Y.

JAMESTOWN WORLD PREMIERE

Full scale World Premiere in Jamestown, N.Y., birthplace of Lucille Ball, on Feb. 7th. Rousing "Welcome Home!" with radio, newsreels, TV and wire services blanketing the nation. Backed by City Fathers, with entire town participating.

PRESS PARTY ON U.S.S. CONSTITUTION

On Feb. 9th aboard the U.S.S. Constitution in New York harbor, a special press party to honor Lucy-Desi in person, with 150 people prominent in newspaper, TV, radio, civic, fashion and society worlds.

BROADWAY PREMIERE

Following that, and on the same night, Lucy-Desi will attend a gala Broadway premiere of their big new comedy attraction.

SOMETHING NEW

FREE MOVIE TICKETS INSIDE QUAKER CEREAL PACKAGES

M-G-M's sensational and unprecedented national tie-up on "Forever Darling" ("Forbidden Planet", too!) puts money right into your till. Every package of Quaker Oats or Mother's Oats, Quaker Puffed Wheat or Quaker Puffed Rice, Muffets Shredded Wheat and Quaker Pack-O-Ten will carry a free movie ticket for youngsters under 12 years old, provided he or she is accompanied by a paying adult. This "Free Movie" offer is the best shot-in-the-arm for business in years. Quaker Oats in a tremendous national advertising campaign will use newspaper and magazine ads and many kinds of display accessories for supermarkets and grocers. Its staff of 75 merchandising men and 485 salesmen will cooperate with M-G-M and theatre playdates. Following is the stupendous newspaper, magazine, TV and radio penetration which covers the nation:

1. FULL PAGE LOOK AD (on sale February 7) Readership 19,500,000.
2. SUNDAY COMICS—In 124 Sunday newspapers across the nation on Feb. 12th, a 4-color ad with 100 million readership.
3. SUNDAY SUPPLEMENTS—Family Weekly, Feb. 19 issue, in 101 newspapers with 7,500,000 readership.
4. TV's "SGT. PRESTON OF THE YUKON"—On CBS-TV at 7:30 to 8:00 P. M. EST every Thursday over 72 stations starting Feb. 2 and for 10 weeks a plug for the movie offer reaches 15 million viewers.
5. RADIO'S "HERE'S HOLLYWOOD" — On 500 Mutual radio stations from 12:05 to 12:10 P.M. daily EST, Mon. through Fri. from Feb. 1st through April 2, an estimated 962,000 listeners in 740,000 homes.
6. EXTRA! SUNDAY COMICS—In 88 newspapers nationwide March 18 a second 4-color ad with 85 million readership.

Imagine: $400,000 Extra Plan

Additionally, Quaker Oats has made an allocation of $400,000 as a display allowance in a special plan to obtain the strongest possible dealer assistance. Dealer materials to span America: 7,500 grocery store Spectaculars, in the form of a theatre box-office. 50,000 commercial Stack Cards featuring the movie offer. Flash Sheets for salesmen. 7,500 Spectacular Robots. 50,000 Stack Cards.

FEB. 10TH! ACT FAST!

M-G-M's "NEW IDEA" MASS CAMPAIGN!

5,000 DEPARTMENT STORES IN BIG NATIONAL TIE-UPS

AMAZING TIE-UP! Join the hundreds of theatres whose play-dates synchronize with M-G-M's terrific St. Valentine's Day promotion. *("Forever Darling" is the perfect title for it!)* 5,000 department stores participate. A special kit is available to them which incorporates your theatre tie-in. Imagine the benefit your box-office will get from the following:

NIGHT DRESS—MUNSINGWEAR. "Forever Darling" nightdress and peignoir. Inspired by Lucille Ball's wardrobe. Featured in full color in February Harper's Bazaar. Ideal for Valentine's Day and subsequent promotions.

CANDY—ROSEMARIE DE PARIS, INC. "Forever Darling" candy. Special assortment for your Valentine's Day tie-up, also for other play-dates. Contact: Rosemarie de Paris, Inc., 16 New Street, East Boston 28, Massachusetts.

COATS—BENDER & HAMBURGER CO. "Forever Darling" Travel Costume and Evening Coat. Interpreted from Lucille Ball's costumes. Contact: Bender & Hamburger Co., 498 Seventh Ave., New York, N. Y.

BRIDE'S MAGAZINE—BRIDE'S MAGAZINE. Offering free promotional material, cards and ad reproductions on "Forever Darling" to stores who write directly. Contact: Wells Drorbaugh, Jr., Bride's Magazine, 527 Fifth Ave., New York 17.

PAJAMAS—HARWOOD MFG. CORP. "Forever Darling" pajamas for him and her. Free window display cards and newspaper mats. Contact: Harwood Mfg. Corp., 261 Fifth Ave., New York, N. Y.

DRESSES—WESTOVER FASHIONS, INC. "Forever Darling" dress. Contact: Westover Fashions, Inc., 1400 Broadway, New York 18, N. Y.

RCA VICTOR RECORDS—RCA VICTOR recording by the Ames Brothers with Hugo Winterhalter & Orchestra of the song "Forever Darling" plugged in the picture. 45 or 78 rpm. Record No. RCA 20/47-6400.

DRAPERIES—WAVERLY BONDED FABRICS. 2 "Forever Darling" patterns in Glosheen fabrics for draperies. Contact: Waverly Bonded Fabrics, 60 West 40th St., New York, N. Y.

BEDSPREADS—MARCUS BEDSPREAD & DRAPERY CORP. "Forever Darling" bedspread sets. Contact: Marcus Bedspread & Drapery Corp., 261 Fifth Ave., New York 16, N. Y.

DOLLS—ALEXANDER DOLLS. "Forever Darling" bridal doll, 21" tall miniature of Lucille Ball dressed in wedding gown, jewelry and bridal veil. Contact: Alexander Doll Co., Inc., 153 East 24th St., New York, N. Y.

ASH TRAY—WESTCORT CO. Ceramic Ash Tray. "Forever Darling" new-idea ash receiver. Contact: Westcort Co., 4 East 52nd St., New York 22, N. Y.

ARM CHAIR—JAMESTOWN ROYAL UPHOLSTERY CORP. Specially designed "Forever Darling" arm chair. Contact: Jamestown Royal Upholstery Corp., Jamestown, N. Y.

JEWELRY—LEO GLASS & CO., INC. Fashion Jewelry. "Forever Darling" necklace & earring sets. Contact: Leo Glass & Co., Inc., 37 East 18th St., New York 3, N. Y.

DELL COMIC BOOK—DELL PUBLISHING CO. "Forever Darling" 10¢ comic book, on sale January 12, 1956. 100 Dell sales promotion men, coast-to-coast will help with tie-in displays and other promotions. Contact: Dell Publishing Co., 261 Fifth Ave., New York, N. Y.

WEDDING GOWN—MURRAY HAMBURGER & CO., INC. "Forever Darling" wedding gown adapted from the fabulous $4,000 gown worn by Lucille Ball. Also matching cap; bridesmaids' gowns. Advertised in January Bride's Magazine. Contact: Murray Hamburger & Co., Inc., 498 Seventh Ave., New York, N. Y.

M-G-M RECORDS—M-G-M RECORDS has recorded Desi Arnaz's rendition of the title song "Forever Darling." Vocal by Desi and The Pied Pipers. Available through local M-G-M Records distributors. No. M-G-M 12144—78 rpm. No. K 12144—45 rpm.

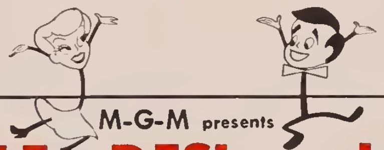
Other Tie-Ups:

DODGE DEALER—DODGE CARS. New 1956 model seen in the picture to be featured in street ballyhoo, salesroom windows, other extensive promotions.

SHEET MUSIC—LEO FEIST, INC. "Forever Darling" sheet music with movie-credit cover. Contact: Leo Feist, Inc., 799 Seventh Ave., New York, N. Y.

NATIONAL M-G-M AD SATURATION

In addition to the countless millions reached by the many tie-ups, M-G-M will blast the national and fan magazines with ticket-selling ads, plus a teaser and display newspaper campaign geared to the Feb. 10th national release date. "Picture of the Month" column alone will have a readership of close to 50 million, in Good Housekeeping, True Story, McCall's, Woman's Home Companion, Parents', Redbook and Seventeen. TV Guide's 9 million readers will be reached through the 38 regional editions keyed to national release and actual play-dates.



M-G-M presents

LUCILLE BALL · DESI ARNAZ · JAMES MASON

in

"FOREVER DARLING"

Co-Starring **LOUIS CALHERN**

with

JOHN EMERY · JOHN HOYT · NATALIE SCHAFER

Screen Story and Screen Play by HELEN DEUTSCH
Photographed in EASTMAN COLOR · Print by TECHNICOLOR
Directed by ALEXANDER HALL · Produced by DESI ARNAZ · Associate Producer JERRY THORPE
A Zanra Productions, Inc. Picture
Filmed in Hollywood by Desilu

(Available in Perspecta Stereophonic or 1-Channel Sound)

M-G-M WEEK—FEB. 5-11

"An M-G-M Picture on Every Screen of the World"

SOON THE WHOLE WIDE WORL

**THE FABULOUS FILMING
OF THE AGE OF TITANS,
FROM THE 'ILIAD' OF HOMER**

Helen of

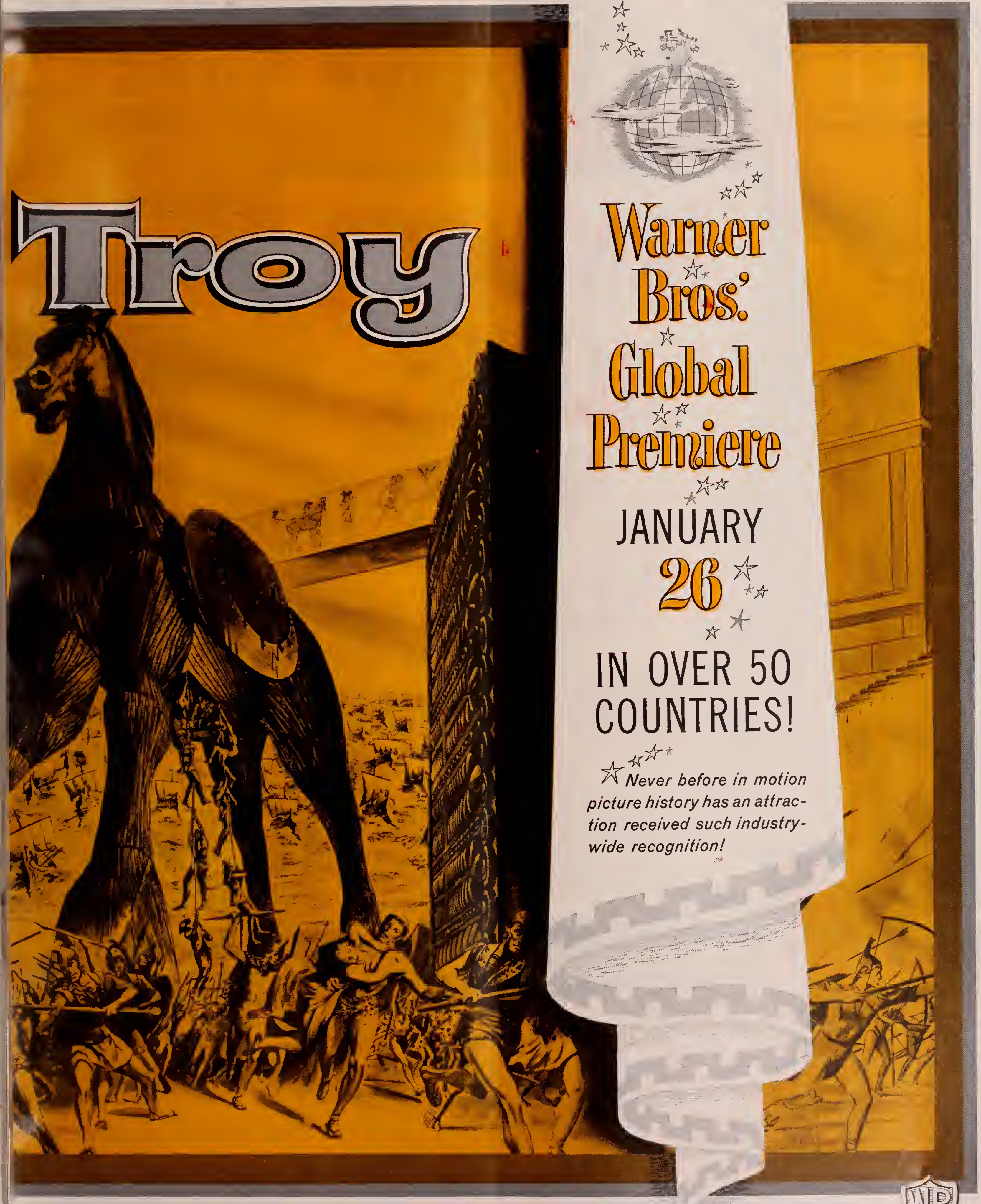
**THREE YEARS AND
SIX MILLION DOLLARS
TO PRODUCE!
ALL THE TUMULTUOUS
WONDERS AND
TREMENDOUS DRAMA
IN THE STORY
OF HISTORY'S
MOST FAMOUS
RUNAWAY LOVERS!**

*The
Face
that
Launched
a
Thousand
Ships!*

CINEMASCOPE
WARNERCOLOR

STARRING
ROSSANA PODESTA AS HELEN **JACK SERNAS** AS PARIS · ALSO **SIR**

D WILL KNOW ITS GREATNESS!



Warner Bros.' Global Premiere

JANUARY 26

IN OVER 50 COUNTRIES!

Never before in motion picture history has an attraction received such industry-wide recognition!

TARRING
CEDRIC HARDWICKE · STANLEY BAKER · NIALL MacGINNIS · ROBERT DOUGLAS · NORA SWINBURNE · TORIN THATCHER · SCREEN PLAY BY JOHN TWIST AND HUGH GRAY · DIRECTED BY ROBERT WISE · MUSIC BY MAX STEINER

For the first time in history!

PUBLIC and CRITICS AGREE!

JENNIFER JONES No. 1 Star of the Year

Winner of Both Film Daily's
National Critics Poll and
Annual Audience Awards!

PLAY HER TO WIN FOR YOU!

Now Current

GOOD MORNING, MISS DOVE

co-starring

ROBERT STACK

LOVE IS A MANY-SPLENDORED THING

Her Award-winning Performance

co-starring

WILLIAM HOLDEN

And for Easter

co-starred with

GREGORY PECK in

THE MAN IN THE GRAY FLANNEL SUIT

All 20th Century-Fox Hits in CINEMASCOPE

COLOR by DE LUXE

MOTION PICTURE HERALD

MARTIN QUIGLEY, *Editor-in-Chief and Publisher*

MARTIN QUIGLEY, JR., *Editor*

Vol. 202, No. 1

January 7, 1956

Outlook for 1956

THIS is the time for studying the record of the past twelve months and for a look ahead at the prospects for the new year. Despite a promising beginning, 1955 must be recorded as another year of readjustment for the motion picture industry. From the over-all viewpoint the year just past saw theatre grosses at a good level—one of the highest annual totals since the World War II boom. However, rising costs and film rentals made it difficult for many theatres to operate at satisfactory profit levels.

Those who are searching for some miracle to restore in a flash "the good old days" had better apply their talents in other fields. There is nothing on the horizon that is going to double theatre grosses and keep them on such a plane. Furthermore there is no possibility that other forms of diversion which compete for the public's time and money will suddenly vanish. On the other hand they will multiply and increase in appeal.

Present indications are that 1956 grosses should average out modestly above those of 1955.

Factors which point to this moderate increase are:

PRODUCT SUPPLY

Although statistics show that the low point in production numerically speaking, was reached by the Hollywood studios in 1954, the increase in 1955 was slight. Many theatres in all kinds of runs have had difficulty during the year in booking suitable attractions. This so-called "product shortage" will continue but in diminishing intensity. There are several reasons why more product should come to the market place in 1956: Hollywood has gotten over its pessimistic attitude; Successful actors, actresses and others are turning to independent production; Outside deals are being made even by MGM; and United Artists and Allied Artists, among others, are stepping up their production rate.

Foreign-made product, including pictures financed by American firms but made with local talents and also independent foreign filming, is likely to win more playing time than ever before on American screens.

PRODUCT QUALITY

1956, as every year, will have its disappointments and its pleasant surprises in the form of "sleepers." However, in part due to the factors enumerated which will increase production, prospects are that at least some of the motion pictures will be better.

Another circumstance which influences product quality is that Hollywood has gotten over the idea that size alone spelled grosses. The success during 1955 of some relatively "small" films (in black and white) gave courage to the many who still believe that a picture should be made in the scope demanded by its story. While it is of course true that the big colorful spectacles should continue to earn high grosses, no one should look down on the potential possibilities of any film.

TECHNIQUES

After the mad scramble of 3-D and then the introduction of CinemaScope with its anamorphic lenses and stereophonic magnetic sound 1955 was relatively quiet on the new techniques front. It was a period of consolidation and improvement. The way was being prepared for the next step forward: The development of a "roadshow" and big drive-in film standard. By the time 1956 is ended an observer should be in a better position than now to judge whether the ultimate victor may be horizontally projected VistaVision, 55.625mm. CinemaScope, 65mm. wide film in the Todd-AO or some other system.

The most important premiere of the year—technologically speaking—was the opening of "Oklahoma!" to a somewhat mixed reaction. A significant development was the first test demonstrations of 55.625mm. CinemaScope as reduced to 35mm.

With television being improved constantly from the technical as well as entertainment standpoint, motion picture technical developments from here on will be of high importance in maintaining the industry's status.

TAXES

Whether any further reduction may be obtained in the Federal admissions tax either directly or as a result of an increase in exemption is uncertain. But so is everything in Washington, especially in an election year. Even those who question the advisability of a tax reduction campaign at this time are pledged to make one a year hence. Further relief from the Federal admissions tax and a simultaneous fending off of state and municipal encroachments in this area are of pressing importance.

WORLD MARKET

Granted peace—or at the most only small scale, limited conflict—and a reasonable improvement in exchange controls, 1956 should set a record in the international market. It should be a record year not only for American but also British, Italian, German and other countries' film export. The motion picture industry may be the first American major industry to gross more from abroad than from home. This may happen in 1956 when grosses overseas might exceed 50 per cent of the world total. This would not, however, mean 50 per cent of the earning because of relatively higher distribution costs abroad.

No predictions are made about increases in harmony among groups in the trade or between exhibitors and distributors. Thus any welcome improvement can come as a surprise. It could happen in 1956.

—*Martin Quigley, Jr.*

Letters to the Herald

Clearance Problem

To the Editor:

For many years, this situation was able to command a print availability on top pictures with 28 days of national release date. Our competitive Malco town of Henderson had only seven days clearance over us and the Crescent Amusement town of Princeton had no clearance over us. Now through print shortages, these circuit towns are able to secure from one to three months clearance. Despite this arrangement the companies still demand from us 40-50 per cent on many pictures, and because of local competition, we are obliged to submit to these terms. This combination of circumstances, plus the arrival of "A" Television reception only two years ago, has made the operation of this situation not only unprofitable, but we are actually suffering a loss. Only a change in conditions or some local improvement would justify the continued operation of this and the two other small towns I operate.—*W. E. HORSEFIELD, Morgan Theatre, Morganfield, Ky.*

Fine Editorial

To the Editor:

Congratulations on the fine editorial, "Mr. Johnston Meets the Press" which was published in the December 24 issue of The Herald.

There is too much pessimistic thinking today in our business. Mr. Johnston is not the only person who has issued public statements of doom for our business. Our evening paper the other night had Erskine Johnson's column in which he stated a high official of one of the major Hollywood studios said if new faces were not soon found, the motion picture industry was doomed.

It is also advisable that all trade papers keep an optimistic rather than pessimistic approach to the situation.

Already statements like Eric Johnston gave out, and publicity like Erskine Johnson wrote, plus articles which have appeared in trade papers, are having their effect on the young men in our business, some of whom are leaving to enter other fields. And certainly with all the pessimistic publicity we can't hope to attract newcomers to our business.

It's like my wife said to me the other night: "You don't read anything happy about the movie business anymore, do you?" —*EARLE M. HOLDEN, Lucas and Avon Theatres, Savannah, Ga.*

TV Impact

We are having a hard time making our movie house pay because, since television has come, so many people stay at home. Some send their children, but they get in for twelve cents, and the older ones stay at home. They claim they can see the same people on television. We locked our theatre up for seven months last year on account of the crowds being so small.—*ELLA LINDSEY, Page Theatre, Page, N. D.*

FOR THE RECORD

Motion Picture Herald Presents The Box Office Hits of 1955

Battle Cry (W.B.)
Blackboard Jungle (MGM)
The Bridges at Toko-Ri (Par.)
The Country Girl (Par.)
Lady and the Tramp (Disney)
The Left Hand of God (20th-Fox)
The Long Gray Line (Col.)
Love Is a Many-Splendored Thing (20th-Fox)
Love Me or Leave Me (MGM)
A Man Called Peter (20th-Fox)
Mr. Roberts (W.B.)
Not As a Stranger (U.A.)
The Seven Little Foys (Par.)
The Seven Year Itch (20th-Fox)
A Star Is Born (W.B.)
Strategic Air Command (Par.)
To Hell and Back (U-I)
There's No Business Like Show Business (20th-Fox)
20,000 Leagues Under the Sea (Disney)
Vera Cruz (U.A.)

[*The pictures above are listed alphabethically by title.*]

MOTION PICTURE HERALD

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MOTION PICTURE HERALD, Martin Quigley, Editor-in-Chief and Publisher; Martin Quigley, Jr., Editor; Raymond Levy, Executive Publisher; James D. Ivers, News Editor; Charles S. Aaronson, Production Editor; Floyd E. Stone, Photo Editor; Ray Gallagher, Advertising Manager; Gus H. Fausel, Production Manager. Bureaus: Hollywood, Samuel D. Berns, Manager: William R. Weaver, Editor, Yucca-Vine Building, Telephone HOllywood 7-2145; Chicago, 120 So. LaSalle St., Urban Farley, Advertising Representative, Telephone FInancial 6-3074; Washington, J. A. Otten, National Press Club; London, Hope Williams Burnup, Manager; Peter Burnup, Editor; William Pay, News Editor, 4 Golden Square. Correspondents in the principal capitals of the world. Member Audit Bureau of Circulations. Motion Picture Herald is published every Saturday by Quigley Publishing Company, Inc., Rockefeller Center, New York City 20. Telephone CIrcle 7-3100; Cable address; "Quigpubco, New York", Martin Quigley, President; Martin Quigley, Jr., Vice-President; Theo. J. Sullivan, Vice-President and Treasurer; Raymond Levy, Vice-President, Leo J. Brady, Secretary. Other Quigley Publications: Better Theatres and Better Refreshment Merchandising, each published thirteen times a year as a section of Motion Picture Herald; Motion Picture Daily, Television Today, Motion Picture Almanac, Television Almanac, Fame.

On the Horizon

NEWSWEEK'S NOD

"Newsweek Magazine," in its January 9 issue, gives a very special nod in the direction of Hollywood and the very special product to be forthcoming in 1956. The magazine informs the layman that the new year will be the year of the Big Frame (55mm) and Big Budget and tells of exciting release schedules which include "The Ten Commandments," "Giant," "The Man in The Gray Flannel Suit," "Picnic," "The Benny Goodman Story," "The Swan" and "The Conqueror." But receiving the major share of the attention in the four-page special report is Warner Brothers' "Moby Dick" and its fabled director John Huston. This picture, says "Newsweek," may well be "one of the great pictures of the decade if not the century." Quite a send-off!

1,000 FILMS FOR TV

During the past five years, WCBS-TV in New York has shown more than 1,000 feature films that had never been seen before on New York television, according to Sam Cook Digges, general manager, who also said the station presented 207 films in 1955 on its "Early Show" and "Late Show."

NOT WANTED

The Russians and their allies wouldn't show most American films even "if we gave them free", publisher William Benton, returning from four weeks in the USSR and eastern European countries, asserted in New York recently. He declared that the Soviets are interested only in pictures defaming this country, and he congratulated the American film industry for not allowing "hand-picking" of its product.

GOING TO THE PUBLIC

J. Arthur Rank, who claims there is prejudice here, or a conspiracy or some species of movement to prevent showing of British, and certainly Rank, pictures -- Wednesday morning went to the American people. Advertising on a full page of the "New York Times", his company cited with stills and critical comment pictures such as "The Cruel Sea", "The Purple Plain", "Genevieve" and "Simba", pointed out their renowned stars, interesting and action-ful stories, and tumultuous acclaim in other countries, demolished the arguments about "accents", and asked the American movie-goer to tell his local exhibitor he wants to see the best in British pictures.

NEXT YEAR, BOOKS

To newswriters of the television industry recently came old-fashioned "ex-libris" (bookplates to you) fashioned and dedicated in modern form and verse. Said the verse (best wishes for the holiday season from ABC-TV) -- "God bless my television set/Most fabulous of toys/But pity me if I forget/Bibliophilic joys. . . ." Could this be the modern television publicist aghast at what he and his master have wrought?

APPRAISAL

Mr. Alfred Hitchcock, the man who is presenting these days, television shows (on film, to be sure) has indicated a choice of mediums, publicly. And we quote. The other day, interviewed in Hollywood after returning from two months around the world, the famed suspense man told the press: "If I find TV gets too big, I'll drop it." Mr. Hitchcock's shows currently, certainly keep some people home, and this is mere speculation, from pictures in theatres such as "The Trouble With Harry".

GOING OUT

Amusement advertising in Christmas Day editions of the "Chicago Tribune" set a record this year, that paper informs us, and deduces: "People just don't stay home the way they used to over the Christmas holidays". The paper on the festive day carried more than 11,000 lines. This included a full page in color for the 1956 Hollywood Ice Review at the Chicago Stadium, and another in black-and-white for MGM's "I'll Cry Tomorrow" at the United Artists Theatre.

BILLION DOLLAR GROSS

Total sales of products and services by Radio Corporation of America for 1955 will exceed a billion dollars for the first time in company history, Brig. General David Sarnoff, chairman of the board, announced in a year-end statement. He said it was equivalent to more than $4,000,000 business for each working day of the year.

Floyd E. Stone--Vincent Canby--William R. Weaver

WHEN AND WHERE

January 14: Induction of new officers of the Variety Club of San Francisco, Fairmont Hotel, San Francisco.

January 14: Installation of new officers of The Colosseum of Indianapolis, Variety Club headquarters, Indianapolis.

January 29: Sixth annual Communion Breakfast for Catholics of the motion picture industry in the New York area, Waldorf-Astoria Hotel, New York City.

January 29-31: Annual convention of the Theatre Owners of North and South Carolina, Hotel Charlotte, Charlotte, N. C.

January 30: Regular mid-winter meeting of the IATSE general executive board, Hollywood-Roosevelt Hotel, Hollywood.

February 2: Commencement of hearings, before the Senate Small Business Subcommittee, on trade practice complaints of motion picture exhibitors, Washington, D. C.

February 5: Fifth annual Communion Breakfast for Catholics of the motion picture industry in the Los Angeles area, Hollywood Paladium, Hollywood.

February 7-9: Annual convention of United Theatre Owners of Oklahoma, Skirvin Hotel, Oklahoma City.

February 20: Testimonial winner to M. B. Horwitz, veteran Cleveland motion picture exhibitor, Hotel Hollenden, Cleveland.

February 21-23: 1956 National Drive-in Convention, Hotel Cleveland, Cleveland.

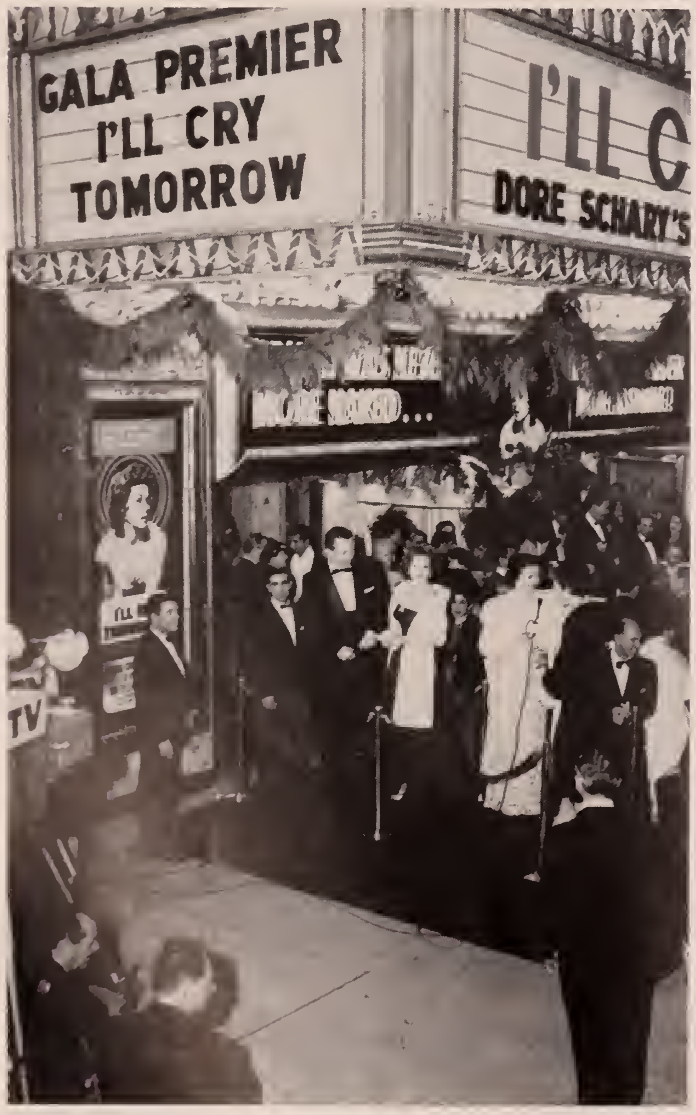
March 6-7: Annual convention of the Kansas-Missouri Theatre Association, President Hotel, Kansas City, Mo.

This week in pictures

HE'S THE CHAMPION SHOWMAN. That's C. E. Rainey on the right, manager of the Odeon Theatre in Norwich, England; and he's receiving his "Golden Harvest" Showmanship Contest winner's trophy from the head of his organization, J. Arthur Rank, at the annual presentation in London. Some 250 managers, district and home office executives attended the luncheon at the Dorchester Hotel as guests of John Davis, general manager of the Rank Organization.

by the Herald

IT'S "SIR TOM O'BRIEN" for the Socialist Member of Parliament well known to the British industry for bluntness and color—and as general secretary of the National Association of Theatrical and Kine Employees. Queen Elizabeth last weekend awarded Tom a knighthood.



CLARENCE J. SCHNEIDER now is assistant manager of the United Artists foreign publicity department, in New York. He replaced Ben Halpern, who this week took over European and Near Eastern publicity, in Paris. Mr. Schneider was for many years with Columbia International.

THE HEART OF SHOW BUSINESS (film division) turned out the other night for singer Lillian Roth's story, MGM's "I'll Cry Tomorrow" at the Four Star Theatre, Los Angeles. It was a red carpet affair for the personalities to the manner accustomed. Hosts were MGM executive producer Dore Schary, in the top photo with producer Lawrence Weingarten, right; and Miss Roth, below, shown with guests Eddie Fisher and Debbie Reynolds.

GARY COOPER told trade and news writers last week in New York, where he performed the rites at publicity functions necessary to promote Warners' "The Court Martial of Billy Mitchell"—that the late Air General and prophet without immediate honor had perception, prescience, and even genius, and the more he studied the history the more he appreciated the role—and the man. Mr. Cooper, whose immersion in the starring role fascinated his listeners, was their host for luncheon at Sardi's.

by the Herald

by the Herald

NEW YEAR'S BUSINESS, literally, was discussed first thing Tuesday morning by Seymour Poe, above, at the New York office of Italian Films Export, where he heads a revived operation as its executive vice-president. He reported that during his recent three weeks abroad, directors in Rome approved his policies present and planned; that he screened 31 pictures and because he insists on extreme selectivity chose only three; that directors liked his suggestion he send to Italy for general guidance of producers a genuine Hollywood story editor; that his company now can give guarantees to European producers, and meeting in Paris later with French picture makers he was impressed by the new friendliness; that he is considering a German importation of some consequence; and that IFE may bring in 12 features this year—all good enough to deserve support. He added his company in February will begin giving exhibitors press kits and personal advice on getting the most from foreign films. And he wanted it known that except for majors and "sub-majors" his is the only company which controls its ad departments and exchanges in key cities 100 per cent.

JOSE FERRER AND ROSEMARY CLOONEY, two of the hundreds of guests at the Fox Beverly Theatre, Los Angeles, opening of United Artists' "The Man With The Golden Arm."

The Finest
MOTION PICTURE

THE PERSONAL PROMOTER; that's Kirk Douglas, center below, on tour for his first picture, Bryna Productions' "The Indian Fighter." In Denver, he's flanked by Tom Smiley, left, Wolfberg Theatres general manager, and Jack Wodell, district manager. Mr. Douglas visited 12 cities.

DEAN MARTIN and Jerry Lewis, suitably attired on location near Phoenix, for Paramount's "Pardners," are hosts to Mabel Mitchell, advertising and publicity director for Arizona Paramount Theatres.

ARRIVING in Frankfurt, Norton V. Ritchey, center, Allied Artists International president, and Edwin J. Smith, left, its vice-president and overseas supervisor, are greeted by Walter Agulnik, German representative. Messrs. Ritchey and Smith are expanding distribution and production abroad.

THE LITTLE GUY FROM MARS WRIGGLES ANTENNA AT 1955

by VINCENT CANBY

"I am one week late to the day," said the little man from Mars, "but you can blame it on last week's crowds pushing into Radio City Music Hall." The speaker, of course, was Etaoin Shrdlu, Herald correspondent from outer space who dropped by early this week with his annual report.

"Just look at me," he said irritably. His ordinarily lavender complexion was a deathly flesh color; his antenna, usually straight and in-tune, looked like an old bedspring. "Every time I tried to get through the mob," he explained, "I was whisked into the theatre by a nearsighted mother. It was my kismet to see 'Kismet' a total of 36 times."

He shrugged, threw his crumpled space suit over the back of a chair and settled down for the serious business at hand.

"First off," he said thoughtfully, "I'd say we have a rather exciting 12-month upcoming, leading off with the start February 2 of those Senate Small Business Subcommittee hearings on motion picture industry trade practices. Heaven only knows what the effect of election year propaganda will have on them! If the campaign becomes bitter, those Senators will be making a lot of promises to a lot of people, including irate exhibitors.

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"THE coming months should also see some clarification in the toll TV picture," he continued, and added: "Politics may very well play a role here too, should the Federal Communications Commission decide it hasn't the authority to decide the issue.

"Also from Washington, and to be awaited with what you fellows call 'keen interest,' will be a Justice Department decision on that arbitration system, espoused most prominently by distribution and Theatres Owners of America, and rejected most articulately by Allied States Association. The question is whether or not the draft will receive Justice's 'green light.'" As an after-thought, he said that during one of the showings of "Kismet," an anxious dowager unfortunately had sat on his crystal ball: "I'd like to give you some idea about what to expect, but all I get now are weather reports from Moline."

On the year just completed, however, Etaoin was on a firmer footing. "My choice of Man of the Year," he said, "is Judge Leon R. Yankwich ('Millions for defense but not one cent for tribute'). Oops!" Adjusting a dial on his stomach, Etaoin explained that his Time Mechanism needed a new washer. What he had meant to quote was the judge's famous "There are no illegitimate children, only illegitimate parents."

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JUDGE YANKWICH'S 80-page decision absolving the film companies of any guilt of "unreasonable restraint of trade" in the 16mm suit, said the little Martian, provided the top and certainly the most welcome news story of the year. "At the very core, it was a ridiculous suit," he commented.

"I'd say the next most important single event," he continued, "was the purchase, in July and for $25,000,000 in cash, of RKO Radio Pictures, lock, stock, studios and film library, from Howard Hughes by Thomas F. O'Neil and his General Tire and Rubber Company. At this point, now that the film library has finally been disposed of (to Matthew Fox), it seems the company is going to make a conscientious effort to regain a position among the major product suppliers.

"This being the era of teams, I'd say that RKO has one of the most promising, headed by Daniel T. O'Shea, as president, and William Dozier, as executive vice-president in charge of production, to say nothing of a roster of producers to be sparked by such as David Selznick."

Etaoin then touched on the resignation of Nicholas Schenck as president of Loew's after a tenure in office of 28 years, followed by the election of Arthur Loew as his successor. "Mr. Schenck will continue to be a dominant force in the industry" is the way Etaoin put it, and he added that there was "something inherently right" in the succession of Mr. Loew.

"And while we're on the subject of things corporate," he continued, "don't overlook the resignation, in March, of A. W. Schwalberg as president of Paramount Film Distributing Company, and the appointment of George Weltner as head of Paramount's new, single, worldwide sales and distributing organization. Nor that fairly tumultuous Republic Pictures annual meeting in April, where Herbert Yates was reported to have threatened to quit movies for TV. Nor the peripatetic Spyros Skouras' purchase in July for his 20th Century-Fox of the Schlesinger theatre interests in South Africa."

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SPEAKING of Mr. Skouras naturally led Etaoin to the subject of new screen techniques. "As I predicted—or, at least, as I should have predicted—last year," he said, "1955 was the year of the increased area negative, led off (actually in late 1954) by Paramount's first commercial demonstrations of its double-frame, horizontally projected VistaVision. This was followed by the first engagement in October of "Oklahoma!" in the 65mm Todd-AO process; the announced intentions of MGM to shoot in its own 65mm process, and by 20th-Fox's actual shooting in its own 55mm CinemaScope of the forthcoming "Carousel."

Elsewhere in his discussion of the techniques, Etaoin made mention of the Cine-Miracle process—the reportedly inexpensive Cinerama-like process being backed by National Theatres; of the continued popularity of Cinerama itself in its second, travelogue type of release, "Cinerama Holiday," and of the "omnibus" type of prints now being supplied by several companies and which contain both optical and magnetic sound tracks. "I remain apprehensive about the quality of these," he added. He also spoke briefly of Walt Disney's 360-degree Circarama, which made its debut this summer at Disneyland: "great for Martians."

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ASKED what he thought about the intra-industry trade practice picture, Etaoin said something to the effect that please, he had just eaten. Then, seriously: "At the beginning of 1955 I was really quite hopeful. I remained optimistic through those series of joint exhibitors talks with the major companies in May, June and July. Then whammo! One night I went to bed hearing various Allied and TOA people talking about merger, and I wake up with each organization promising 'white papers' on the other's misconduct. To top it off, there's a ruckus about COMPO dues.

"So where are we? At its convention in October TOA backed up arbitration, reaffirmed its faith in COMPO and its antagonism to Government regulation. Two weeks later Allied ridiculed arbitration, pulled out of COMPO and promised a drive for Federal control. How naive can I be?"

Etaoin remarked that in spite of all this the COMPO audience awards campaign in November was a success even though his favorite, the Creature, didn't place in either of the male categories. ("One man's Creature is another man's William Holden.")

Night was falling when Etaoin suddenly remembered he had a date in Washington, to give Kefauver a run-down on delinquency on Mars. "I'm also going to ask him if he ever got to see Warners' 'Rebel Without a Cause,' the film he was criticizing at those Hollywood hearings and which hadn't even been made yet." Time was running out as the little Martian began to fade away, mumbling something about production costs and new IATSE wage contracts.

COLUMBIA FOLLOWS RKO IN SALE-TO-TV PARADE

Through Its Screen Gems Firm Makes Available 104 Features to TV

The wedding of films and television continued to make news this week. Columbia Pictures said it had authorized its wholly-owned television subsidiary, Screen Gems, to release a group of 104 feature films. "This does not constitute a sale," the statement said, "we will maintain our title to the pictures and to all residual rights." The titles of the pictures were not disclosed.

Last week RKO sold its entire library for television release and theatrical distribution abroad.

The Columbia statement said that the release of the films to television "takes cognizance of the changing character of our business and the need for all companies to remain fluid and flexible. As a matter of good business judgment, our management has decided that it wants to study at first hand the potential of the television market as it relates to feature pictures which have already been reissued theatrically and are now dormant in a so-called 'backlog.'"

The company added that the move would also provide it with additional working capital for the expanded theatrical production program "in which we are now engaged and which will be further accelerated in the immediate future."

Columbia or Screen Gems officials could not be reached for further elaboration last week but it was confirmed the films involved were made prior to August, 1948, the cut-off date of various guilds in determining fees for pictures sold to television.

Paramount Sells Shorts to U. M. & M. TV Corporation

Another major company, Paramount Pictures, sold outright the negative rights to 1,600 shorts produced and released through September, 1950, to U. M & M. TV Corp., it was announced by the latter. In addition, U. M. & M. has been granted first option rights on any short subjects and cartoons Paramount may wish to release to the television markets in the future. The television company may rent the films for television use anywhere in the world and for theatre showings outside the U. S. and Canada, which is similar to the RKO deal.

A. W. Schwalberg, former president of Paramount Film Distributing Corp., represented Charles M. Amory, U. M. & M. president, in negotiating the deal with Barney Balaban, Paramount president. The purchase was said to represent the largest number of shorts ever released to television markets.

In still another deal Trans-Lux Pictures bought exclusive television and theatrical distribution rights to the Encyclopedia Britannica Films library for a 10-year period, it was announced by Richard Brandt, Trans-Lux Pictures vice-president. Encyclopedia Britannica specializes in educational films.

Under the deal, Mr. Brandt said, "we have a right to choose" which educational films will be marketed. He added that in addition to the library of some 700 educational shorts, Trans-Lux Pictures will have access to the current and future production of Britannica Films, which makes from 50 to 60 educational shorts per year.

The television distribution rights will accrue to Trans-Lux in six to eight months while theatrical distribution rights go into effect immediately, Mr. Brandt said. He added that his company will begin the theatrical distribution by composing a package of 10 to 20 films, some of which will be marketed in conjunction with the firm's feature films.

Exhibition Worried by RKO Deal Repercussions

Reaction in exhibition circles to the acquisition of the RKO films varied last week. Some officials felt that many films in the deal will make stiff competition to current theatrical product and may make a serious dent in theatre patronage.

Gerald Shea, president of the Shea circuit, said, however, "If RKO is going to use the money to provide working capital for new pictures which will go to theatres first with a proper clearance before they are sold to TV, I think it could be a good thing." He added he did not advocate such sales to television, but that there is nothing that can be done to alter such deals once they are consummated but to demand that proper clearances be given to theatres before any theatrical motion pictures are shown on TV.

One exhibitor organization leader said the deal represented no surprises. It was expected with General Teleradio's acquisition of RKO Radio Pictures, he added, and it's hard to tell what the consequences at the boxoffice will be at this time.

CBS NEGOTIATING FOR TERRYTOONS

Negotiations for the purchase by the Columbia Broadcasting System of all the assets of Paul Terry's Terrytoons, Inc., were reported last week to be reaching the final stage, although the principals could not be reached for comment. It is understood the network would take over 100 per cent stock of the company, in addition to more than 1,100 cartoons and merchandising - licensing rights to the Terrytoon characters.

Other exhibitors were more pessimistic. These exhibitors, representing first-run houses to suburban situations, felt that the impact of the RKO product sale may eventually force some small houses to close down, especially in areas around the country where there is a heavy saturation of television. One of these exhibitors said, "Some of these quality RKO Pictures, such as the Ginger Rogers-Fred Astaire musicals, will give some good first-run situations, which are presently confronted with a shortage of continuous good product, a good fight in attracting patronage."

Sees Possibility of Sales By Other Distributors

One circuit operator said once these pictures start their exhibition on television and begin attracting big home audiences, "which normally would go to theatres for film entertainment," it is then possible that other film companies might sell or lease their film libraries to television. "I am aware that the major producer-distributors have said that they will not sell their old films to television, but they sure can change their minds," he added.

Top executives of the film companies in New York refused to comment on the effect of the RKO product on television to theatres and whether their companies would change their policy in regard to selling their feature libraries. However, one top network executive felt that the chance of further sales comparable to the RKO deal is remote. He said there is not enough time available on television at this point to absorb the amount of film which would accrue from such deals.

O'Shea Leaves Paramount; Heads Sales for Magna

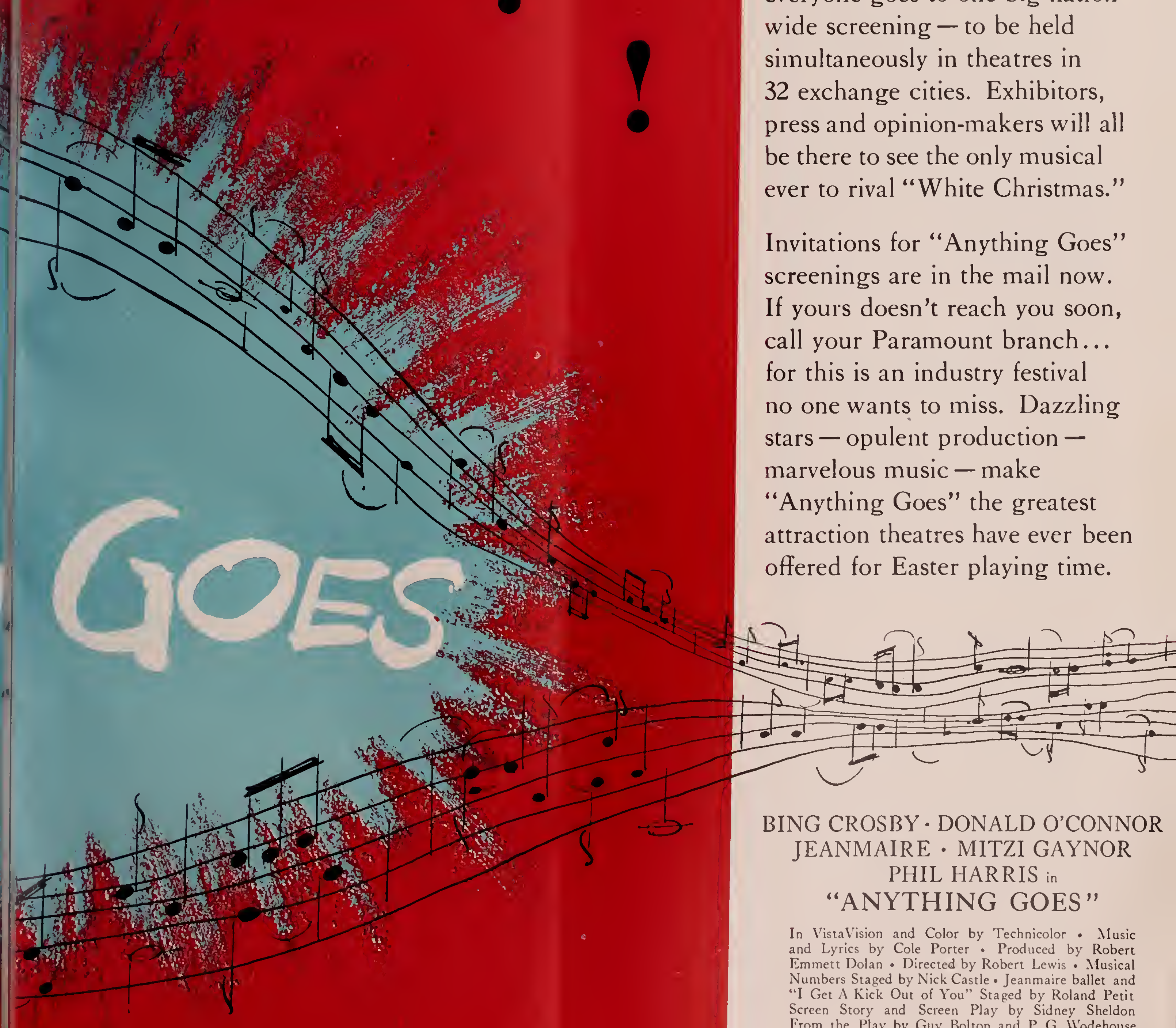
E. K. O'Shea, sales executive, this week disclosed he is leaving Paramount and within a few weeks will be at Magna Theatres Corporation as vice-president and world sales manager. He is leaving after nine years and with the "regret" of his chief, Barney Balaban, Paramount president. Mr. O'Shea came to the company when it purchased control of Liberty Pictures. Previously, for many years, he was with Loew's as eastern and southern sales manager.

The new association is assumed to mean acceleration of "Oklahoma!" distribution plans. Mr. O'Shea was vice-president of Paramount Film Distributing Corporation. His resignation produced the following realignment, announced Wednesday: Hugh Owen, vice-president, goes from western to eastern sales managership; and Sidney G. Deaneau, who had been Mr. O'Shea's assistant, becomes western sales manager.

FRIDAY
ANYTHING

the 13th ... IS A LUCKY DAY

! !



YES—Friday, the 13th of January, 1956, is the lucky day when everyone goes to one big nation-wide screening — to be held simultaneously in theatres in 32 exchange cities. Exhibitors, press and opinion-makers will all be there to see the only musical ever to rival "White Christmas."

Invitations for "Anything Goes" screenings are in the mail now. If yours doesn't reach you soon, call your Paramount branch... for this is an industry festival no one wants to miss. Dazzling stars — opulent production — marvelous music — make "Anything Goes" the greatest attraction theatres have ever been offered for Easter playing time.

BING CROSBY · DONALD O'CONNOR
JEANMAIRE · MITZI GAYNOR
PHIL HARRIS in
"ANYTHING GOES"

In VistaVision and Color by Technicolor • Music and Lyrics by Cole Porter • Produced by Robert Emmett Dolan • Directed by Robert Lewis • Musical Numbers Staged by Nick Castle • Jeanmaire ballet and "I Get A Kick Out of You" Staged by Roland Petit Screen Story and Screen Play by Sidney Sheldon From the Play by Guy Bolton and P. G. Wodehouse (Revised by Howard Lindsay and Russell Crouse) New Songs by Sammy Cahn and James Van Heusen A Paramount Picture

SENATE STUDY STARTS FEB. 2

Small Business Group to Hear Exhibitor Plaints Against Distributors

by J. A. OTTEN

WASHINGTON: A Senate Small Business subcommittee headed by Senator Hubert H. Humphrey (D., Minn.) announced it would start hearing exhibitor complaints against distributor trade practices February 2.

It made it clear that spokesmen for the distributors and Federal Government officials would testify at later hearings.

No Issues Pre-Judged

Senator John Sparkman (D., Ala.), chairman of the full Senate Small Business Committee, said the hearings would try to develop the extent to which the film industry recommendations made by another Small Business subcommittee some three years ago have been carried out. Senator Humphrey said he hoped the hearings would be able to resolve some of the problems between exhibitors and distributors, and emphasized that the subcommittee has not pre-judged any of the issues.

The hearings originally and unofficially scheduled for January 25, grow out of complaints by Allied States Association officials against the distributors. Allied persuaded the Small Business committee to provide a forum for the airing of these complaints, and other exhibitor organizations indicated that they, too, wanted to be heard.

Allied has been pushing a proposal for the enactment of legislation authorizing Federal regulation of the film industry; however, the Small Business group has no power to report legislation, and so this part of Allied's drive will have to be taken later to other committees.

Hearings Three Years Ago

Extensive public hearings on the problems of independent exhibitors were held almost three years ago by a subcommittee headed by Senator Andrew F. Schoeppel (R., Kans.), Mr. Sparkman noted. "Upon completion of that investigation," he said, "the full committee issued a report setting forth its recommendations for improving the competitive position of the nation's motion picture exhibitors. At this time, as exhibitors renew their complaints against certain industry distribution practices, it seems clearly appropriate to determine the extent to which such recommendations of the committee have been effectuated."

Mr. Sparkman said that, "accordingly, the full committee has agreed to grant the request of the exhibitors for an opportunity to present their problems before a public forum." He had assigned the job to Mr. Humphrey's subcommittee on retailing and distribution, he added.

Mr. Humphrey declared, "In launching this inquiry, the subcommittee has carefully avoided any prejudgment of any of the issues to be raised during the hearings. Moreover, the subcommittee does not entertain any preconceived notion of the ultimate facts to be established in the course of the hearings. The sole purpose of the undertaking will be to try to resolve problems which may be shown to exist between distributors and motion picture exhibitors, most of whom are small, independent businessmen," he declared further.

The subcommittee's plans, Mr. Humphrey said, call for testimony from all parties directly interested in theatre owners' problems. Among the witnesses to be heard at hearings starting February 2, he declared, will be representatives of the various theatre owner associations as well as a number of unaffiliated exhibitors.

Specific names will be made public later, he said. He added that "in subsequent hearings, the subcommittee intends to receive testimony from spokesmen for the motion picture distributors and also from Federal Government officials having anti-trust responsibilities in the motion picture industry."

Had Urged Arbitration

Mr. Sparkman's statement that one purpose of the new investigation is to study the extent to which the earlier investigation's recommendations have been carried out was particularly interesting in view of the fact that the earlier subcommittee recommended, among other things, the establishment of an industry arbitration system. It also said that film rentals didn't seem a proper subject for arbitration. Allied has been insisting that any arbitration system must include arbitration of rentals, and has abstained from the pending arbitration system for the reason that it does not cover such rentals.

Members of the subcommittee holding the hearings next month, in addition to Mr. Humphrey, are Senators John F. Kennedy (D., Mass.), Wayne Morse (D., Ore.), Schoeppel, and Barry Goldwater (R., Ariz.).

RKO Billings Contest Winners Announced

Winners of RKO's annual billings contest for all exchanges in the United States and Canada, which ran from August 12 to December 1, were announced last week by Walter Branson, vice-president in charge of distribution. The exchanges were split into three groups according to their booking potential. Sol Sachs, Dallas manager, won top honors in Group I, followed by Joseph Brecheen, Washington, and Meyer Mackimson, Toronto. Top honors in Group II went to Harry Cohen, Montreal; L. E. Hobson, Denver, and Lloyd Krause, Cincinnati. Leading exchange managers of Group III were Harry Paynter, Calgary; Ken Snelgrove, St. John, and Norman Nielsen, Omaha. Prizes were awarded also to district managers for the best over-all performance of the branches under their supervision, Mr. Branson said. Winners of this award, in the order of branch performance, were Jack Labow, Canadian district; Al Kolitz, Rocky Mountain district, and Dave Prince, Southeastern district.

MGM Big on Music Hall 1955 Screen

MGM pictures during 1955 not only occupied the Radio City Music Hall screen most of the time, they grossed $5,475,000, Russell Downing, president of the theatre, said in New York early this week. The Hall played 11 pictures. Nine were from MGM.

The longest run and biggest grosser, however, was from Warners. It is "Mr. Roberts." It played nine weeks and collected $1,360,000.

Mr Downing stressed his theatre is independent and that MGM pictures predominated because they best met the Hall's standards. He added he would continue to review the offerings of all companies.

The program set thus far is "I'll Cry Tomorrow" (MGM); "Picnic" and "The Eddie Duchin Story" (Columbia); and "Serenade" (Warners).

The house receipts declined six to seven per cent last year, he said. The 1956 business should be as good because of the product he has seen and expects, he said.

On admission prices, Mr. Downing was steady. The operation plans to "hold the line" despite increased costs, he promised. He also had this to comment:

"Good pictures" of yesteryear these days aren't enough. The Hall needs "great pictures."

"Anything Goes" to Have 32 Invitational Previews

Exhibitors, film buyers, press representatives, columnists and radio-television commentators will gather at theatres in 32 exchange cities for simultaneous invitational previews of Paramount's "Anything Goes" January 13, according to the company. The preview in New York will take place at Loew's 72nd Street theatre and Paramount has contracted to take over the entire theatre, as well as a selected theatre in each of the other branch cities for the special showings. The picture, which stars Bing Crosby, Donald O'Connor, Jeanmaire and Mitzi Gaynor, was produced in VistaVision and Color by Technicolor.

Communion Breakfast January 29

Catholics of the film industry in the New York area will hold their sixth annual corporate Communion and Breakfast Sunday morning, January 29. Mass will be celebrated at St. Patrick's Cathedral at 9 A.M. and breakfast will follow in the Grand Ballroom of the Waldorf Astoria Hotel.

The sponsoring committee, representing all major production, distribution and exhibition companies in the New York area, are now planning the program and the names of the principal speakers and star who will appear at the breakfast will be announced soon.

As in previous years, tickets will be distributed by committee representatives in each company.

The Communion Breakfast idea for motion picture people was started in New York six years ago and has now spread to Hollywood, Canada and other cities.

The sponsoring committee for the New York area includes:

Frank J. Alford, M.P.E.A.; John W. Alicoate, Film Daily; Joseph F. Arnold, Pathe Laboratories, Inc.; William E. Barry, Shea Enterprises, Inc.; Marguerite Bourdette, Paramount; Frank Bryan, Skouras Theatres Corp.; Frank E. Cahill, Jr., Warner Bros. Pictures; Francis X. Carroll, 20th Century-Fox; Patrick Casey, Casey Enterprises, Inc.; John Confort, Jr., Confort and Co.; Robert W. Coyne, COMPO; Thomas Crehan, RKO Theatres; John Dervin, Allied Artists; Albert A. Duryea, Consolidated Film Industries; Joseph Eagan, Fabian Theatres Corp.

Also James M. Franey, United World Films; Joseph M. Geoghan, Century Theatres; Edmund C. Grainger, Republic Pictures; Agnes Mengel Grew, Paramount Pictures; William J. Heineman, United Artists Corp.; Walter F. J. Higgins, Associated Prudential Theatres; Alexander E. Horwath, Stanley Warner Corp.; John Hughes, United Artists; James David Ivers, Quigley Publishing Co.; James J. Jordan, Universal Pictures; John Kane, Columbia Pictures; Mrs. James F. Looram, Int. Federation Catholic Alumnae.

Also Fred L. Lynch, Radio City Music Hall; Thomas J. Martin, Warner Bros. Pictures; Joseph A. McConville, Columbia Pictures Int. Corp.; Joseph McMahon, Republic Pictures; Paul C. Mooney, Sr., National Screen Service Corp.; Peter J. Mooney, Audio Productions, Inc.; James A. Mulvey, Samuel Goldwyn Productions; John F. Murphy, Loew's; Thomas Murtha, I.A.T.S.E. Local No. 4; L. Douglas Netter, Jr., Todd-AO; Paul D. O'Brien, O'Brien, Driscoll & Raftery; Robert H. O'Brien, American Broadcasting-Paramount Theatres; John J. O'Connor, Universal Pictures.

Also Thomas F. O'Connor, RKO Theatres; Daniel T. O'Shea, RKO Radio Pictures; Edward K. O'Shea, Paramount Film Distributing; Martin Quigley, Quigley Publishing Co.; Edward C. Raftery, O'Brien, Driscoll & Raftery; Charles M. Reagan, MGM Pictures; Thomas E. Rodgers, Trans-Lux Theatre Corp.; William F. Rodgers, Jr., M.P.E.A.; George J. Schaefer, 1600 Broadway, N. Y.; Spyros S. Skouras, Skouras Theatres; Nick Tronolone, 1775 Broadway; Frank C. Walker, Comerford Theatres; Eugene Walsh, Universal Pictures; Richard F. Walsh, I.A.T.S.E.; William A. White, Skouras Theatres, and Monsignor Thomas F. Little, spiritual director.

RAMSAYE FINALLY VINDICATED ON LEGEND OF FRIESE GREENE

Of the many facets of film history Terry Ramsaye wrote about during his fruitful career in journalism, including 17 years as editor of The HERALD, one for which he was sharply criticised on both sides of the Atlantic was his view on William Friese Greene. British film historians (and some in America) for decades have been hailing Friese Greene as the father of the motion picture. Terry Ramsaye strongly dissented.

Now, more than a year after Mr. Ramsaye's death, there is a kind of poetic justice. W. H. Coe has written in the authoritative *British Journal of Photography* a definitive article, "The Truth About Friese Greene." Mr. Coe's views, as summarized in *Image*, publication of the George Eastman House, coincide precisely with Mr. Ramsaye's.

Mr. Coe, as Martin Quigley, Jr., did in his "Magic Shadows—the Story of the Origin of Motion Pictures," went to the contemporary publications to find out what Friese Greene actually contributed. While the same facts are set down in both "Magic Shadows" and in Mr. Coe's article, in the former book the reader is allowed to reach his own conclusions. The facts make clear that while many contributed importantly to the development of the motion picture, Friese Greene was not in that number.

In The HERALD in April, 1951, Mr. Ramsaye criticised the making with British Government money of a feature film glorifying Friese Greene as the father of the motion picture. The production of "The Magic Box" was attacked as a "perversion of history" and "injustice to the very genuine contributions of eminent British scientists and other persons". In June of that year the producers of the film, Sir Michael Balcon, John Boulting and Ronald Neame, charged Mr. Ramsaye with a display of temper, asserting a pathological prejudice against Friese Greene on Mr. Ramsaye's part. At that time the essential historical details, now again verified by a British historian, were set down in "Magic Shadows" to put the record straight.

Mr. Ramsaye had the facts on Friese Greene long before he wrote. That was the way Mr. Ramsaye operated. Those who don't want to accept Mr. Ramsaye on this point of motion picture history now have nowhere to turn.

RKO Theatres Advertise Starting Time of Shows

RKO Theatres began this week to include in all New York advertising the starting time of every performance in its New York circuit houses. In addition, on weekday nights show schedules will be arranged to start the final performance at approximately 9:30 P.M., in order to let patrons out of the theatres not much later than 11:30 P.M. On weekends, the customary late shows will be continued. The changes, according to Harry Mandel, RKO Theatres advertising-publicity director, are designed to meet frequently-heard complaints of difficulty encountered in determining the starting time of shows and of the late hour at which some performances end on weekday nights. The new policy will continue for an indefinite period and probably will be extended to out-of-town theatres subsequently, according to the statement made by Mr. Mandel.

Winikus of UA to Europe

Francis Winikus, executive assistant to Max Youngstein, vice-president of United Artists, will move to Paris in the Spring on what is expected will be a permanent assignment. Mr. Winikus will be active in all phases of publicity, possibly concentrating on personalities. Ben Halpern, recently named to a top publicity-advertising-exploitation post for UA in Europe, will devote most of his time to exploitation for the foreign department.

Clearance Is Upheld

MINNEAPOLIS: Holding that "there is convincing evidence that an extensive or move-over run builds a picture and the suburban theatres are aided in their box-office gross rather than injured," Federal Judge Gunnard H. Nordbye upheld the existing 28-day clearance pattern last week and denied to William and Sidney Volk, operators of the deluxe suburban Terrace theatre, a special "move-over" status.

The judge's decision, handed down almost a year to the day after conclusion of the lengthy trial, also held that there "is no interference of conspiracy" on the part of the eight major film distributors and RKO Theatres and Minnesota Amusement Company in restricting extended first run films in the Minneapolis area, thereby eliminating the Volk Brothers' request for almost $1,000,000 damages under the triple damages provision of the Federal anti-trust law.

Judge Nordbye, in a 17-page memorandum decision, held that "no exhibitor has absolute right to compel a distributor to grant it an earlier run." The Volks contended that the construction costs, location appointments and the type of deluxe operations at their theatre entitled the house to special consideration in the form of a special clearance equal to that of the downtown move-over houses.

THE UNEXPECTED FROM HITCHCOCK!

The man who thrilled you with "To Catch A Thief" and "Rear Window" comes through with his most unusual story yet!

PARAMOUNT PRESENTS

ALFRED HITCHCOCK'S THE TROUBLE WITH HARRY

Color by TECHNICOLOR

starring

EDMUND GWENN

JOHN FORSYTHE

and introducing

SHIRLEY MacLAINE

Directed by ALFRED HITCHCOCK

Screenplay by JOHN MICHAEL HAYES

Based on the Novel by JACK TREVOR STORY

! HITCHCOCK'S NEW SUSPENSE HIT HEADS FOR THE BIG BOXOFFICE MONEY!

! NINE WEEKS IN NEW YORK PACES FIRST OUT-OF-TOWN DATES NOW!

! NATIONAL RELEASE IN JANUARY CLIMAXES TOP-POWERED PRESELLING!

UNEXPECTED ROMANCE

. . . as a young widow with a yen meets a very yummy guy!

"Drama the Hitchcock fans will love. The suspense is there and laughter." —*Boxoffice*

"Couldn't be funnier—cheerfully amoral." —*Washington Evening Sun*

"Brilliant Hitchcock offering. The witty screenplay has many unusual twists." —*Film Daily*

"Bound to create word-of-mouth and thus pay off well at the boxoffice." —*Showmen's Trade Rewiew*

"PARAMOUNT'S 'THE TROUBLE WITH HARRY' RANKS AMONG THE FUNNIEST PICTURES OF THE YEAR!"

—*New York World-Telegram & Sun*

"Superbly directed and acted. Shirley MacLaine should become a big star." —*The Independent*

"Glorious shots of breath-taking Vermont foliage should put Photographer Robert Burks up for Academy consideration." —*Hollywood Reporter*

"Easily one of the most enjoyable pictures the thrill master has delivered." —*Boxoffice Digest*

"A delightful spoof. Witty 'business', piquant and risque dialogue and the best VistaVision-Technicolor yet." —*Film Bulletin*

"Vermont in autumn, done in Technicolor, gives the ticket-buyer an edge for his money. Edmund Gwenn a delight." —*Variety*

UNEXPECTED COMEDY
... as the body they keep pushing down keeps popping up!

UNEXPECTED SUSPENSE
... as it reaches a spine-chilling climax you'll feel right down to the marrow of your bones!

VISTAVISION
MOTION PICTURE HIGH-FIDELITY

SEVEN BRITISH AMONG TOP 12

Herald Survey in Britain Shows 'Dam Busters' in '55 Lead; 5 U.S. Films

by PETER BURNUP

LONDON: The year's end box office survey by The HERALD's London Bureau in connection with the star poll disclosed that out of 1955's twelve top money-making pictures no fewer than seven were British productions.

The Money-Makers Listed

These, in their order of precedence, are the money-makers:

THE DAM BUSTERS (British)
WHITE CHRISTMAS
DOCTOR AT SEA (British)
THE COLDITZ STORY (British)
SEVEN BRIDES FOR SEVEN BROTHERS
ABOVE US THE WAVES (British)
ONE GOOD TURN (British)
RAISING A RIOT (British)
A KID FOR TWO FARTHINGS (British)
STUDENT PRINCE
20,000 LEAGUES UNDER THE SEA
NOT AS A STRANGER

Announcement of the survey made it clear that a number of most notable 20th-Fox CinemaScope pictures had not been accorded bookings around the major circuits but nevertheless rated vast public approval. Listed among them were:

THERE'S NO BUSINESS LIKE SHOW BUSINESS
THE SEVEN YEAR ITCH
DADDY LONG LEGS

Made News Headlines

Disclosure of the results of the star poll, which named Dirk Bogarde as this country's biggest box office money-maker and, in particular, the success of British-made pictures, made headline stories in every newspaper in the land from the snow-girt Highlands of Scotland to remote Penzance in Cornwall. The lofty *Times* accorded the announcement distinguished prominence. The authoritative *Manchester Guardian* commented: "This is certainly remarkable". Tabloids like the *Daily Mirror* and the *Daily Sketch* devoted the whole of their front pages to pictures of Mr. Bogarde with streamer headlines running "Britain's Box Office Triumph".

Film executives, British and American alike, said that your London Bureau had set a new pattern in propaganda. With the aid of news rooms and the BBC's television network the whole country was "talking motion pictures" on the day of the announcement. "It was a superb combined operation", said the dozen of American film men here.

In the roseate glow of motion picture enthusiasm, the *Times,* for no currently obvious reason, thought it proper the next morning to devote a 1,000-word editorial to the film business, activated obviously by John Davis' recently reported declaration that the industry should get together and take care of its own affairs.

Refers to State Aid

The *Times* referred to the several ways in which the state assists the British film producing industry and to the circumstance that all these forms of help fall to be reconsidered before the autumn of 1958; adding that the president of the Board of Trade had in mind an enquiry into the whole question of state aid to the country's film production industry.

"Mr. Davis", the article went on, "quickly deprecated this. Such enquiries do no good and may do much harm, he argued; they make the public think the industry is always in difficulties; the industry should be asked to undertake the enquiry itself".

Following a review of previous enquiries into the industry, the newspaper caustically added:

"The arguments are familiar—which may be a good reason against holding a new independent review of the kind Mr. Davis thinks damaging, unless such an inquiry would add substantially to knowledge of the facts, especially about the financial structure of the industry. What, for example, determines the way in which returns are divided between exhibition, distribution and production in the integrated concerns?

"Air of Affluence"

"This chronically losing industry has always worn a surprising air of affluence. But would any inquiry make much headway in this direction? There is probably little new which a review could discover about the ways in which, for example, distribution methods could be changed in order to try to net higher earnings for films; or about the ways in which production costs can be reduced.

"Past inquiries have been fairly searching. There are new factors—television has had, and is still having, its effect, and the cinema had introduced new techniques, partly, it may be, as a response. Evidence on the effect of these innovations, outside and inside the industry, must largely come from the industry. But they would hardly in themselves justify a new inquiry.

"The starting point in Government policy-making must surely be the judgment whether for aesthetic, social, trade, or political reasons it will be essential in future conditions to have a large British film producing industry. This is not a question that can be left to the industry itself. It is not so easy a matter to decide as to the practical ways in which the industry might be helped. But until it has been decided no one can really say what help, if any, should be given."

The *Times* editor—Sir William Haley—is a much respected journalist but given from time to time to slightly embittered hectoring of the Government of the day. Sir William, after a successful career in authoritative provincial newspapers, became the BBC's director-general, but resigned from that office in protest when the Churchill Government elected to authorise commercial television.

His lecturing of the Government since then has not been conspicuously successful or, for that matter, the successive tilts he has tried with other powerful interests. His latest shaft at John Davis and through him at the whole film production business here, has put several cats among the pigeons.

Mr. Davis, so far, has evinced no outward reaction to Sir William's attack. But the battle clearly is on. Whatever Sir William Haley may say, unless the Eady Plan and the National Film Finance Corporation are continued, British studios may just as well close down.

A bonnie fight clearly is impending.

KORDA TV FILMS

Sir Alexander Korda is to commence production for television early in 1956. Distribution has already been obtained in the U.S., it is stated.

In a press announcement Sir Alexander says that London Film (Television Services), Ltd., will start early in January on a series of TV films, in black and white, based on famous trials. It is intended to shoot one film a week. There will be two series: "Famous Trials" and "The Lord Chief Justice".

The subjects will concern the most famous dramatic trials brought before Britain's court's. Casting, it is added, will be announced shortly, but the role of the Lord Chief Justice will be offered to Sir Ralph Richardson.

Hake Sees Australia Continuing Ceiling

Indications are that the Australian Government will continue in 1956 its $5,800,000 ceiling on the amount of money which American film companies can remit, Clay Hake, managing director for Paramount in charge of Australia and New Zealand, said last week in New York. Australian film business in 1955 had a record year, according to Mr. Hake, who credited the rise to better quality pictures, the strong economic situation there and other favorable factors. American pictures, he added, continue to dominate Australian screens. Regarding television in Australia, he felt it would not have the "terrific impact" it had in the U.S. when it makes its debut next September or October. He said it will be confined to Sydney and Melbourne initially, that sets probably will cost twice as much as in America and that television there will have to depend on local talent and programming because it is prohibited by the Government bank from buying programming abroad. He added that Australia has no film production branch to draw upon for talent and programming.

Above. "The King and I," coming soon in CinemaScope 55, will be the second Rodgers and Hammerstein musical from the 20th-Fox lot.

20th-Fox Boosts Product Budget in Number and Cost

AN expanded production program, which will see 34 pictures produced or released in 1956 at an estimated cost in excess of $70,000,000, was anounced this week by Darryl F. Zanuck, vice-president in charge of producton at 20th Century-Fox, as a result of conferences with Spyros P. Skouras, president, during the latter's recent visit to the company's studios in Hollywood.

Included in the list of major properties are two of Rodgers and Hammerstein's successful musicals, nine Broadway stage hits and 14 best-selling novels. All pctures will be produced in 35mm or the new 55mm CinemaScope. The two pictures launching CinemaScope 55 are Rodgers and Hammerstein's "Carousel," already completed, and "The King and I," currently filming. Mr. Zanuck also announced the company will produce two pictures a year in the new process.

Below. Clifton Webb and Josephine Griffin in the British spy story, "The Man Who Never Was."

Mr. Zanuck's personal productions for the year include "The Man in the Gray Flannel Suit," best-seller currently shooting, written and directed by Nunnally Johnson, and starring Gregory Peck, Jennifer Jones and Fredric March. It is the company's Easter release. Also on his schedule is the new novel, "Island in the Sun" by Alec Waugh.

Buddy Adler's quantitative schedule includes "The Lieutenant Wore skirts," starring Tom Ewell and Sheree North, and "The Bottom of the Bottle," starring Van Johnson, Joseph Cotten, Ruth Roman and Jack Carson, both January releases. Now in production in Hawaii is "The Revolt of Mamie Stover" with Raoul Walsh directing Jane Russell and Richard Egan, to be released in April.

Others on the busy producer's agenda in the coming months include such stage plays as "Bus Stop," to be directed by Josh Logon; "A Hatful of Rain," and "Anastasia," to be directed by Anatole Litvak and starring Ingrid Bergman. Novels to be made include "The Day the Century Ended," starring Robert Wagner and Cameron Mitchell, "Solo" and a Buddy Adler-Eugene Frenke production, "Heaven Knows, Mr. Allison," starring Deborah Kerr.

Below. Gregory Peck and Jennifer Jones add sophistication to "The Man in the Grey Flannel Suit."

Other producers and their assignments are:

Samuel G. Engel: "Bernardine," stage play by Mary Chase; "A Roomful of Roses," stage play by Edith Somner Soderberg, and "Boy on a Dolphin," novel to be directed by Jean Negulesco.

Nunnally Johnson: "Do Re Mi," by Garson Kanin, and "Oh Men, Oh Women," play by Edward Chodorov, with screenplay and direction on both by Mr. Johnson.

Charles Brackett: "The Sixth of June," novel by Lionel Shapiro, starring Robert Taylor, Richard Todd, Dana Wynter and Edmond O'Brien; "The Desk Set," play by William Marchant, and "The Wayward Bus," novel by John Steinbeck.

Henry Ephron: "23 Paces to Baker Street," novel by Philip MacDonald, starring Van Johnson, now in production in England and slated for April release; Cole

(*Continued on following page, column 2*)

CINEMASCOPE 55 GETS BIG PUSH

Below. "Carousel," with Robert Rounseville, Shirley Jones, Gordon MacRae, Barbara Ruick and Cameron Mitchell, appearing here in that order, will launch the new CinemaScope 55 with a giant campaign heralding the process and the picture.

AN advertising, publicity and exploitation campaign surpassing that introducing "The Robe" and CinemaScope has been started by 20th Century-Fox for pre-selling the Rodgers and Hammerstein's famous musical "Carousel," the initial picture filmed in the new CinemaScope 55 process, according to the company.

To launch the $5,000,000 production, which stars Gordon MacRae, Shirley Jones, Barbara Roick and Cameron Mitchell, the company has set a campaign encompassing all media including television, radio, newsreels, newspapers and syndicated wire services. The new CinemaScope system is said to be tailored for theatres of every type and size.

To introduce the picture and the process, a series of special showings of scenes from "Carousel" will be inaugurated January 23 in principal cities and trading areas of the United States and Canada. The demonstrations are scheduled through February 21 and approximately 200,000 people including producers, exhibitors, editors and representatives of the lay and trade press, television and radio executives, educational figures, stock market analysts, civic, social and women's club leaders and important figures in all walks of life, are expected to witness the showings.

Magazine Campaign

One phase of the promotional effort is a national magazine advertising campaign budgeted at several hundred thousand dollars. The campaign will have full-page color advertisements featured in more than 25 top circulation consumer magazines, fan magazines and Sunday supplements during the four-week period beginning the first week of February.

An important phase of the campaign will be the release of a special sound-track album issued by Capitol Records in January containing the score of the film. A full-scale national and point-of-sale campaign will be given by Capitol Records to sell the album in association with theatre playdates. Release of the album will be announced in musical trade publications, consumer newspaper ad insertions and mailings to disc jockeys and juke box operators across the country. Record and department stores will receive special promotional material including accessories for counter, window anl wall displays.

The widest possible coverage by all communications media is planned. Point-of-sale advertising and publicity will be stressed both on national and local levels, coinciding with openings, with special events scheduled wherever possible.

"Carousel" will have its world premiere at the Roxy theatre, New York, February 16. It will be attended by celebrities from all areas of the entertainment world as well as civic, social and political leaders. The showing will be held for the benefit of the New York Medical College. The picture was produced by Henry Ephron and directed by Henry King.

The exhibitor and press demonstrations of CinemaScope 55 will be held in 59 major cities. The January demonstrations will take place in New York, Los Angeles, Chicago, Boston, San Francisco, Indianapolis, Philadelphia; Portland, Ore.; Cincinnati, Washington, Seattle, Detroit, Charlotte, Spokane, Cleveland, Atlanta; Missoula, Mont.; Pittsburgh, Jacksonville, Salt Lake City and Buffalo.

February demonstrations will be in Miami, Denver, Toronto, New Orleans, Omaha, Rochester, Memphis, Des Moines, Syracuse, Houston, Minneapolis, Albany, Dallas, Milwaukee, New Haven, Oklahoma City, Wilkes Barre, Kansas City, Knoxville, Harrisburg, St. Louis, Chattanooga, Baltimore; Springfield, Ill.; Little Rock, Richmond, Ft. Wayne, Shreveport, Roanoke, Grand Rapids, Birmingham; Charleston, W. Va.; Columbus, Wichita, Lexington, Louisville, Albuquerque and Phoenix.

INCREASE PRODUCT

(Continued from preceding page)

Porter's "Can Can," and "The Best Things in Life Are Free," original story by John OHara.

Herbert Bayard Swope, Jr.: "Hilda Crane," play by Samson Raphaelson, with screenplay and direction by Phillip Dunne, starring Jean Simmons, Guy Madison and Jean Pierre Aumont.

James Mason: "Jane Eyre," by Charlotte Bronte; "High Wind in Jamaica," play by Paul Osborn, and "Ten Feet Tall," written by Berton Roueche.

Robert L. Jacks: "The Proud Ones," novel by Verne Athanas, starring Robert Ryan, Virginia Mayo and Robert Stack, and "The Circle," written by Carl Leo Gass.

William Bloom: "On the Threshold of Space," starring John Hodiak, Guy Madison, Virginia Leith and Dean Jagger, to be released in March.

Williams Hawks: "The Last Wagon," original story by Gwen Bagni Gielgud.

Andre Hakim: "The Man Who Never Was," novel by Ewen S. B. Montagu, starring Clifton Webb and Gloria Grahame, to be released in February.

Schine Theatres on Trial Second Time in Buffalo

BUFFALO: Schine Chain Theatres and its officers went on trial for the second time January 4 on charges of criminal and civil contempt. The trial is expected to terminate next week. The case was first tried before the late Judge John Knight, who died before he could render a verdict after 13 weeks of litigation. The proceedings against J. Myer Schine and his brother Louis W. Schine charge the defendants conspired to violate the 1949 consent decree between the Government and Schine Theatres. One of the original defendants, Elmer F. Lux, won a judgment at the conclusion of the Government's case before Judge Knight.

Goldenson's Plan Backed By COMPO

The Goldenson plan, which stresses the need to win back the women audiences to motion picture theatres, won enthusiastic support from the Council of Motion Picture Organizations press relations committee when it met in New York last week.

The committee, meeting with Harry Mandel of RKO Theatres as chairman, agreed on the necessity of finding ways and means to put the project into effect, according to Mr. Mandel. It was further agreed that each member of the committee submit ideas to the group's next meeting, slated for next week. The meeting was addressed by Leonard Goldenson, president of American Broadcasting-Paramount Theatres and author of the plan, which holds that with increased automation in the home, the stress and strain of family living can be relieved by seeing motion pictures away from home, in theatres, thereby wisely utilizing the increased free time enjoyed by the heads of families.

Mr. Mandel said the committee will pursue as far as it can Mr. Goldenson's proposal of devising a public relations program to meet the AB-PT president's points. He called the entire theme of recapturing audiences, especially the women, "urgent" and "necessary." Women, according to Mr. Goldenson, set the film-going habits of the family.

Attending the meeting in addition to Mr. Mandel and Mr. Goldenson were: Harry Goldberg, Stanley Warner; Ernie Emerling, Loew's Theatres; Dave Diener, Monroe Greenthal agency; Robert Coyne, special counsel of COMPO; Charles McCarthy, COMPO information director; and Ken Clark, of the Motion Picture Association of America.

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3 United Artists Films Released in January

United Artists this month will release nationally "The Man With the Golden Arm," "Three Bad Sisters," and "Storm Fear," it is announced by William J. Heineman, vice-president in charge of distribution. "The Man With the Golden Arm," produced and directed by Otto Preminger, stars Frank Sinatra, Eleanor Parker and Kim Novak. The screenplay, based on Nelson Algren's prize-winning novel, was written by Walter Newman and Lewis Meltzer. "Three Bad Sisters," a Bel-Air production, co-stars Marla English, Kathleen Hughes, Sara Shane and John Bromfield. Executive producer is Aubrey Schenck. Howard W. Koch is producer and Gilbert L. Kay director of the suspense drama, from a screenplay by Gerald Drayson Adams. "Storm Fear," produced and directed by Cornel Wilde, stars Wilde, Jean Wallace and Dan Duryea. Horton Foote wrote the screenplay, based on a novel by Clinton Seeley.

Hollywood Scene

HOLLYWOOD BUREAU

In the second of two successive holiday-shortened weeks Hollywood started four new pictures and completed six others on which camera work had been in progress a good while. At weekend the over-all total of films in the shooting stage was 25.

Three major producer-distributing companies and one independent producer are represented in the new projects launched during the week.

Universal-International launched "The Gentle Web," in color by Technicolor, which Gordon Kay is producing, and Harry Keller directing, with Esther Williams, George Nader, Edward Andrews, John Saxon and April Kent in the cast.

Producer-director Elia Kazan started "Baby Doll" for Warner Brothers with Karl Malden, Carroll Baker and Eli Wallach in principal roles.

Producer Charles Brackett started filming "The Sixth of June" for 20th-Fox, directed by Henry Koster with Richard Todd, Edmond O'Brien, Dana Wynter and Robert Taylor.

Independent producer Sol Lesser started "Tarzan and the Lost Safari" with John Croydon producing and Bruce Humberstone directing. The cast includes Gordon Scott, Peter Arne, Betta St. John, Yolande Donlon, George Coulouris and Robert Beatty.

Allied Artists to Launch Five Productions Shortly

HOLLYWOOD: Allied Artists has five pictures on its production schedule, set to start early in 1956, it is announced by executive producer Walter Mirisch. First on the agenda is "Cattle King," starring George Montgomery, with Richard Heermance producing. Also on Heermance's schedule is "Legionnaire." Hayes Goetz will produce "Hold Back the Night," a drama of the Marines in Korea. A third Heermance production will be "Young Guns." Lindsley Parsons will produce for Allied Artists release "Massacre at Dragoon Wells," with John Burrows as associate and Harold Schuster directing. Barry Sullivan will star.

Grant, Hitchcock, Paramount In New Contract Agreement

Cary Grant, Alfred Hitchcock and Paramount Pictures have entered into a three-way agreement to make several pictures during the next few years, according to the studio. Mr. Grant will star in all the films with Mr. Hitchcock producing and directing. The new contract is in addition to two earlier individual contracts between the actor and Paramount and between the director and Paramount, it was announced. No story property has been announced yet as the first production under the new three-way contract.

THIS WEEK IN PRODUCTION:

STARTED (4)

INDEPENDENT
Tarzan and the Lost Safari (Sol Lesser Prods.; wide-screen)

20TH-FOX
The Sixth of June

U-I
The Gentle Web (Technicolor)

WARNER BROS.
Baby Doll (Newton Prod.; wide-screen)

COMPLETED (5)

ALLIED ARTISTS
Crashing Las Vegas
The Friendly Persuasion (Wide-screen; De Luxe Color)

COLUMBIA
It Happened One Night (CinemaScope; Technicolor)
The Harder They Fall

U-I
Toy Tiger (Technicolor)

SHOOTING (21)

ALLIED ARTISTS
The Magnificent Roughnecks

COLUMBIA
Black Mamba (Todon Prods.; CinemaScope; Technicolor)
Zarak Kham (Warwick; CinemaScope; Technicolor)
Portrait in Smoke (Films Locations)

MGM
The Catered Affair
The Living Idol (Al Lewin; CinemaScope; Eastman Color)

PARAMOUNT
Pardners (VistaVision; Technicolor)
Ten Commandments (VistaVision; Technicolor)

REPUBLIC
Dakota Incident (Trucolor)
Lisbon (Naturama; Trucolor)

20TH-FOX
The Man in the Gray Flannel Suit (CinemaScope; De Luxe Color)
23 Paces to Baker Street (CinemaScope; De Luxe Color)
Revolt of Mamie Stover (CinemaScope; De Luxe Color)
King and I (CinemaScope; De Luxe Color)

UNITED ARTISTS
Bandido (Bandido Prod.; CinemaScope; De Luxe Color)
Ambassador's Daughter (Norman Krasna Prods.; CinemaScope; Eastman Color)

U-I
Johnny Salvo
Written on the Wind (Technicolor)
Apache Agent (CinemaScope; Technicolor)

WARNER BROS.
Spirit of St. Louis (CinemaScope; WarnerColor)
Santiago (Wide screen; WarnerColor)

RKO Buys Dozier Story

HOLLYWOOD: RKO Radio Pictures has purchased "Is This Our Son?" a modern drama about the adjustment of a teen-age boy to his parents, from writer Robert Dozier and will produce the film with an all-star cast in June. Under the title, "Deal a Blow," the play won the Christopher Award when it was presented on CBS-TV's "Climax," Mr. Dozier will do the script.

NATIONWIDE DEMONSTRAT

CINEMASCOPE 55

MORE THAN YOUR EYES HAVE EVER SEEN!

Your first chance to see for yourself:

- the images are radiantly bright and sharp
- the backgrounds are as clearly in focus as the foregrounds
- the illusion of depth is breathtaking
- no distortion, no fading at extreme sides or top and bottom of screen
- the same fine quality when viewed from any seat in the theatre

AND *NO CHANGES REQUIRED IN THE BOOTHS OF THEATRES EQUIPPED FOR STEREOPHONIC SOUND*

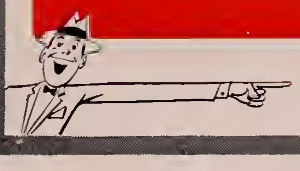
IONS BEGIN JANUARY 23!

®

Below is a list of the cities, theatres and dates on which these demonstrations will be held:

CITY	THEATRE	DATE
ALBANY	Palace	Feb. 6
ALBUQUERQUE	Sunshine	Feb. 19
ATLANTA	Fox	Jan. 30
BALTIMORE	New	Feb. 10
BIRMINGHAM	Alabama	Feb. 15
BOSTON	Memorial	Jan. 24
BUFFALO	Center	Jan. 31
CHARLESTON, W. VA.	Kearse	Feb. 15
CHARLOTTE	Carolina	Jan. 27
CHATTANOOGA	Tivoli	Feb. 10
CHICAGO	Uptown	Jan. 23
CINCINNATI	Albee	Jan. 25
CLEVELAND	Palace	Jan. 27
COLUMBUS	Palace	Feb. 16
DALLAS	Palace	Feb. 7
DENVER	Center	Feb. 1
DES MOINES	Des Moines	Feb. 3
DETROIT	Fox	Jan. 26
FT. WAYNE	Paramount	Feb. 14
GRAND RAPIDS	Majestic	Feb. 15
HARRISBURG	State	Feb. 9
HOUSTON	Metropolitan	Feb. 6
INDIANAPOLIS	Indiana	Jan. 24
JACKSONVILLE	Florida	Jan. 31
KANSAS CITY	Orpheum	Feb. 9
KNOXVILLE	Tennessee	Feb. 9
LEXINGTON	Ben Ali	Feb. 17
LITTLE ROCK	Capitol	Feb. 13
LOS ANGELES	Village	Jan. 23
LOUISVILLE	Rialto	Feb. 18
MEMPHIS	Malco	Feb. 3
MIAMI	Carib	Feb. 1
MILWAUKEE	Wisconsin	Feb. 7
MINNEAPOLIS	Radio City	Feb. 6
MISSOULA	Fox	Jan. 30
NEW HAVEN	Poli	Feb. 7
NEW ORLEANS	Saenger	Feb. 2
NEW YORK	Roxy	Jan. 23
OKLAHOMA CITY	Criterion	Feb. 8
OMAHA	Orpheum	Feb. 2
PHILADELPHIA	Fox	Jan. 25
PHOENIX	Fox	Feb. 21
PITTSBURGH	Fulton	Jan. 30
PORTLAND	Fox	Jan. 25
RICHMOND	Byrd	Feb. 13
ROANOKE	Grandin	Feb. 14
ROCHESTER	Palace	Feb. 2
ST. LOUIS	St. Louis	Feb. 10
SALT LAKE CITY	Villa	Jan. 31
SAN FRANCISCO	Fox	Jan. 24
SEATTLE	5th Avenue	Jan. 26
SHREVEPORT	Don	Feb. 14
SPOKANE	Fox	Jan. 27
SPRINGFIELD, ILL.	Lincoln	Feb. 13
SYRACUSE	Paramount	Feb. 3
TORONTO	Imperial	Feb. 1
WASHINGTON	Palace	Jan. 26
WICHITA	Miller	Feb. 17
WILKES BARRE	Paramount	Feb. 8

All showings begin promptly at 9:45 a. m., except Roxy, N. Y., which begins at 9:15 a. m.



"It's always a pleasure to do business with 20th!"

See End of Memphis Censorship

It's official now, the Memphis committee appointed by Mayor-elect Edmund Orgill has recommended the censor board be abolished.

That board, as headed many years by 89-year-old Lloyd Binford, is probably the most famous in the land. It inveighed against all sorts of film subjects deemed safe in other areas, and banned them, to the profit of makers glad about the publicity.

The Mayor's committee said it opposes flatly "previous restraint censorship." It added it feels it "contrary to the American concept of freedom. It added the film industry's voluntary censorship and that afforded by police powers, are enough protection.

Mr. Binford has said he would accept reappointment. His term and those of four other board members expired Saturday. The chairman of the committee, attorney John Apperson, wrote he doubted it is wise to reappoint any old member.

He added that if the new city commission desires censorship it might have a three member board review only pictures lacking the Code seal. His report also advised exhibitors be asked to advertise whether a picture has a seal, and for what audience it is suitable.

"Conqueror" Tokyo Debut Set

"The Conqueror," CinemaScope-Technicolor production from RKO Radio Pictures, starring John Wayne, Susan Hayward and Pedro Armendariz, and produced and directed by Dick Powell, will open at the Takarazuka theatre, Japan, January 29, it is announced by Walter Branson, RKO vice-president in charge of distribution. The premiere will benefit the Cancer Institute and is sponsored by a leading Japanese newspaper. The "Conqueror" debut activities will be duplicated in other capitals of the world within a few days of each other during late January.

Sonja Henie at Roxy

Sonja Henie and her new ice review will appear in person at the Roxy theatre, New York, starting January 11, it has been announced by the theatre. She will appear in conjunction with 20th Century-Fox's "The Lieutenant Wore Skirts." It will mark Miss Henie's first appearance anywhere in the world at "popular" prices according to the theatre.

New York Theatre Reopens

ROSENDALE, N. Y.: The Rosendale theatre here has been reopened after undergoing a complete refurbishing following last Fall's flood. A new and graduated floor, new foam rubber cushioned seats, new carpets and a new screen were installed, it was announced.

THE WINNERS CIRCLE

Pictures which were reported as doing above average business in key cities of the nation for the week ended December 31 were:

Albany: The Court Martial of Billy Mitchell (W.B.); The Rains of Ranchipur (20th-Fox).

Atlanta: All That Heaven Allows (U-I); Guys and Dolls (MGM); The Rains of Ranchipur (20th-Fox); The Spoilers (U-I).

Boston: The African Lion (B.V.); Artists and Models (Par.); Court Martial of Billy Mitchell (W.B.); Guys and Dolls (MGM); I Am a Camera (D.C.A.); Lease of Life (IFE).

Buffalo: Artists and Models (Par.) 2nd week; The Court Martial of Billy Mitchell (W.B.) 2nd week; Guys and Dolls (MGM) 2nd week; The Indian Fighter (U.A.); The Rains of Ranchipur (20th-Fox).

Chicago: Artists and Models (Par.); Diabolique (UMPO); Guys and Dolls (MGM) 7th week; I'll Cry Tomorrow (MGM); The Littlest Outlaw (B.V.); Quentin Durward (MGM); The Second Greatest Sex (U-I).

Cleveland: Artists and Models (Par.); Guys and Dolls (MGM); Heidi and Peter (U.A.); The Rains of Ranchipur (20th-Fox); The Second Greatest Sex (U-I); The Sheep Has Five Legs (UMPO); The Spoilers (U-I).

Columbus: The African Lion (B.V.); Artists and Models (Par.); Guys and Dolls (MGM); Kismet (MGM).

Denver: Artists and Models (Par.); The Court Martial of Billy Mitchell (W.B.); Guys and Dolls (MGM); Heidi and Peter (U.A.); The Indian Fighter (U.A.); The Littlest Outlaw (B.V.); The Rains of Ranchipur (20th-Fox).

Des Moines: The Court Martial of Billy Mitchell (W.B.); Guys and Dolls (MGM) 2nd week.

Detroit: Guys and Dolls (MGM) 6th week; The Rains of Ranchipur (20th-Fox).

Hartford: Artists and Models (Par.) 2nd week; Court Martial of Billy Mitchell (W.B.); Guys and Dolls (MGM) 2nd week; The Last Frontier (Col.) 2nd week; The Rains of Ranchipur (20th-Fox); Top Gun (U.A.).

Indianapolis: Artists and Models (Par.); The Court Martial of Billy Mitchell (W.B.); Guys and Dolls (MGM) 2nd week; The Indian Fighter (U.A.).

Jacksonville: All That Heaven Allows (U-I) 2nd week; The Court Martial of Billy Mitchell (W.B.); The Last Frontier (Col.); The Rains of Ranchipur (20th-Fox).

Kansas City: Artists and Models (Par.); Guys and Dolls (MGM); Kismet (MGM); The Rains of Ranchipur (20th-Fox); The Return of Jack Slade (A.A.).

Memphis: Artists and Models (Par.); Guys and Dolls (MGM).

Miami: All That Heaven Allows (U-I); Guys and Dolls (MGM) 2nd week; Kismet (MGM).

Milwaukee: Guys and Dolls (MGM).

Minneapolis: Guys and Dolls (MGM); The Rains of Ranchipur (20th-Fox); Rebel Without a Cause (W.B.) 5th week; The Trouble With Harry (Par).

New Orleans: All That Heaven Allows (U-I); Artists and Models (Par.); Big Knife The (U.A.); Guys and Dolls (MGM); Heidi and Peter (U.A.); Indian Fighter, The (U.A.).

Oklahoma City: Artists and Models (Par.) 2nd week; The Court Martial of Billy Mitchell (W.B.); Guys and Dolls (MGM) 2nd week; Kismet (MGM) 2nd week; The Return of Jack Slade (A.A.) 2nd week.

Philadelphia: Artists and Models (Par.); Guys and Dolls (MGM) 7th week; The Rains of Ranchipur (20th-Fox); The Second Greatest Sex (U-I).

Pittsburgh: African Lion (B.V.) 2nd week; Artists and Models (Par.) 2nd week; The Rains of Ranchipur (20th-Fox) 2nd week; The Sheep Has Five Legs (UMPO) 2nd week.

Portland: Artists and Models (Par.); Guys and Dolls (MGM); The Indian Fighter (U.A.).

Providence: African Lion (B.V.); Artists and Models (Par.); Kismet (MGM); The Rains of Ranchipur (20th-Fox).

San Francisco: Artists and Models (Par.) 2nd week; The Court Martial of Billy Mitchell (W.B.) 2nd week; Guys and Dolls (MGM) 6th week; Kismet (MGM) 2nd week; The Night My Number Came Up (Cont. Dist.) 2nd week; The Rains of Ranchipur (20th-Fox) 2nd week.

Toronto: The African Lion (B.V.); Artists and Models (Par.); Doctor at Sea (Jaro); Guys and Dolls (MGM); The Tender Trap (MGM) 4th week.

Vancouver: Artists and Models (Par.); Good Morning, Miss Dove (20th-Fox); Guys and Dolls (MGM); The Indian Fighter (U.A.); A Man Alone (Rep.).

Washington: Artists and Models (Par.); The Desperate Hours (Par.) 7th week; Guys and Dolls (MGM) 6th week; Kismet (MGM); The Last Frontier (Col.); The Rains of Ranchipur (20th-Fox); The Second Greatest Sex (U-I); Trouble With Harry (Par.) 5th week.

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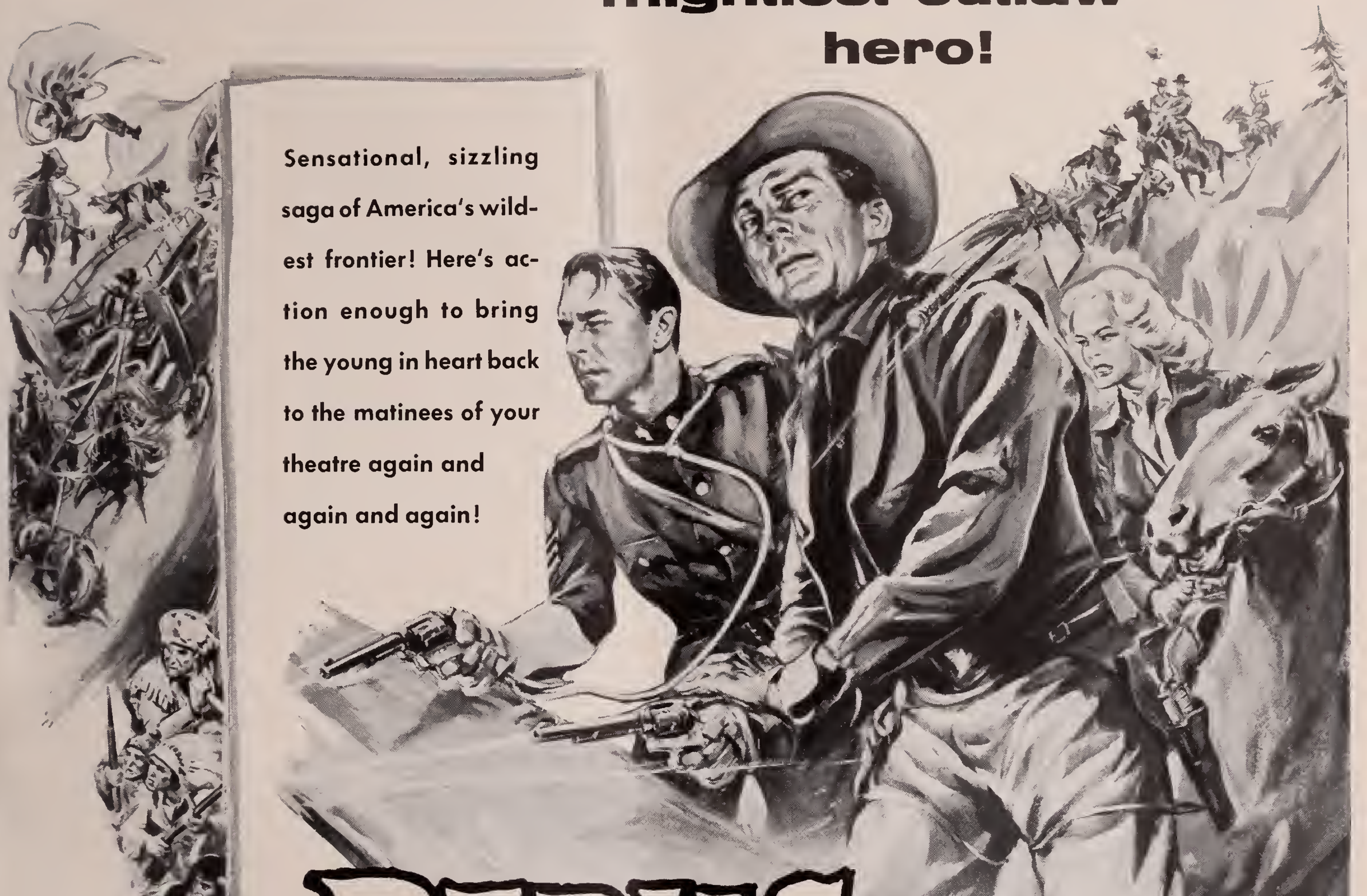

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Directed by SPENCER G. BENNET

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Rhoden Sees Big Year for Showmen

HOLLYWOOD: "Falling attendance is a challenge to the showmanship ability of our company," Elmer C. Rhoden, president of National Theatres, asserted in a year-end message to the circuit's staff. While admitting that the past year had been "a trying one," Mr. Rhoden cited many technological improvements, the availability of "Oklahoma!" in Todd-AO and the start of the first picture in the new Cinemiracle process, as examples of an upward trend.

Pointing out that the greatest enthusiasm in the casting of ballots in the Audience Awards was registered by the young people, Mr. Rhoden added: "We must give careful analysis to the selling approach of our attractions; we no longer can assume that pictures have a pre-sold market." Mr. Rhoden contended that "we were faced with an acute shortage of quality motion pictures" during 1955 "in spite of greater efforts on the part of our Hollywood producers," and that "the final result was that the entertainment missed the mass appeal that we hoped and expected to get."

He summed it all up with a question: "Are we making pictures that appeal to that great segment of the movie public?"—referring to the younger patrons.

Louis Gordon Retiring from Lockwood & Gordon Circuit

BOSTON: Louis M. Gordon, president of Lockwood & Gordon Enterprises, and general manager of theatre operations of the circuit, has announced his retirement from active participation in the business starting this month. However, he will retain his financial interest in the company and will continue as consultant, director and officer of the organization. Douglas Amos, district manager of the circuit's Connecticut district, has been promoted to general manager in charge of theatre operations for the circuit and will assume his new duties January 17.

New Cooper Head

OMAHA: Pat McGee has been succeeded as general manager of the Cooper Foundation circuit by Kenneth E. Anderson. Mr. McGee, whose headquarters are in Denver, is remaining as buyer and booker for all Cooper theatres. Mr. Anderson, a well-known attorney of Lincoln, Neb., has resigned from his law firm to take the post as head of the circuit.

Greenblatt Heads Drive

Arthur Greenblatt, Allied Artists home office sales executive, has been named captain of the company's March of Progress Drive, it is announced by Morey R. Goldstein, vice-president and general sales manager. The sales drive period embraces the 17 weeks from January 28 to May 24.

People in The News

Roy Rogers and **Dale Evans** will be honored by a testimonial dinner at the Masquer's Club, Hollywood, January 12, and will receive the George Spelvin Actors' award for their humanitarian services.

Stephen Bosustow, president of UPA Pictures, Inc., and **Ernest Scanlon**, UPA's treasurer and business manager, flew from Hollywood to New York this week for the semi-annual meeting with the East Coast animation studio.

Mort B. Blumenstock, Warner Bros. vice-president, became a grandfather for the second time last week when his daughter, **Mrs. Marvin Perskie**, gave birth to a boy.

Alfred H. Tamarin, United Artists' assistant national director of advertising, publicity and exploitation, has accepted the post of publicity chairman of the amusement industry's Brotherhood Drive for 1956.

Clarence J. Schneider has been appointed assistant manager of the United Artists foreign publicity department. He replaces **Ben Halpern**, who has been elevated to the post of U.A. manager of advertising, publicity and exploitation for Europe and the Middle East.

Olga Gramaglia, technical director of the Museum of Modern Art Film Library, has resigned. Her successor is **Charles Cole**, formerly technical coordinator of Graphic Films.

Matthew Fox Is Sued In Contract Action

Matthew Fox and four companies which he controls were named defendants in a $550,000 breach of contract suit filed in New York Supreme Court last week. The plaintiffs were Joseph Harris, Seymour Weintraub and James B. Harris. The defendant companies were Reynard International Corp., Western Television Corp., Motion Pictures for Television, Inc., and MPTV Syndication Corp. The plaintiffs charged that as executives of Reynard International they had a contract for salaries of $50,000 a year each plus percentages over a period of 10 years. In 1953, it was claimed, Mr. Fox took over the contracts and agreed to pay off the plaintiffs at salaries ranging from $300 to $375 a week. The suit claimed the salaries were forthcoming for a while and then stopped.

Legion Approves Nine of 15 New Productions

The National Legion of Decency this week reviewed 15 pictures, putting four in Class A, Section I, morally unobjectionable for general patronage; five in Class A, Section II, morally unobjectionable for adults, and six in Class B, morally objectionable in part for all. In Section I are "The Benny Goodman Story," "The Court Martial of Billy Mitchell," "Ghost Town" and "The Twinkle in God's Eye." In Section II are "Diane," "I'll Cry Tomorrow," "The Last Frontier," "The Rains of Ranchipur" and "The Spoilers." In Class B are "The Edge of Fury" because of "suggestive situations"; "Flame of the Islands" because of "suggestive costuming and sequences"; "The Houston Story" because of "excessive brutality; suggestive dialogue and situations"; "The Indian Fighter" because of suggestive situations"; "The Man with the Golden Arm" because "this film is of low moral tone throughout because it tends to minimize the moral obligations of all the principal characters. It treats in terms of morbid sensationalism with narcotic addiction and in so doing fails to avoid the harmful implications relative to this moral and sociological problem. It also contains suggestive costuming, dialogue and situations," and "Three Bad Sisters" because of "low moral tone."

Plans Set for Charity Premiere of "Carousel"

Leading business, civic and medical figures and stars of 20th Century-Fox's CinemaScope 55 production, "Carousel," were present at a special meeting last week at New York Medical College to set plans for the charity world premiere of the film February 16 at the Roxy theatre, New York. At the meeting, committees were organized to aid in the sale of premiere tickets and to handle related activities throughout the city calling attention to the event.

Skouras Plans Theatre

Spyros S. Skouras, president of Skouras Theatres Corp., New York, has announced plans to build a 1,450-seat theatre on Jericho Turnpike in Syosset, Long Island. The theatre should be ready by the Fall of 1956, it was announced, with a parking lot, accommodating several hundred cars, to be adjacent to the theatre.

Fox Wisconsin Names Frank

MILWAUKEE: Albert P. Frank has been named general manager of the Fox Wisconsin Amusement Corp. here. He began his film management career in Fond du Lac, Wisc., as an usher for National Theatres in 1940 and was recently district manager for the Fox organization in Fond du Lac.

The National Spotlight

ALBANY

Control of teen agers and children has become a major problem in many theatres here. Older persons often complain that the noise they make interferes with the enjoyment of pictures, and, in some cases, stay away or threaten to do so, until the condition is rectified. How to retain the patronage of both groups, while pleasing each, is a question to which careful industry study now is being given. . . . Variety Club new house rules provide that members are responsible at all times for the conduct of guests, who, if from Tri-City area (Albany, Schenectady and Troy), may not visit the rooms more than once monthly. An exception is "Family Nights," Saturday-Sunday. Out-of-town guests have the friendly welcome at all times. . . . Charles L. Mooney, managing editor of *Knickerbocker News,* and long-time friend of industry people, is joining Tent 9. Gene Robb, *Times Union* publisher, is already a barker. . . . Charles A. Smakwitz, Stanley Warner zone manager in Newark and former local zone chief, was saluted by Forrest Willis, via WTRY, as a man "who did as much for Albany as anyone I knew."

ATLANTA

President William K. Jenkins, Georgia theatre, was in Atlanta visiting from his home in Florida. . . . Charles Colville, former owner of the Court theatre, Loudon, Tenn., died at his home there. . . . Miss June Roscoe, daughter of sales manager for Columbia Pictures, George Roscoe, was in Atlanta visiting after four months in London. . . . Roy Whitmire, father of Miss Betty Whitmire, A. Rook Film Booking Office, is recuperating at the hospital here after an operation. . . . A permit was issued to Charles E. Myers of Pompona Beach, Fla., for a drive-in theatre, to cost around $50,000. . . . Fred Lee, district manager for the Florida State Theatres, has arranged with the Hollywood Beach, Fla., Hotel to show classics and art films twice a week during the winter. . . . Mr. and Mrs. Arthur Cutter, owners of the Magolia theatre, Titusville, Fla., has installed CinemaScope and all new booth equipment. . . . The city fathers of Bessemer, Ala., have appointed a censor board to look at all pictures shown there. The Rev. F. E. Jordan is board chairman. . . . Dick Johnson, formerly with the Floyd theatre in Florida, has been appointed office manager and booker for ABC Booking Service. He replaces Cliff Wilson, who resigned to go with the Paramount-Gulf Theatres in New Orleans.

BOSTON

Louis M. Gordon, president of Lockwood & Gordon Enterprises, Inc., and Mrs. Gordon left January 6 for a prolonged vacation in Varadero Beach, Cuba. He has announced his retirement from active participation in the circuit where he was general manager of theatre operations. Douglas Amos, district manager for the Connecticut district, has stepped up into the general managership spot. Gordon will retain his financial interest with the company and will continue as consultant, director and officer. . . . American Theatres Corp. has reopened three neighborhood houses which were closed for the pre-Christmas season. Theatres involved are the Warren, Plaza in Roxbury and the Central, Somerville. . . . Hud Conway has closed the Gem, Vinal Haven, Me., for the winter. . . . Following the successful opening of E. M. Loew's Gulf Stream drive-in, Hallendale, Fla., Dick Rubin, designer and engineer, returned to Boston to work on the plans for the remodeling of the Lowell drive-in recently purchased by Norman Glassman for next season's operation. . . . The Christmas weekend business was good but did not reach the figures of the 1954 week.

BUFFALO

Negotiations are under way for the sale of the Erlanger theatre, 118 Delaware Avenue, now owned by Dipson Theatres, Inc. "The deal is still pending and an announcement will be made shortly," William J. Dipson, president of Dipson Theatres, announces. The property has an assessed valuation of $241,290. . . . "Cinerama Holiday" will open in the Teck theatre Jan. 31. The premiere will be sponsored by the Greater Buffalo Advertising Club. "This Is Cinerama," which has run a year in the Teck, closes Jan. 29. . . . Boris Bernardi, the new manager at the Teck, comes to Buffalo from Texas, where he was manager of a theatre showing Cinerama. A native of Boston, Bernardi has led several Yankee shows in European invasions. For a while he managed the Teatro Ombu in Buenos Aires. He is a member of a theatrical family which broke him in at the age of 13 as assistant treasurer of the Old Grand Opera House in Boston. He has operated twelve theatres at a time in Michigan, three in New York and one in Brooklyn. . . . John W. Sawyer, 69, chief projectionist here for the Stanley Warner Cinerama Corporation, died Dec. 25 in his home at 277 Linwood Avenue. He was supervisor of projection and sound for the Shea theatres for 30 years before joining the Warner company last March. A native of Newport, R. I., Mr. Sawyer became projectionist in the old Victoria theatre at 17 and later managed that theatre. . . . The U. S. Court of Appeals has refused to temporarily block the sale of Station WBUF-TV, Buffalo's UHF station, to the National Broadcasting Company, denying a plea by WGR Corp., Buffalo. . . . The annual installation of Variety Club of Buffalo will be held in the club's Delaware Avenue headquarters January 15.

CHARLOTTE

Motion picture business snapped out of its slump with the advent of the Christmas holidays. Charlotte's six first run theatres each came up with a top attraction that lured thousands of customers. . . . "Guys and Dolls" was at the Plaza, "Artists and Models" at the Carolina, "Kismet" at the Imperial, "Indian Fighter" at the Center, "All That Heaven Allows" at the Manor and "The Big Knife" at the Visulite. . . . Many Carolina exhibitors visited Charlotte the week before Christmas, bringing gifts for bookers in film exchanges. . . . The Charlotte Variety Club held its annual Christmas party for children Dec. 21 in the clubrooms. Scott Lett played Santa Claus to the approximately 100 children who attended.

CHICAGO

The newly elected officers and crew of the Variety Club of Illinois will be installed at a gala party to be held January 16, in the Florentine Room of the Congress Hotel. Jack Kirsch, president of Allied Theatres of Illinois, is the new chief barker. . . . Buck Stoner of Paramount offices here is vacationing in California. . . . Ace Seating Company is rebuilding 800 seats in the Parkway theatre, where other remodeling and modernization is currently in progress. Just prior to starting the Parkway project, this company repaired seats in the Evanston and Armitage theatres. . . . A group of press people from Milwaukee and Minneapolis were brought here by United Artists publicist Wally Heim for a special showing of "The Man With the Golden Arm." Otto Preminger returned to the city to help host the visitors. . . . Ira Kutok of the Ed Wolk Supply Company will have to spend still another month in the hospital following an automobile accident. He reports that this is a tedious experience and he would welcome a greeting or two from friends. He is in the Bethany Methodist Hospital, located at 5029 North Paulina Street, Chicago. . . . Danny Newman, veteran showman, has taken over the Chelten theatre located at 7945 South Exchange Avenue. Operations began January 1st, with double feature programs changing three times a week. Other changes involve matinees on Saturdays and Sundays and Monday evening opening. Alvin Frank, who managed the Astor for Newman before it was torn down to make room for a Loop synagogue, is the Chelten manager. . . . Arthur Schoenstadt, head of the Schoenstadt Circuit, is this year's chairman for the Red Cross as it pertains to those in the amusement industry in the Chicago area.

CLEVELAND

"Guys and Dolls" is reportedly doing phenomenal business at Loew's Ohio theatre where the SRO sign is out daily for both matinee and evening performances. . . . Robert Wile, secretary of the Independent Theatre Owners of Ohio, and his wife were in town several days, during which time Mrs. Wile and Mrs. Horace Adams, wife of the ITOO president, mapped the entertainment program for the ladies attending the Feb. 21-22 National Allied Drive-In convention. . . . Word comes from Toledo that Marilyn Smith, daughter of Mr. and Mrs. Martin Smith was married December 27 to Jack Born of Kalamazoo, Mich., now serving in the armed forces. . . . Nate Schultz, president of the Allied Artists exchange here, and his family were vacationing in Florida

(*Continued on page 32*)

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(*Continued from page 29*)

during the school vacation period. . . . Ben L. Ogron, head of Ohio Theatre Supply Co., and his family were also in Florida. . . . Cleveland Motion Picture Exhibitors Association meets January 10 to elect new officers. . . . M. B. Horwitz, veteran theatre owner of 45 years, will be honored by the industry on Feb. 20 with a dinner in the Hollenden Hotel on the occasion of his 70th birthday anniversary, which actually falls on Feb. 22. Meyer Fine, Nate Schultz and I. J. Schmertz are in charge of the stag affair. . . . Holiday business, according to reports, is spotty. Downtown first runs are happy over attendance, and so are some of the first sub-run houses, but many out-of-town exhibitors report disappointment, with grosses lower than those for last year. . . . Abe Kramer, of Associated Circuit, returned to Florida after a brief visit here to attend the company's annual Christmas party.

COLUMBUS

Christmas week brought an upsurge of business with especially big houses clocked for "Guys and Dolls" at RKO Palace, "Artists and Models" at Loew's Ohio, "Kismet" at Loew's Broad and "The African Lion" at the World. "Guys and Dolls" and "The African Lion" were held for second weeks. . . . Edward McGlone, manager of RKO Palace, has been suffering from an infected throat. . . . Herman "Bud" Kissel, former theatre editor of the Columbus *Citizen*, suffered leg fractures and other injuries when struck by an automobile near his home. . . . W. A. Gray, owner of the Rapids, Grand Rapids, Ohio, will offer the theatre for sale at public auction Jan. 21. He is retiring from active business because of his health. He is also selling his household effects, wood cabinet shop and tools. Robert Wile, secretary of the Independent Theatre Owners of Ohio, said the Rapids is showing excellent returns and is a good family proposition. . . . Norman Nadel, theatre editor of the *Citizen*, will act as guide on three two-week aerial theatre tours to London, Paris and Nice next summer. The tours are sponsored by the *Citizen*.

DENVER

Directors of Allied Rocky Mountain Independent Theatres will hold their winter meeting Jan. 17 at the Denver headquarters. Particularly under discussion will be the high prices of films and the shortage of product. All members are urged to attend. . . . J. M. F. Dubois, freelance newsreel cameraman, was one of those who received a print of one of President Eisenhower's paintings, and a greeting, from the President, for Christmas. . . . Marvin Goldfarb, Buena Vista district manager, to Kansas City and St. Louis on a sales trip. . . . Jim Ricketts, Paramount branch manager, and salesmen John Thomas and Wm. Peregrine are on vacation. . . . Carl Mock, theatre appliance salesman, back from a five-week Mexico vacation. . . . James Ecker, Republic branch manager, Salt Lake City, home to Denver for the holidays. . . . Ed Maple, city councilman, loaned the Gem to the Salvation Army for a Christmas party.

DES MOINES

The Anita theatre at Anita has been reopened after vigorous endorsement by the community, spearheaded by the Chamber of Commerce. The house had been closed for just one week. Bill Proctor, owner, said he had closed the Anita because of poor patronage. He added he is happy to reopen with the assurance of backing by the entire community. . . . Mr. and Mrs. Stephen A. Oellerich were paid $23,500 for their one-fourth interest in the Starlite drive-in theatre at Waterloo, according to records in the county recorder's office. Deeds involved show that the Starlite Drive-In Theatre Co. of Des Moines is now owner of the theatre. Myron Blank is president of the company which was formed to operate the Starlite. Another deed on file shows the transfer of the Central States Theatre Corp., interest in the Starlite drive-in theatre of Waterloo to the Starlite Drive-In Theatre Co. of Des Moines at a consideration of $50,500. Blank is president of Central States. . . . Sam Watson, owner of the Watson theatre at Graettinger, has sold his theatre equipment to George Basta of Alexandria, Minn. Possession date is Mar. 1. Watson announced that he, in turn, had purchased a 240-acre farm from Basta. Watson, who owns land, houses and an apartment house in Graettinger, said he will continue to maintain an office there and will take part in community affairs. . . . The Avery theatre at Garner has been reopened by Otto Jass, who is new to the community. . . . The Star theatre in Ute closed with the New Year's Day showing. . . . Mr. and Mrs. Rollin Stonebrook and daughter, Susan, are newcomers to Cherokee; their former home is Evanston, Ill. Stonebrook is the new manager of Cherokee's Arrow theatre. . . . One of the fine Christmas displays in Iowa was at the drive-in theatre west of Burlington where manager Paul Strennen set up a candle display. A total of 400 six-inch candles were included and were visible in decorative patterns from Highway 80, near the theatre.

DETROIT

Walter Mitchell, suspect in the looting of the Madison safe December 17, was captured in El Paso. Mitchell, who had been assistant manager eight days, was stopped by border guards as he attempted to cross into Mexico. . . . Daylight Masonic Lodge has elected Milton Vine worshipful master. Bill Green and H. Owen Blough of Music Hall were the election committee's vote-counters. . . . L & L Concessions will supply the William Olekson theatres in Flint. . . . TV's Ladies Day prize of a flying trip to Florida went to Rozella Mayes, Warners biller. . . . George Hickox, Jr., formerly of the Echo, is operating the Stone. . . . Mickey Zide has returned from the service to rejoin Allied Films. . . . Fred Devantier has been elected president of IATSE Local 735, southeastern Michigan representative. . . . Al Champagne has been re-elected business agent of IATSE Local F25 representing front office employes in local exchanges. . . . 100 fair managers, meeting in Detroit, will see "Cinerama Holiday" with the fair sequence pushed to the front of the film in their honor.

HARTFORD

The boost in adult admission prices at two Hartford Theatre Circuit deluxe suburban houses, the Central, West Hartford, and Colonial, Hartford, seems to be developing into a regional trend. The Burnside theatre, East Hartford, has increased its adult admission from 65 to 70 cents. Latter figure is new charge at the Central and Colonial. Other suburban operators are understood planning comparable changes. . . . William Daugherty of the Lockwood & Gordon Connecticut Theatres has been in Mexico City on a vacation. . . . Norm Levinson, MGM press representative in Minneapolis, has returned there from Hartford, where he visited over the holidays. . . . Jack Bronstein, president, Bronstein Drive-In Enterprises, has returned here from Scranton, Pa., and Trenton, N. J. The Bronstein interests are building 1,000-car drive-in theatres in both cities, with early spring openings planned. . . . Lockwood & Gordon Theatres are planning a complete remodeling job at the Strand, Winsted, Conn., which was closed following last summer's floods. Lou Gordon, circuit partner, anticipates an early spring reopening of the theatre, the only conventional, four-wall house in that city.

INDIANAPOLIS

The old year ended and the new year opened with a bang at first run theatres here. The long weekend boosted all new attractions to high grosses. "Guys and Dolls" looks set for an indefinite run at Keith's. . . . George Marks, operator of the Grove at Beech Grove, has started a "Dime Night" experiment, for both children and adults, every Wednesday and Thursday, beginning Jan. 4. . . . Robert L. Jackson has been named manager of Alliance's Embassy at Fort Wayne, to succeed M. J. Kahn, who resigned. Don Hammer succeeds Jackson as manager of the Jefferson there. . . . Ben Fuller has installed new seats at the Grand in Union City. . . . Chief barker Bob Jones announces the Variety Club's Heart Fund henceforth will be known as the Variety Club Charities, to avoid confusion with the American Heart Association drive. . . . Ralph Banghart, RKO publicist, was here last week setting up plans for the state premiere of "Glory," with Margaret O'Brien and Walter Brennan in attendance, at the Circle Jan. 13.

JACKSONVILLE

The biggest array of midnight shows in the city's history was provided on New Year's Eve by indoor and drive-in theatres to capitalize on the post-Christmas upsurge of business at box offices and to accommodate many thousands of visitors here to attend the week-long Gatorama festivities, climaxed by the Auburn-Vanderbilt football game at the Gator Bowl. . . . Carroll Ogburn, Warner executive from Atlanta, was here over the holidays on company business. . . . T. P. Tidwell, 20th-Fox branch manager, returned from a vacation in Texas and soon left for a national sales meeting in New York. . . . Enjoying a New Year's holiday in New York was Jack Wiener, MGM publicist. . . . Harvey Reinstein, Buena Vista salesman, was among those going to the Orange Bowl game in Miami between Oklahoma and Maryland. . . . C. T. Jordan opened the new Howco Exchange at 122 East Bay Street and held an open-house party for Film Row bookers a few days later. . . . Bob Greenleaf, young manager of the local Brentwood theatre, won the $500 first prize in Florida State Theatres' candy carnival contest that lasted eight weeks. . . . WOMPI members were planning a St. Valentine's Day dance, with profits being earmarked for charity. . . . Industry visitors

(*Continued on opposite page*)

(Continued from opposite page)

were Billy Knight, Tampa; George Trenaris, DeLand; J. F. Ramsey and Aubrey Findley, Alma, Ga.; and Mrs. S. F. Summerlin, Homerville, Ga. . . . Arv Rothschild, general manager of NTE, has started a new series of Friday night stage talent shows at the Negro-patronage Roosevelt theatre.

LOS ANGELES

Vacationing here was Bill Shartin, Portland-Seattle branch manager for Favorite Films. . . . The sudden passing of Hugh Bruen, prominent Whittier exhibitor, shocked and saddened Film Row. . . . Izzy Berman, of Aladdin Enterprises, has been on jury duty for the past month. . . . Back from a sojourn in the Honolulu sun were Mr. and Mrs. Irving Levin of Filmakers. . . . Lloyd Ownbey, vice-president of National Theatre Supply, checked in from a swing around the territory. . . . Owen Sherlock, formerly a theatre manager in Holbrook, Ariz., has taken over the management of the Arlington theatre in Arlington, succeeding Gene O'Keefe. The latter has been transferred to the home office of the Gamble-O'Keefe circuit here after two years in Arlington. . . . In the hospital for surgery is Morry Sudman, 20th Century-Fox branch manager. . . . Also on the sick list was Tom Muchmore, who operates theatres in Los Angeles and also Canoga Park. . . . Mr. and Mrs. Bill Srere and their daughter checked out for New York to spend the holidays. . . . Mrs. Barry Messer, daughter of Jules Gerelick, U-I salesman, came in from Denver to visit her parents over the holiday season. . . . Visiting here from Omaha is Mrs. Paul Fine, whose husband is president of Western Theatre Supply there.

MEMPHIS

Memphis should abolish its Censor Board permanently, Mayor Edmund Orgill's Citizens Committee has recommended to the new mayor and City Commission, which took office Jan. 2. . . . The recommendation has been referred to the city legal staff to see if any city ordinances need changing in case the Mayor and Commissioners decide to adopt it. . . . Since Jan. 1 Memphis has been without a censorship board and it appears that this will become permanent. . . . "Guys and Dolls," MGM, took Memphis by storm and the first week at Malco brought three times average attendance. Otherwise Christmas-New Year's attendance was not improved at Memphis first runs.

MIAMI

Over 350,000 celebrants joined the holiday throngs on New Year's Eve to view the three-hour King Orange Jamboree annual parade with more than 1,000 girls decorating the 50 floats and marching in the band units. Many of the theatres ran extra midnight shows and some offered additional film fare as a lure for the patrons to ring in the new at the theatre. . . . TV's Phil Silvers is a holiday guest at the Roney Plaza. . . . Florida representatives Jerry Bell and Gene Terlecki will be vending TV films for Goodman Productions, which is scheduled to film the Jerry Lester show, "Be My Guest." . . . The Palm Beach Gold Coast was host to Joan Fontaine and her husband, film producer Collyer Young, at the La Coquille up there. . . . Now on the other side of the stage is Jay Rayvid, formerly assistant at the Lincoln theatre, who is rehearsing in the show "Bar Kochba," due for a February presentation. . . . Former manager of the Miami, Jack McKinnon, now a Major with the Air Force in Japan, is true to his training, and arranging a Far East premiere of the "McConnell Story" at the 1,500 seat theatre under his command in Special Services.

MILWAUKEE

Bob Gross, district manager for Smith Management Co., won first prize in their recent district managers payroll contest. . . . Louise Bergtold, Westby theatre, Westby, Wis., is a proud grandmother. Her daughter, Mrs. Robert Drew, gave birth to a baby boy, Thomas Anthony, December 18 in New York. Mrs. Bergtold's son-in-law, Robert Drew, is at present appearing in a play starring Arthur Kennedy in Washington, D. C. . . . Harold Pearson, executive secretary of Wisconsin Allied, is vacationing in northern Wisconsin. . . . Erv Clumb ran a full page, colored ad in Sunday's paper advertising "Guys and Dolls." . . . For the first time in twelve years an electric organ is again featured in a Milwaukee theatre. Twice nightly, during the run of "Guys and Dolls" at the Riverside theatre, the Beckers are featured on the electric organ and piano.

MINNEAPOLIS

Minnesota Amusement Co. is selling its Garrick, first run house, at Duluth, Minn., to a group of Duluth businessmen and the house will be converted into a parking ramp. The house is now in operation and MACO will continue to run it for several months. The circuit also operates the Norshor and the Lyric in Duluth. . . . Gerald Hillary is the new assistant manager at the RKO Orpheum, St. Paul, replacing James Feney, resigned. . . . J. T. McBride, Paramount branch manager, spent the Christmas weekend in St. Louis. . . . Donna Stinson, booking stenographer at Paramount, is engaged to Flying Officer Robert Smith of Victoria, British Columbia. . . . Charlotte Silverman, bookers' clerk at MGM, celebrated the New Year in Chicago. . . . Beverly Blogett is the new billing clerk at Allied Artists, and Kathy Berns is the new bookers stenographer at 20th-Fox. . . . Chick Evens, 20th-Fox Midwest exploiteer, was in for "The Lieutenant Wore Skirts" at the State and for the Fox holiday party at Culbertson's cafe. . . . Sam Gorelick, RKO district manager was in on routine business.

NEW ORLEANS

Jack O'Quinn, head of Joy-Oke Theatres, operating indoor theatres in Gueydan, Kaplan and Welsh, La., and the individually owned Echo drive-in, New Iberia, La. announced that he has purchased E. Elias interest in the indoor Essanee and Colonial in the latter city. Mrs. Julia Scharf owns the other half interest. Mrs. Scharf is among the state's pioneers in the field of exhibition and O'Quinn's experience dates back about a quarter of a century. . . . Herman and Fred Beiersdorf, Dallas independent exchange operators, were here to confer with Harold "Babe" Cohen, Bob Saloy and Roy Nicaud regarding the newly formed distribution and producing company, Majestic Pictures, in which the five are associated. . . . Ideal weather and the influx of early arrivals for the New Year's Sugar Bowl Game and the usual run of tourists, sparked by the number of top attractions, has boosted attendance in all of the first run situations here. Several executives commented that the box office receipts surpassed that of the same period last year. . . . Exhibitors' Cooperative Service have taken possession of their new booking quarters on 3rd floor in the Film Exchange Building on Liberty St. They were formerly located in the Warwick. . . . Ed Ortte closed the Hi Way drive-in for a short, but indefinite period. . . . Mr. and Mrs. John Caldwell, Bernice, La., owners of the Kay, Farmersville, La., reopened the latter which has been closed for several months.

OKLAHOMA CITY

"The African Lion" was showing at several suburban theatres during the Christmas holidays. . . . The Will Rogers theatre had a New Year's Eve "Watch Party" Dec. 31. . . . The Harber and Tower theatres, scheduled preview films for Dec. 31. . . . The newest films will be shown on the screen of the new Poncan theatre, Ponca City, Okla., date-for-date or ahead of leading theatres in the largest cities in Oklahoma, manager Don R. Hall, of Video Theatres, reports. New booking contracts have been entered into as a part of the renovation of the theatre.

PHILADELPHIA

Bradford K. Cross, sales manager for the Princeton Film Center, joins the Lavenson Bureau of Advertising here as supervisor of the account service department. . . . Dr. Bernard Kahn, for many years house physician for the Stanley Warner Theatres here, has left for a trip to South Africa. . . . A testimonial dinner will be given on Jan. 9 at the Bellevue-Stratford Hotel by the Philadelphia Variety Club, Tent No. 13, for Louis J. Goffman, retiring Chief Barker, and Maxwell Gillis, the newly-elected Chief Barker. . . . Ted Schlanger, zone manager for the Stanley Warner Theatres, became a grandfather with the birth of a son to his son, Claude Schlanger, who is also identified with theatre exhibition. . . . Tri-States Buying and Booking Service here is now handling the Garden drive-in, Hunlock Creek, Pa., whose owner, Ted Cragle, died last week. . . . Ed Caffrey, manager of the Riviera, Scranton, Pa., became the father of a little girl born last week. . . . Eugene Deeter has purchased the lease and other interests of Harry Friedland in the Majestic, Mt. Penn Borough outside of Reading, Pa., and has closed it temporarily. Deeter, who was manager of the Plaza in Reading, will reopen after alterations with former Loew's manager Larry Levy as house manager. Friedland and his wife have gone to Los Angeles. . . . The local Variety Club, Tent No. 13, presented its Heart Award to Stan Lee Broza, director of the radio and TV "Children's Hour" for the past 28 years for the work he has done in helping talented children on their way to success. . . . With the settlement of the eight-month-old transit strike in Scranton, Pa., there has been a marked improvement in movie business.

PORTLAND

Russ Brown, National Theatres executive, was up from Los Angeles for a week's vacation. This is his home town. . . . Dick Newton, Paramount theatre manager, is

(Continued on following page)

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RKO
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Coming
in early 1956
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RKO RADIO

(*Continued from preceding page*)

back from a short trip to Seattle. . . . Marty Foster, Guild theatre manager, was in New York on a business trip. His 400-seat Guild is getting a $40,000 facelifting job, including CinemaScope. . . . Credit Broadway theatre manager Herb Royster with doing a terrific promotion job on "Guys and Dolls." He worked hard and the film has completed a week with the SRO sign out. . . . Mrs. J. J. Parker was in California on business and to visit her family. . . . *Journal* drama editor Arnold Marks has returned from a week's business trip to Los Angeles. . . . Charles Schramm, Astoria City manager for J. J. Parker Theatres, was in town for a few days. . . . First run business is great after having been in the doldrums for the past month.

PROVIDENCE

The New England premiere of "The Rains of Ranchipur" at the Majestic auspiciously ushered in the holiday season. Excellent film fare attracted generous patronage at most first run. "Artists and Models" held the spotlight at the Strand, while "Kismet" was the Christmas offering at Loew's State. . . . A minor sleet storm, added to the hard-packed snow already on the ground, made driving hazardous, possibly deterring some moviegoers, but considering the season not too many complaints were voiced. . . . In a scathing letter to the editor of the *Journal-Bulletin,* a club-woman recently charged that Providence theatres were using "repulsive" advertisements, and that, in her opinion, during the recent school-holidays, "there was not a movie showing that was fit for children to see." . . . Work on the proposed new studios of WJAR-TV, scheduled for the east side, has been delayed due to difficulties in clearing the title. A bill may have to be introduced in the General Assembly to permit sale of the land.

PITTSBURGH

The Penn gets "The Man With the Golden Arm" Jan. 20, following "Ransom." . . . The Stanley has been added to the global premiere list of "Helen of Troy" on Jan. 26. . . . "The Sheep Has Five Legs" came mighty close to breaking the Guild theatre attendance record held by "Camille." . . . Buster Crabbe has been added to the list of stars for the Variety Club's Jan. 14 telethon from Syria Mosque for the Roselia Maternity Hospital. Harold Cohen, the *Post-Gazette* film critic, is telethon chairman. . . . The Squirrel Hill will follow "African Lion" with "The Man Who Loved Redheads." . . . Actor Don Taylor, a native of this district, home for a few days to see the folks. . . . "There's Always Tomorrow" has been set for the Fulton on Jan. 13, the same day that the Stanley gets "At Gunpoint." Fred MacMurray, who stars in both pictures, will be here that day with his wife, June Haver. . . . *Press* critic Kap Monahan's daughter, Kathleen, back to New York after a week here with her dad and brother.

SAN FRANCISCO

The Redwood theatres of flood isolated Eureka, Cal., are showing films sent in and returned by chartered planes. George Mann, owner of the circuit, teamed with the Pacific Telephone and Telegraph Co., and the Pacific Gas and Electric Co., as both utilities were sending replacement equipment into the area, to supply prints to the theatres by airlift. Telephone and power lines, highways and railroads were washed out in Northern California's worst floods. . . . South of Eureka, J. J. Perry's Klamath theatre, Klamath, and Bob Davis' Mirabelle theatre, Weott, were damaged when the flooding Klamath River forced evacuation of these towns. . . . Still under water in the foothills of the Sierras is the Yuba City drive-in. The town was evacuated and twice flooded by the Feather River. Reports of damage in other areas include the Majestic theatre, Reno; the Millbrae theatre, Millbrae on the Peninsula, and the Del Mar theatre, Santa Cruz. Flooded were the KaVon drive-in, Napa; the Concord drive-in, Concord; the Marin Motor-in, San Rafael, and the Palo Alto drive-in, Palo Alto. The extent of the damage cannot yet be estimated. . . . "Guys and Dolls" is breaking records of 10 years' standing at the Stagedoor theatre, each week. . . . William Thedford, division manager, Fox West Coast, held an open house for the exchange managers and bookers in the area.

VANCOUVER

"Guys and Dolls," at increased prices, topped other attractions by a big margin. Most theatres had over-average business. . . . A one-armed bandit robbed the Capitol of $125 at gunpoint just after midnight at the midnight show. . . . The east-side Avon theatre, dark for the past two years, was sold by State Theatres, Ltd., to a syndicate of Chinese headed by Quon Wong, a local lawyer. Price is said to be around $80,000. The theatre, built in 1906, is the former Pantage Circuit house. . . . Exhibitors here aren't of one mind about the Christmas product. Some think it was fine. Others feel that it was far from strong. . . . Dave Smith, service man for Perkins Electric, resigned to join Southern Freightways in the traffic department. . . . Jack McNicol, manager of the Columbia at New Westminster, led all Canadian theatres in Theatre Confections' 10th anniversary contest. He won $325 for highest percentage of increase in concession sales in FPC theatres. Other British Columbia winners were Bill Harper of Paramount, Kelowna, and Walter Bennett of the Capitol, Vernon. . . . Bryan Joy, a projectionist for the past 20 years here, last at the Ridge, has quit show business and is moving with his family to Las Vegas.

WASHINGTON

Harriet Lowry, daughter of the Variety Club chaplain, Dr. Charles W. Lowry, was married December 27, to James Kimball King. . . . Robert M. Grace, Paramount office manager, and Hugo Johnson, Paramount News, were inducted into the company's 25 Year Club. . . . The following officers and board members will be installed by the Variety Club January 9: chief barker, Orville Crouch; first assistant chief barker, Marvin Goldman; second assistant chief barker, Hirsh de La Viez; property master, George Nathan; dough guy, Sam Galanty; plus J. E. Fontaine, George A. Crouch, Jake Flax, Nathan D. Golden, Clark Davis, and Sidney Cooper. . . . Four downtown houses are doing so well with current bills, that no changes were contemplated for the New Year's Eve crowds. The pictures are: "Guys and Dolls," "Desperate Hours," "Artists and Models" and "Trouble with Harry."

FILM BUYERS RATING

Film buyers of independent circuits in the U. S. rate current product on the basis of its performance in their theatres. This report covers 115 attractions, 4,470 playdates.

Titles run alphabetically. Numerals refer to the number of engagements on each attraction reported. The tabulation is cumulative. Dagger (†) denotes attractions published for the first time. Asterisk (*) indicates attractions which are listed for the last time.

EX means Excellent; AA—Above Average; AV—Average; BA—Below Average; PR—Poor.

	EX	AA	AV	BA	PR
A & C Meet the Mummy (U-I)	–	4	13	8	1
Ain't Misbehavin' (U-I)	–	3	27	14	2
†Big Knife (U.A.)	–	–	1	4	1
*Blackboard Jungle (MGM)	27	40	7	–	–
Blood Alley (W.B.)	–	6	15	11	–
Bring Your Smile Along (Col.)	–	–	3	1	10
Bullet for Joey, A (U.A.)	–	–	3	5	5
Cell 2455, Death Row (Col.)	–	3	14	8	–
Chicago Syndicate (Col.)	–	–	2	6	6
Cobweb, The (MGM)	–	6	19	15	8
Count Three and Pray (Col.)	1	4	10	5	1
Creature With the Atom Brain (Col.)	–	13	5	6	1
Cult of the Cobra (U-I)	1	2	2	5	2
Daddy Long Legs (20th-Fox)	1	17	28	8	7
Dam Busters (W.B.)	–	1	9	2	4
Davy Crockett (B.V.)	10	36	35	8	1
Desert Sands (U.A.)	–	–	4	5	11
Desperate Hours, The (Par.)	–	–	1	4	9
End of the Affair (Col.)	–	2	3	14	12
Eternal Sea, The (Rep.)	–	7	14	17	9
Far Horizons (Par.)	–	1	33	13	7
Female on the Beach (U-I)	1	3	28	14	8
Five Against the House (Col.)	–	–	12	4	3
Footsteps in the Fog (Col.)	–	–	4	2	4
Foxfire (U-I)	–	20	24	14	3
Francis in the Navy (U-I)	–	11	28	11	1
Gentlemen Marry Brunettes (U.A.)	–	2	15	7	13
Girl in the Red Velvet Swing, The (20th-Fox)	–	1	11	14	17
Girl Rush, The (Par.)	–	–	2	19	18
Good Morning, Miss Dove (20th-Fox)	–	8	1	3	3
Hell's Island (Par.)	–	–	13	11	12
House of Bamboo (20th-Fox)	–	19	23	15	17
How to Be Very, Very Popular (20th-Fox)	–	5	39	10	13
I Am a Camera (D.C.A.)	7	2	–	–	4
I Died 1,000 Times (W.B.)	–	–	2	4	1
†Illegal (W.B.)	–	–	6	–	–
Interrupted Melody (MGM)	–	7	16	22	10
It Came from Beneath the Sea (Col.)	1	21	9	6	3
It's Always Fair Weather (MGM)	–	1	13	21	25
Jump Into Hell (W.B.)	–	2	5	5	–
Kentuckian, The (U.A.)	6	24	19	9	5
King's Thief, The (MGM)	–	–	7	11	8
Kiss Me Deadly (U.A.)	–	–	6	3	15
Kiss of Fire (U-I)	–	1	2	11	3
Lady and the Tramp (B.V.)	29	27	23	3	2
Lady Godiva (U-I)	–	–	2	5	3
Land of the Pharaohs (W.B.)	–	3	16	23	14
Las Vegas Shakedown (A.A.)	–	–	3	2	–
Last Command, The (Rep.)	–	–	6	8	12
Left Hand of God, The (20th-Fox)	–	35	17	5	4
Looters, The (U-I)	–	–	6	13	9
Love Is a Many-Splendored Thing (20th-Fox)	18	21	36	10	3
Love Me or Leave Me (MGM)	7	35	29	8	6
Lucy Gallant (Par.)	–	–	5	7	5
Magnificent Matador (20th-Fox)	2	–	14	22	19
Man Alone, A (Rep.)	–	3	4	7	10
Man from Bitter Ridge (U-I)	2	–	13	9	7
Man from Laramie (Col.)	10	33	24	14	8
*Man Without a Star (U-I)	–	12	33	16	5
†Man With the Gun (U.A.)	1	–	4	1	–
Marty (U.A.)	7	1	10	4	16
McConnell Story, The (W.B.)	1	28	31	14	3
Mister Roberts (W.B.)	35	29	11	3	–
Moonfleet (MGM)	–	5	4	20	6
My Sister Eileen (Col.)	–	5	15	8	14
Naked Street (U.A.)	–	–	–	4	1
Night Holds Terror, The (Col.)	–	–	3	6	11
Night of the Hunter (U.A.)	–	3	9	13	2
Not As a Stranger (U.A.)	10	33	12	10	1
One Desire (U-I)	–	–	10	13	7
Pearl of the South Pacific (RKO)	6	–	8	14	9
Pete Kelly's Blues (W.B.)	3	17	7	34	9
Phenix City (A.A.)	14	9	20	14	1
Private War of Major Benson (U-I)	2	21	27	18	8
Prize of Gold, A (Col.)	–	2	10	8	3
Prodigal, The (MGM)	4	18	34	27	9
Purple Mask (U-I)	–	2	9	15	12
Queen Bee (Col.)	–	–	3	3	3
Quentin Durward (MGM)	–	–	2	6	15
Rebel Without a Cause (W.B.)	3	10	7	1	–
Revenge of the Creature (U-I)	2	19	22	5	1
Road to Denver (Rep.)	–	3	8	3	2
Robber's Roost (U.A.)	–	6	6	3	2
Santa Fe Passage (Rep.)	–	2	11	6	7
Scarlet Coat (MGM)	–	–	7	9	21
Sea Chase, The (W.B.)	1	7	52	18	5
*Seminole Uprising (Col.)	–	–	4	2	4
Seven Cities of Gold (20th-Fox)	–	–	7	9	17
Seven Little Foys (Par.)	33	28	10	10	10
Seven Year Itch (20th-Fox)	43	36	18	4	2
Shrike, The (U-I)	–	2	5	15	12
Sincerely Yours (W.B.)	–	1	1	6	2
Soldier of Fortune (20th-Fox)	–	26	26	16	4
Son of Sinbad (RKO)	–	2	10	16	14
Strange Lady in Town (W.B.)	–	11	21	16	2
Strategic Air Command (Par.)	39	30	13	5	–
Summertime (U.A.)	–	6	8	4	9
Tall Man Riding (W.B.)	–	15	12	11	3
Tall Men, The (20th-Fox)	1	23	10	1	–
Tender Trap, The (MGM)	2	3	2	2	–
Tennessee's Partner (RKO)	–	1	9	6	4
Three Stripes in the Sun (Col.)	1	1	3	3	–
Tight Spot (Col.)	–	4	8	10	11
To Catch a Thief (Par.)	6	12	19	13	5
To Hell and Back (U-I)	18	26	3	1	–
Treasure of Pancho Villa (RKO)	–	–	8	8	18
Trial (MGM)	1	2	16	9	1
Ulysses (Par.)	3	1	7	10	5
View from Pompey's Head (20th-Fox)	2	4	6	7	22
Virgin Queen, The (20th-Fox)	1	–	12	10	13
Warriors, The (A.A.)	–	–	5	5	–
We're No Angels (Par.)	–	7	21	22	10
Wichita (A.A.)	2	17	13	5	4
You're Never Too Young (Par.)	1	21	18	13	3

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Ed Dowden Dies at 67

Edward C. Dowden, 67, public relations director of Loew's Theatres, Inc., died January 1 at his home in Garden City, Long Island, N. Y.

Edward Dowden

Mr. Dowden had been with Loew's Theatres for 27 years. Born in Brooklyn, he was first a newspaperman for the *Brooklyn Citizen* and later for the *Standard Union*. While with Loew's Theatres, Inc., he handled publicity for Loew's Metropolitan theatre in Brooklyn, and for many years was assistant to Oscar A. Doob, and later Ernest Emerling, national publicity and advertising director of Loew's Theatres.

During World War II he was chairman of the Special Events Committee of the Motion Picture Industry's War Activities Committee. He was active in various charitable and philanthropic activities. Mr. Dowden was also a member of the Silurians, a society of New York newspapermen. He is survived by his widow, Mary Theresa Dowden, their son, Marriott T. and daughter Elizabeth, and Edward C. Dowden, Jr. and Mrs. Julia A. Kepner, children of his first wife, who died in 1928, and four grandchildren.

Edward F. Swanson

Edward F. Swanson, 67, manager of the municipally-owned Auditorium theatre, Red Wing, Minn., died in that community December 26. At one time he was in vaudeville, and was a former member of the West Point military band, John Philip Sousa's band and Paul Whiteman's orchestra. Later he managed the Pantages theatre in Minneapolis. Surviving are his wife, a daughter, a brother and two sisters.

Robert O. Schoham Dies

HAVANA: Robert O. Schoham, manager of MGM of Cuba, died in Havana December 29. He joined the MGM organization in 1928 and became manager in Finland in 1932. Since then he served in numerous manager posts, including Belgium, Sweden and Puerto Rico.

Robert D. Fairbanks

WELLESLEY HILLS, MASS.: Robert D. Fairbanks, veteran Altec Service field engineer, died at his home here December 25. Mr. Fairbanks, associated with ERPI, predecessor of Altec, was engaged in theatre sound service activities for many years. More recently, he had been a member of Altec's New York headquarters engineering staff. He is survived by his wife.

New Ticket Tax Approved by Connecticut Legislature

HARTFORD: The Connecticut legislature has approved a tax increase measure primarily designed to raise flood-recovery funds. The amusement tax, effective February 1, is going up 25 cents to eight dollars a day for nine months, depending on the seating capacities of the theatres. Those with less than 500 seats will pay only 25 cents more daily, while those from 500 to 749 will pay $1 more per day. The tax is graduated up to $8 for those theatres with seating capacities of more than 2,500.

Managers' Round Table

An International Association of Motion Picture Showmen—Walter Brooks, Director

You Can Prove Almost Anything by the Statisticians

AT this time of year, the statisticians assemble all sorts of figures to prove what has happened, and to predict what will happen in the future. Personally, we think the statisticians themselves should be laid end to end—to prove that what they find depends on who pays their fees.

Allied States Association has been conducting surveys, which are quoted in the most recent Indiana bulletin, to show that the number of annual visits to the movies by each person in America has declined from 34.3 in 1946 to an estimated low of 16.7 in 1955. That could be very misleading, for it doesn't indicate percentages as reliably as they would have you think—without due consideration of other factors. More people, with more money to spend, go less often to the movies today than formerly, but it isn't the product shortage, nor higher admissions, nor extended runs that are to be blamed. On the contrary, business is good for good theatres, with good pictures, at high prices—for the public may stay at home and see television, if they prefer anything else.

The government has a big electronic brain that works something like a cash register and rings up a new citizen in this country about every four seconds. The total figure registered as of New Year's Day, 1956, is an estimated 166,700,000 persons, which is an increase of 15,600,000 since 1950. Then—another set of figures from the Gallup survey says that the American people set an all-time church attendance record in 1955—an amazing increase since 1950. At one time, less than one third of the population went to church. Now, more than half are regular church goers. There are other and more damaging statistics to prove that we lack the showmanship at the point of sale to command the public's amusement dollar, or even their leisure time, or the obligation they have to church and home. Recreation adds up to a larger sum than ever before in history, and it costs vastly more than it did in the past—but we're not getting our fair and reasonable share of these huge totals.

The Indiana bulletin wonders if the movies will follow the same path as the legitimate stage, which is a good question, that must be answered, "Yes, but"—the legitimate stage is celebrating one of the best and brightest seasons in their history. One of the critics remarked, "Even the flops are fun." The "road" is dead—but it died of natural, and *local* causes, while the top-bracket quality of first-run theatres has never declined below previous averages. Try to buy seats for a Broadway show, and find out for yourself, without the benefit of statisticians.

THE MARCH OF DIMES

Again, our industry should welcome its opportunity to work for "The March of Dimes" in the fight against polio, which is our great industry problem and enemy of the box office. This year, the National Foundation for Infantile Paralysis asks the public for $47,600,000 in a drive that opened Wednesday, January 4th.

The year just past has been a year of problems, and of success, in the treatment and prevention of polio. It will be a year to remember, when the twelve month study of the Salk vaccine ended, to show that the treatment was safe, potent and effective. Over 7,000,000 children have received their Salk vaccine shots provided by the Foundation, and 3,000,000 from other sources.

The national polio toll of 30,000 cases in 1955 included epidemics in Massachusetts and Wisconsin. By December 10th, the disease had struck 3,893 victims in Boston and surrounding areas—more than three times as many as the previous year and six times the average in recent years. In Wisconsin, polio struck in 2,492 cases, four times as many as in the previous year. The Foundation stood by, with iron lungs and emergency equipment, using 2,492 pieces of expensive apparatus to meet this tremendous necessity.

Polio is our business, and it strikes so at the heart of film industry that we should never relinquish the obligation that we have assumed at the local level.

¶ NICE VISITORS, this week, at the Round Table—and all of us at Quigley Publications were glad to see them here. William Wyatt, manager of the Virginian theatre, Charleston, W. Va., who was this year's Quigley Grand Award winner in small situations, with Mrs. Wyatt—and their four lovely daughters—ages eight to sixteen years. As nice a family as you'll find in these forty-eight States—from coast to coast and border to border, and beyond. Mr. Quigley remarked, "Which one is the mother?"—to give you an idea.

They came to New York at a busy time, but we're sure they enjoyed it. It's even more crowded here than they had thought. They saw "Oklahoma!" and "Guys and Dolls"—and went to Cinerama and the Music Hall, where the lines were around three blocks, with thousands waiting for seats, all day long. They visited the Stanley Warner home office, where Bill checked in as one of their best managers, on vacation. They went to the United Nations, and to St. Patrick's Cathedral, and saw Rockefeller Center in Christmas dress, and Times Square on New Year's Eve. We hope they had lots of fun—and will come again.

◆

¶ RAW FILM use constitutes a barometer of motion picture business that can't be denied, although the manufacturers have long maintained this information as confidential. One authority claims that Eastman, DuPont and Agfa are now selling more raw and developed film in a single month than was sold in an entire year in 1935. Their total sales for 1955 will exceed 380 million feet. This includes upwards of 200 theatrical feature films in contrast with more than 3,000 films for television, and 200 commercial pictures made for other industries. It is well to note that television now supplies fifteen times as many film subjects as are required for motion picture theatres, but the number of prints for theatres is now often more than doubled because of the special processes involved in our distribution.

—*Walter Brooks*

Spectacular welcome for Warner's "A Star is Born" at the Palads theatre, Copenhagen, arranged by Paul Lyngbye-Lyngskjold, for the Danish premiere of this important picture, in December.

Kirk DOUGLA
CINEMASCOPE

Sam Salwitz, manager of the first-run Mayfair theatre, on Broadway, greets a contingent of full-blooded Hopi Indians who performed tribal dances at the New York premiere of United Artists' "The Indian Fighter" as part of the high-powered ballyhoo, which included a caravan of covered wagons, in the holiday traffic jam.

ROCK ROLL
MIDNIGHT SHOW
ROCK & ROLL

J. P. Harrison, genial veteran at the Campus theatre, Denton, Texas, sends this photo of his "Rock & Roll" all-Negro film show, done at midnight for the rock-and-roll addicts.

HEIDI AND PETER
HEIDI AND PETER
PETER
HEIDI
HEIDI AND PETER STATE NOW

Swiss color sells "Heidi and Peter" for manager Bob Ricker, left, at the World theatre, Minneapolis. Banner-bearing goat adds to the atmosphere, with other kids in Alpine costume.

So this is the "Second Greatest Sex"—Kitty Kallen, co-star of Universal-International's current picture, autographs record albums on her personal appearance tour of the key cities.

Trigger - action for "The Man With the Gun" — pert Caroline O'Donnell, gun - toting gal for the United Artists' picture, has manager Bill Zeiler, of Loew's Penn theatre, Pittsburgh, backed against the wall, with his hands in the air, in typical frontier flavor.

TNT—Means "Today—Not Tomorrow"

Seymour Morris, advertising and publicity director for Schine's Theatres, Gloversville, N. Y., devised a neat slogan for his "Earn-It-Yourself" drive, from September 4th through November 26th—and that was the idea of calling it "TNT"—to indicate "Today, not Tomorrow." In his book, "Drive Days were Thrive Days"—and high on his list we note Colonel Bob Cox, our fellow aide-de-camp on the staff of the Governor at Lexington, Kentucky, who had things going great-guns in the capitol city. He divided the city into "Let's Get Acquainted" districts, and a routine was worked out to get people acquainted with each other, and with the Ben Ali theatre, using the theatre staff as ambassadors of good will, in these neighborhood areas. Clever trick was to cover only every *third* house, on the theory that "word would get around"—and it was more effective than ringing every bell.

Jack Mitchell, northern division manager for Schine is still another of those Kentucky Colonels, a long ways from Churchill Downs, but his particular idea was to bump Harry Unterfort, district manager at Syracuse, off his home base. And it looked like a feud between the Hatfields and the McCoys, to prove just who was the *real* McCoy in this controversy. These Kentuckians (and we're a Colonel of twenty-five years standing) are up on Indian fighting. They get you when you're not looking—and *where* you're not looking! The final results are not in, at this desk, but we know there were some victories, and some casualties, on the Schine circuit home front.

Gets Good Business by "Going to the Dogs"

By "going to the dogs", manager Bud Owens of the Rivoli Theatre, La Crosse, Wis. turned a lull period into a profitable 4-day run.

The retitled MGM film, "A Dog's Life" lured a healthy portion of the community's children and adult dog lovers to the Rivoli as the result of a highly successful promotion. Plenty of newspaper pictures and radio and television publicity resulted when Owens preceded the film with a Pooch Contest, and a well publicized parade of dogs and their owners through downtown La Crosse which ended with a canine banquet in front of the Rivoli.

Prizes were awarded for the Homeliest Dog; the Cutest Dog; the Smartest Dog and Best Costumed Dog. Fromm Dog Food Co., tieing in with the promotion, provided the fare for the banquet and gave all dog owners who entered the affair a free supply of dog food and a special eating bowl for their pets.

CONTENDERS FOR QUIGLEY AWARD

Domestic

U. S. ALLAIRE
Victoria
Victoriaville, Can.

MARK ALLING
Golden Gate
San Francisco, Cal.

RALPH BARTLETT
Capitol, Hamilton, Can.

RUSS BARRETT
Capitol
Willimantic, Conn.

JAMES J. BEEBE
Walton, Walton, N. Y.

F. J. BICKLER
Wisconsin, Milwaukee

JOHN P. BRUNETTE
Studio, San Jose, Cal.

JAMES CAMERON
Capitol
Ft. William, Can.

BOB CARNEY
Poli, Waterbury, Conn.

JOHN G. CORBETT
Schine Theatres
Gloversville, N. Y.

JAMES A. DUNCAN
23rd St. Drive-In
Chattanooga, Tenn.

ED FORCE
Brandeis, Omaha, Nebr.

LEE FRASER
Bloomfield
Birmingham, Mich.

CHARLES GAUDINO
Poli
Springfield, Mass.

ERIC A. GILLETT
Savoy, Newark, N. J.

SAM GILMAN
State, Syracuse, N. Y.

DIANE GORDON
Oritani
Hackensack, N. J.

J. GREENBERGER
Prsopect, Brooklyn

ARTHUR HALLOCK
Paramount
Baltimore, Md.

J. P. HARRISON
Campus, Denton, Texas

REX HOPKINS
Hollywood
Portland, Ore.

MEL JOLLEY
Century
Hamilton, Can.

FRANK KENNEDY
Sinking Spring
Sinking Spring, Pa.

ARNOLD KIRSCH
DeLuxe, New York

SHELDON KLIMAN
Riviera, Hastings, Minn.

FRANK LAWSON
Danforth
Toronto, Can.

T. MURRAY LYNCH
Paramount,
Moncton, Can.

TONY MASELLA
Palace, Meriden, Conn.

PETER MELNYK
Century
Bonnyville, Can.

M. M. MESHER
Paramount,
Portland, Ore.

GENE MOULAISON
Loew's, Canton, Ohio

VICTOR NOWE
Odeon, Toronto, Can.

R. H. OSMOND
Alcazar, Bell, Cal.

BUD OWENS
Rivoli, La Crosse, Wis.

L. W. PALMER
Colonial
Port Arthur, Can.

JOE REAL
Midwest
Oklahoma City, Okla.

RALPH RUSSELL
Palace, Canton, O.

M. A. SARGEANT
Neptune
Daytona Beach, Fla.

MATT SAUNDERS
Poli, Bridgeport, Conn.

FRANK SAVAGE
Warner, Pittsburgh, Pa.

ED SCHOENTHAL
Empress, Fremont, Nebr.

JERRY SCHUR
Uptown, Los Angeles

BEN SCHWARTZ
Lincoln, Massillon, O.

IRWIN SOLOMON
Ohio, Canton, O.

ROBERT SOLOMON
Victoria, New York

SOL SORKIN
Keith's, Syracuse, N. Y.

JOHN SPERDAKOS
United Amusement
Montreal, Can.

C. H. STEWART
Waco, Waco, Texas

BEN TUREMAN
Russell, Maysville, Ky.

HARRY WILSON
Capitol, Chatham, Can.

RALPH WINSHIP
Majestic
Phillipsburg, Kans.

CHET WOERNER
Fairmont
Philadelphia, Pa.

Overseas

J. W. BONNICK
Regal, Halifax, Eng.

C. F. BRODIE
Regal, Barrow, Eng.

S. BURGESS
Capitol, Barking, Eng.

D. M. CAMPBELL
Regal, Stirling, Scot.

A. G. CATTELL
Regal, Torquay, Eng.

J. D. CLARK
Odeon, Bradford, Eng.

G. A. CLARKE
Savoy, Lincoln, Eng.

R. L. COOK
Savoy, Swindon, Eng.

R. J. CRAB
Lyric
Wellingsborough, Eng.

D. A. DENYER
Dominion
Southhold, Eng.

J. D. DOOLEY
Odeon
Wolverhampton, Eng.

R. N. DOUGLAS
Princes
Springburn, Scot.

LAWRENCE EDGE
Alhambra, Shotton, Eng.

C. ELSON
Dominion, London, Eng.

TONY EWIN
Grand, Banbury, Eng.

GEORGE FAWCETT
Plaza, Queensferry, Eng.

J. A. GALLACHER
Regal
Kilmarnock, Scot

H. E. GEORGE
Palace, Arbroath, Scot.

L. GRANSBURY
Astra
W. Raynham, Eng.

A. GRAY
Olympia,
Cardiff, Wales

T. F. GRAZIER
Arcade
Darlington, Eng.

E. D. HAINGE
Odeon,
Birmingham, Eng.

D. HARDY
Gaumont
Gainsborough, Eng.

JAMES M. HART
Olympia,
Glasgow, Scot.

S. HARVEY
Ritz, Romford, Eng.

REGINALD HELLEY
Ritz
Huddersfield, Eng.

J. H. HIRST
Regal, Rochdale, Eng.

LIM KENG HOR
Cathay, Singapore

G. HUMPHREYS
Gaumont
St. Albans, Eng.

S. KAY
Futurist, Elsecar, Eng.

STANLEY KRISMAN
Savoy, London, Eng.

DICK LAWLESS
Wests, Adelaide, Aust.

PAUL LYNGSKJOLD
Palad,
Copenhagen, Den.

D. J. MC LEOD
Coliseum
Glasgow, Scot

D. MACKRELL
Ritz
Huddersfield, Eng.

NAT MATTHEWS
Ritz, Leyton, Eng.

H. S. MOH
Paramount, Hong Kong

R. W. PARKER
Savoy, Exeter, Eng.

JACK PLUNKETT
Paramount
Paris, France

C. A. PURVES
Astra, Hemswell, Eng.

SID RAMSAY
Pavilion
Newcastle, Eng.

SYDNEY L. SALE
Granada, Dover, Eng.

V. SIMS
Ritz, Oxford, Eng.

JOHN L. SMITH
Ritz, Edinburgh, Scot.

G. H. W. SPARY
Odeon, Bradford, Eng.

D. S. TOMPKINS
Odeon, Taunton, Eng.

T. W. VERNON
Gaiety, Leeds, Eng.

L. G. WEBSTER
Savoy,
Northampton, Eng.

D. H. WESTERN
Ritz, Hereford, Eng.

S. H. WINTERSON
Elephant & Castle
London, Eng.

T. A. WRIGHT
Regal
Birmingham, Eng.

E. P. WYETH
Regent, Swindon, Eng.

The How & Why of Selling Todd-AO

Several years ago the renowned publicist Steve Hannagan was asked for his expert advice regarding the type of name to be given to the new wide deep screen system that Dr. Brian O'Brien of the American Optical Company was called upon to invent and develop. Mr. Hannagan's advice was as follows: Give it an odd name and I will make it a household word. Don't give it a name containing any suffixes of "scope" or "rama" or any of the other obvious contracted names. When the name is odd, people first inquire, they buy later.

Starting With a Name

When this amazing system finally became a reality, the board of directors in control of this revolutionary screen invention met for the purpose of baptizing it. Michael Todd, then a member of the board, had originally suggested the idea for the development of such a system to Dr. Brian O'Brien. Because of this contribution, Todd, with characteristic modesty rose and suggested the name—The Todd System. However, due to the fact that the American Optical Company had invested much money in scientific research on the system and since Dr. Brian O'Brien was vice-president of the American Optical and since his profound discoveries in the science of optics has made him the undisputed authority in the field, and finally since it was Dr. Brian O'Brien's leadership and direction of one hundred or more other scientists in this research project, the American Optical felt that it should be somewhat represented in the baptismal ceremony—hence the name, TODD-AO.

Sets Up a Department

The advertising, publicity and exploitation of "Oklahoma!" has been since, October 15, 1954, under the direction of Nicholas John Matsoukas. His staff consists of three additional people in the national headquarters in New York, namely, Harry K. McWilliams, as his executive assistant; John M. Borghese and Barbara Winters, in charge of radio and television and sales promotion. On the west coast, in Los Angeles, Seymour Peiser represents Mr. Matsoukas' office. This group of five individuals have put over a publicity and exploitation campaign that is not only one of the biggest, but has been the most economically handled.

According to official statistics, $6,800,000 went into the making of the motion picture. Some $4,000,000 went into research for the revolutionary TODD-AO system, and a budget of $1,250,000 has been allocated for advertising, thus making this important motion picture the most expensive production ever produced in the history of the industry.

However, the $1,250,000 for advertising represents in its entirety paid advertising in terms of newspapers, magazines, posting, radio and television. If one were to analyze the dollar value received in terms of free publicity in pre-selling "Oklahoma!" the amount would reach an astronomical figure. It is estimated that the free printed space that "Oklahoma!" has received exceeds the figure of $25,000,000.

Curiously enough, the success of this campaign was based upon three points that in the beginning loomed vividly as three distinct disadvantages.

1. "Oklahoma!" was not made in Oklahoma, but in Arizona. Therefore, the less said about it, the better.
2. The corn that was especially grown to be as high as an elephant's eye, if publicized would become pretty "corny" in the language of Broadway.
3. Shirley Jones, one of the stars of the picture, since she was a total unknown and had never appeared except in the chorus of "Me and Juliet," should not be publicized until after the picture opened.

Yet these three points that were more or less taboo in the beginning, were the very points utilized in affecting the campaign. What appeared to be disadvantages were turned to most fruitful advantages. The preconceived fear that public relations-wise these three points might cause harm, resulted in the complete opposite.

NICHOLAS JOHN MATSOUKAS

Summarized, the "Oklahoma!" and TODD-AO campaign represents an example of hard work by five people devoted to the idea that what is good for their picture is good for the industry as a whole. The team of McWilliams, Peiser, Borghese and Winters, headed by Matsoukas, have proved to their associates and fellow workers that a major campaign of publicity and exploitation does not necessarily have to cost millions of dollars.

Above all, it proved that a publicity and advertising campaign is not just fanciful stunts, but constitutes a well throught out plan based upon an examination of the elements present and channeling them into media departments most receptive to their needs.

Harry S. Truman, representing an important Fan Club with headquarters at Independence, Missouri, greets the Messrs Rodgers and Hammerstein, in the lobby of a theatre, since their original musical, "Oklahoma!" has been so successful as a stage attraction that they have named a state after it!

RULES OF THE

QUIGLEY AWARDS

¶ TWO Grand Award plaques will be awarded annually to the two theatre managers or theatre publicity men whose exploitation and promotion campaigns are adjudged best throughout the year, one in smaller situations, where the manager is "on his own"—the other in larger cities, where there may be circuit cooperation.

▽

Every three months a committee of judges will appraise the campaigns submitted by contestants during the preceding quarter period and select two showmen to receive the Quarterly Awards for outstanding achievement. The next seven best will receive Scrolls of Honor. Citations of Merit will be awarded to forty theatre men whose work is outstanding.

▽

Consistency of effort is of paramount importance. Single submissions are less likely to win awards, which are made on the premise of sustained effort, but these may have news value in the Round Table.

▽

No fancy entries are necessary. Costly and time-wasting "gingerbread" decoration are not encouraged.

▽

In addition to exploitation on feature pictures, entries may be made on short subjects, serials, stage shows, or institutional and civic promotions.

▽

Evidence proving authenticity of each entry should be submitted, such as photos, tear sheets, programs, heralds, etc.

▽

The Round Table cannot undertake to prepare campaign books for submission to the judges from material sent in without assembly at the source.

▽

The Quigley Awards make no distinction for size of theatre or community except the two classifications above. The judges make full allowance for individual showmanship displayed by comparing budgets, newspaper facilities and assistance from distributing companies.

▽

In addition to the awards mentioned, special Certificates of Merit will be awarded quarterly and annually to showmen from outside the United States and Canada. The campaigns submitted by theatre men abroad which are deemed of special merit shall be included in the annual competition.

Address all entries to:
QUIGLEY AWARDS COMMITTEE
MANAGERS' ROUND TABLE
1270 *Sixth Avenue, New York* 20, *N. Y.*

Selling Approach

THE DIVIDED HEART — J. Arthur Rank-Republic. The critics are united in praise of this unusual film, which tells the story of a little boy who was torn between two mothers, as an aftermath of war. A superior film, of great beauty and compassion, which has won high honors in the critics' lists of the ten best pictures of the year. A picture to attract the audience that has been lost to movies, and which seeks off-beat entertainment of high emotional value. The attraction has made its reputation in the little art theatres, but it can appeal to the family instinct, anywhere in America. "Rewarding" — "Mature" — "Poignant" — "Heart - Stirring" — these are the comments of the nation's critics. Newspaper ad mats include some good examples in both large and small sizes—and there are one- and three-sheet posters, not illustrated. No herald, but you can print your own. No composite mat, but you can select what you need. This will pay off in proportion to your desire to solve the product shortage.

I DIED A THOUSAND TIMES—Warner Brothers. CinemaScope in WarnerColor. Starring Jack Palance and Shelly Winters. The story of hunted criminal No. 1—a man with a thousand lives, and a crime in every one! The man—hard to get, hard to find, hard to kill! The girl—a dime-a-dance doll with a million dollar dream! Posters, including 6-sheet, planned to give you cut-outs for lobby and marquee display. Tabloid herald in mat form, to print locally, sharing cost with cooperative merchant. Use it as a flash. Newspaper ad mats in large and small sizes, with the combination mat at 35c supplying eight ad mats and slugs, and two publicity mats. A special mat, No. 819-501X gives you a contest idea, to assemble the portrait of the star under the caption, "Catch the Killer." It's a good stunt and the three mixed-up faces can be run for three days as a newspaper feature.

TARANTULA — Universal - International. Giant spider—deadly accident of science —and every second it grew bigger! Towering over cities; even dynamite can't stop it! Thousands flee its terror. Researchers seeking clue; list of victims mounts hourly. Air Force joins fight! Crawling terror is 100 feet high. Shock—plus a brand new slant in science fiction. John Agar, Mara Corday, Leo Carroll and all star cast. Posters up to 6-sheet in size all carry pictorial art of the monster Tarantula. Herald keys the campaign with your advertising slants. Newspaper ad mats in tabloid style feature the mighty bug, in a variety of sizes and shapes. The bargain composite mat is really excellent, since it provides six good ad mats and slugs in one- and two-column width, plus two publicity mats of the star and the cast. Buy this 35c mat on standing order at National Screen and always have a choice of advertising material to talk over with your newspaper man. He will be interested in trying to find something new and different at your usual budget.

MAN WITH THE GUN—Samuel Goldwyn, Jr.—United Artists. His gun was for sale, and so was his life! A man who lived and breathed violence. He had posted his challenge, and now, as always, he stood alone. A new Goldwyn turns out a fascinating off-beat western. Robert Mitchum, Jan Sterling and all-star cast. Posters and all accessories feature Mitchum in a gun pose that becomes the trademark of this picture. The 6-sheet will make cut-outs for your lobby to match the herald, from Cato Show Print. Newspaper ad mats are equally good, in both large and smalll sizes and shapes, and with a difference in style that will set this apart from routine westerns. The picture is identified as "another 'High Noon' "—for critical opinions. The special composite mat for small situations offers eight ad mats and slugs, plus two publicity mats, all for 35c on standing order, at National Screen.

THE LAST FRONTIER—Columbia Pictures. CinemaScope in Technicolor. The men, the women, the wilderness of America's most exciting days. Victor Mature, as the man of the forest. Guy Madison, as the soldier of the frontier. Robert Preston, as the tyrant of the fort. Satisfying 'Scope and color in a superior western, with thrilling mountain scenery as a backdrop for historical adventure. 24-sheet and other posters feature Victor Mature as the Scout who knew Indian country. Four page herald keys the campaign with all the selling approach. Newspaper ad mats are okey, but one in particular, and the biggest of the lot, is by far the best, and in contrast, all the others are ordinary. The 35c mat has six action ad mats and slugs, and two publicity mats, sufficient for small theatres. A set of color stills will sell this fine color film in your lobby.

YOU'LL GET THE FINEST TRAILERS ...IN THE SHORTEST TIME, FROM

SPECIAL TRAILERS

37 years of Know-How means Better Trailers ... Faster!

FILMACK

CHICAGO
1327 S. WABASH

NEW YORK
341 W. 44th St.

50,000,000 times a day . . .
IT'S A MATTER OF **PREFERENCE**—

Coca-Cola is the most asked-for soft drink among people "on the job"*

DRINK
Coca-Cola
IN BOTTLES

1. **As they work,** Americans drink more Coca-Cola than all other soft drinks combined.

2. **After work,** these same people fill your theatre.

REFRESHMENTS
DRINK
Coca-Cola

3. Their preference is your profit when you feature Coca-Cola.

*1954 surveys by Alfred Politz Research, Inc.

4. SELL Coca-Cola for extra profit

...more than 9,600 theatres do!

"COKE" IS A REGISTERED TRADE-MARK

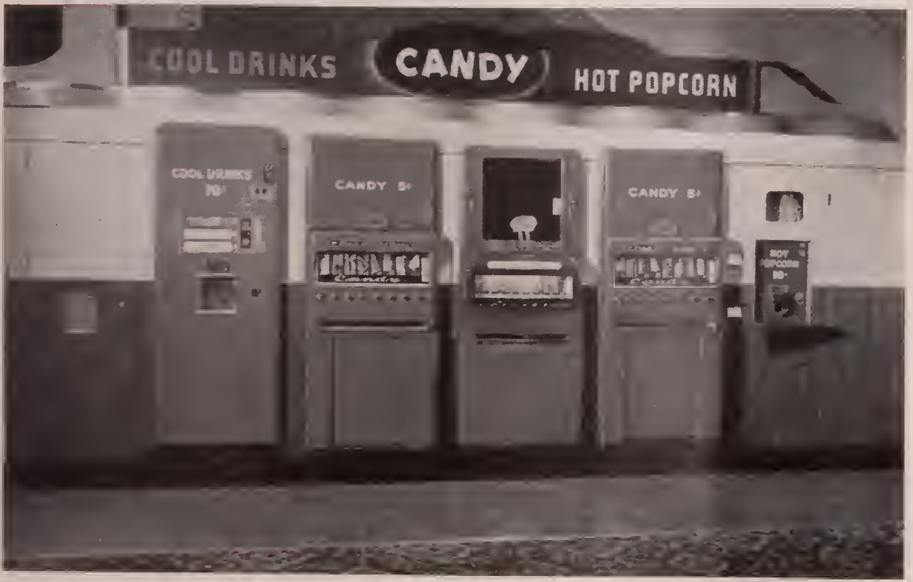
Better Refreshment Merchandising

CANDY . . POPCORN . . BEVERAGES . . FOOD . . AUTOMATIC VENDING

GEORGE SCHUTZ, Director . . . RICHARD GERTNER, Associate Editor

"Sweeter" Candy Profits through "Dime" Bars and Vending Machines

Sales of candy in theatres are reported improved—thanks to acceptance of "dime" bars by patrons and a greater use of vending machines at various locations away from main stands.



Increased candy sales—and bigger profits—in theatres are attributed by many exhibitors to the use of vending dispensers away from the stand, such as the two which form a part of this battery of machines at Loew's theatre, Rochester, N. Y. The candy machines are "Unevendoor" models (made by Stoner Manufacturing Corporation, Aurora, Ill.); the drink machine at the left is a "Cole Spa" (made by Cole Products, Inc., Chicago); the cigarette machine is a Rowe; and the popcorn dispenser is an "Austocrat" (made by the Landis Manufacturing Company, Santa Monica, Calif.). See text for further descriptions of this vending layout by theatre manager Lester Pollock.

LARGER AND more profitable sales of candy bars recorded recently in theatres can be attributed primarily to two factors—acceptance by patrons of the "dime" size products (as opposed to their competitive "five-cent" brothers) and an increased use of automatic vending machines as a supplement to sales at the stand. So leading spokesmen of the theatre and confectionery industries have reported the situation as they see it in several year-end analyses of this market and its prospects for the future.

It is in the theatres that candy manufacturers have found the best of all outlets for their large-size candies, according to the trade publication *Candy Industry*, which a few months ago made a thorough survey of the dime-bar field. It was found that sales in theatres presently surpass those in such other operations as supermarkets, drug and variety stores, independent candy and cigar stores and news stands.

Credit for the supremacy of theatres in selling the "ten-cent" bars must be given in large part to the willingness of exhibitors to introduce the larger products and then promote them extensively to their clientele. They have been extremely succssful in this endeavor despite some formidable disadvantages—including the necessity to sell the "dime-size" bars at 11¢ or 12¢ (in the interest of making a reasonable profit) and lack of proper promotional material from most manufacturers.

In inducing—and educating—their public to accept these higher prices, exhibitors have been given invaluable aid, however, by a majority of the candy manufacturers, who do not print a price on the bar wrapper, thus leaving it to the theatre operator to charge whatever he likes.

Some few complaints from patrons about the "theatre-price" for candy bars have been noted by exhibitors, but, by and large, they state that acceptance is well-grounded and gaining.

As spokesmen for both the candy and theatre industries see it, one sure way to hold on to the ground already gained in the dime-bar market is to "de-emphasize" nickel goods—in some cases to complete exclusion—and never to sell the "small-size" counterpart of a bar that is simultaneously offered for a "dime."

Some impressive evidence in behalf of this latter policy is offered by the Nestle Company, White Plains, N. Y., which last year withdrew its competing nickel bars from all Pacific Coast outlets. At the same time the company stepped up sharply the advertising of "ten-cent" bars and intensified merchandising and promotional efforts.

Results, according to T. A. Fowler, product manager of bar goods sales for Nestle, were as follows: the volume of the larger bars on the Pacific Coast increased two and a half times and is continuing to grow.

"It is our belief," declares Mr. Fowler, "that the thicker 10¢ bar gives consumers greater satisfaction and eating pleasure than its thinner 5¢ counterpart."

Given this type of support by other manufacturers in 1956, and backed further by promotional material especially designed for theatre stand display, the dime bar should continue to advance in popularity and acceptance by theatre patrons.

15¢ ITEM SUGGESTED

Looking even further into the future, Lee Koken, concessions head for RKO Theatres, New York, would like for the candy manufacturers to go a step farther and make a special "15¢" item. He is confident that the public will buy "any 15¢ unit if it is a nationally-advertised bar or package" since "the value of the larger piece is immediately recognized by the consumer."

The large neighborhood theatres and first-run houses in particular, he asserts, are now unable to meet the demand for goods in the 15¢ field.

Just as the "dime" bar is on the march in theatres so is the vending of candy through automatic dispensing machines. (Indeed the whole vending industry is enjoying much progress as is reported in a news story in this issue on page 48.)

More and more theatre operators, it is reported, have been taking advantage of this additional means of increasing refreshment revenue—particularly by placing the machines in locations away from the main stand.

Typical of this trend is a recent installation in Loew's Theatre in Rochester, N. Y., on the mezzanine floor, as shown in a photograph accompanying this article. As arranged by the theatre manager, Lester Pollock, a whole battery of machines offers the patrons a selection of candies, popcorn and soft drinks and cigarettes without the necessity of their having to go downstairs.

Drink syrup is stored in the top part of the cupboard to the left and there is a receptacle for used cups at the bottom of it. To the right of the popcorn dispenser there is a storage room for candy and popcorn. At the top of the machines there is a display in neon equipped with flashers to draw attention to the products. These signs are painted in blue and gray.

While the candy machines in this Loew's installation vend only 5¢ products, many operators have used a combination of both "5¢" and "10¢" candies and some have sold the large-size only with great success.

Nestlé's delivers wide screen performance for a big profit picture!
NESTLÉ'S
COCONUT
MILK CHOCOLATE

WONDERFUL NEW COCONUT
It packs 'em in for that rich milk chocolate that's crammed with fresh toasted coconut. Available in 10¢ size only.

MILK CHOCOLATE
NESTLÉ'S
NESTLÉ'S MILK CHOCOLATE

MILK—the all time favorite with the rich Nestlé's flavor that sets the standard for all milk chocolate.

with ALMONDS
NESTLÉ'S
MILK CHOCOLATE with ALMONDS

ALMOND—Nestlé's exclusive blend of milk chocolate and fresh roasted almonds.

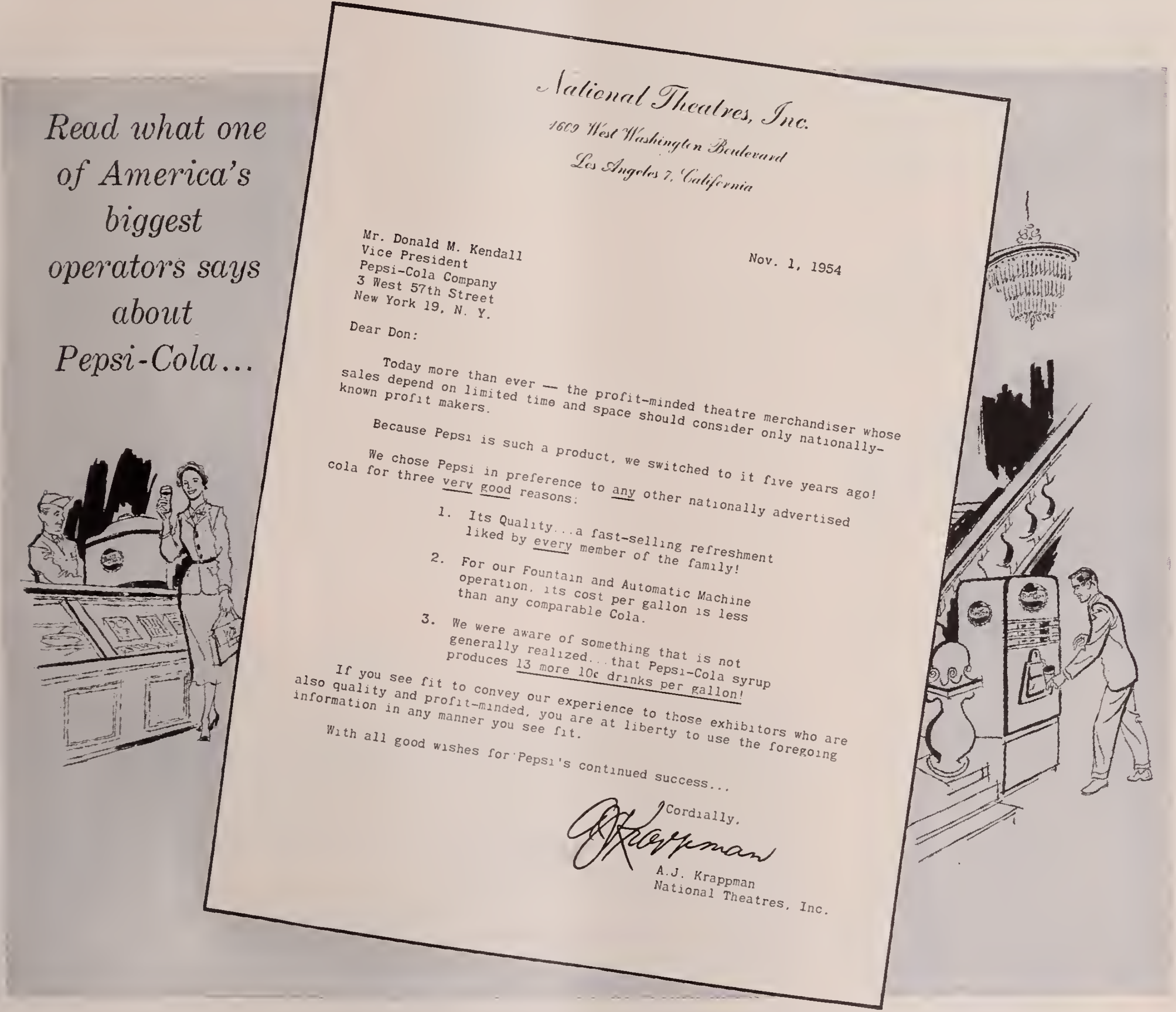
NESTLÉ'S
CRUNCH
MILK CHOCOLATE

CRUNCH—all ages go for this surprise bar with its milk chocolate flavor and crisp, crunchy texture.

MILK, ALMOND AND CRUNCH AVAILABLE IN 5c AND 10c SIZES PACKED 100 BARS TO THE CASE. 5c SIZE NOT AVAILABLE ON WEST COAST.
The Nestlé Company, Inc., 2 William St., White Plains, N.Y.

New beverage trend gives progressive theatre operators highest refreshment profits

Read what one of America's biggest operators says about Pepsi-Cola...



National Theatres, Inc.
1609 West Washington Boulevard
Los Angeles 7, California

Mr. Donald M. Kendall
Vice President
Pepsi-Cola Company
3 West 57th Street
New York 19, N. Y.

Nov. 1, 1954

Dear Don:

Today more than ever — the profit-minded theatre merchandiser whose sales depend on limited time and space should consider only nationally-known profit makers.

Because Pepsi is such a product, we switched to it five years ago!

We chose Pepsi in preference to any other nationally advertised cola for three very good reasons:

1. Its Quality...a fast-selling refreshment liked by every member of the family!
2. For our Fountain and Automatic Machine operation, its cost per gallon is less than any comparable Cola.
3. We were aware of something that is not generally realized...that Pepsi-Cola syrup produces 13 more 10¢ drinks per gallon!

If you see fit to convey our experience to those exhibitors who are also quality and profit-minded, you are at liberty to use the foregoing information in any manner you see fit.

With all good wishes for Pepsi's continued success...

Cordially,

AJKrappman

A.J. Krappman
National Theatres, Inc.

...and the same is happening in theatres all over the country!

Check your own operation.

Refreshment space is limited. Traffic must turn over fast. To get the top return from your refreshment space, *sell the brands in the biggest demand*. Pepsi-Cola is the fastest growing beverage in America. It turns refreshment space into *sales* for you at a faster rate than ever before in soft drink history.

Pepsi can boost your beverage sales and profits all along the line!

Write today for full details.

PEPSI-COLA The Light refreshment

Pepsi-Cola Company, 3 West 57th Street, New York 19, New York

Do You Sometimes Need 2 Heads and 4 Hands?

LET THE MANLEY

REFRESHERETTE®

SOLVE YOUR PROBLEM

Cold Drinks Hot Dogs

Two of the biggest sellers in your concession are hot dogs and cold drinks — at least they should be if you can serve them fast enough! Well, here's the machine you've been looking for. One machine that does the work of two. It's the new Manley REFRESHERETTE. A combination hot dog and cold drink machine that speeds up service, speeds up sales and makes profits soar.

The Refresherette occupies only 14 sq. ft. of floor space and dispenses thirst-quenching cold drinks and delicious hot dogs . . . *fast.*

Don't wait any longer! Write today for full details on the Manley Refresherette and find out how you can make *more sales . . . more money.* Address: Manley, Inc., 1920 Wyandotte St., Kansas City 8, Missouri. Dept. MPH-156.

Free and Easy

Some advertisements offer literature on the product advertised, and often a coupon is included as a convenient means of procuring it. Moreover, The Inquiry Coupon Mart supplied on page 50, provides a form card for this purpose. . . . Or, if you do not see what you want advertised in this particular issue, you may write the REFRESHMENT MERCHANDISING Department, Motion Picture Herald, New York 20.

Coping with Sanitation in Handling Foods in Theatres

Outlining some of the problems in insect and pest control encountered in theatres with regard to refreshment operation and suggesting a program of preventive control.

By EMMET CHAMPION

Director of Sanitation,
Arwell, Inc., Waukegan, Ill.

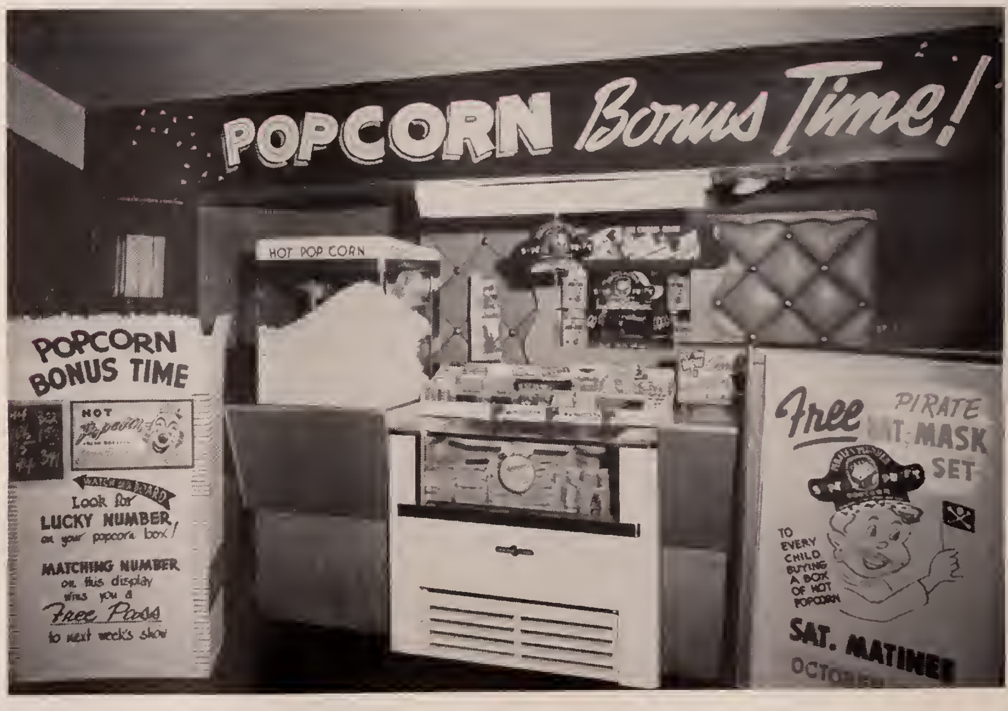
INDOOR THEATRES and drive-ins are vulnerable to many and varied sanitation problems, which can become very costly unless we are able to anticipate them and plan a program of preventive control. Wherever food is handled, prepared, dispensed, stored or manufactured, we must be prepared to cope with insect, rodent and related sanitation problems.

For the purpose of this discussion, we will attempt to highlight some of the factors involved in fly control, rodent control, insect control and other sanitation problems encountered in indoor theatres and drive-ins, with particular regard to the operation of food, beverage and candy concessions. Adequate coverage of the basic fundamentals of any one phase of these problems requires far more time than this presentation permits. Obviously, therefore, only a very condensed and simple review of insect and rodent control factors can be presented.

By far the most important factor in the control of pests is sanitation. Without sanitation any program is doomed to failure from the start. Actually, sanitation directly affects every phase involved in pest control.

Let us begin with fly control. The mere spraying of insecticides, at best, will only afford temporary relief. First, breeding must be prevented. Flies can breed much faster than you can kill them! Satisfactory fly control cannot be attained without basic sanitation—and that means clean up of food scraps—elimination of breeding media—proper garbage and refuse disposal

GIFTS FOR POPCORN PURCHASERS IN CANADA


POPCORN Bonus Time!
HOT POP CORN
POPCORN BONUS TIME
Look for LUCKY NUMBER on your popcorn box!
MATCHING NUMBER on this display wins you a Free Pass to next week's show
Free PIRATE HAT MASK SET
TO EVERY CHILD BUYING A BOX OF HOT POPCORN
SAT. MATINEE
OCTOBER

POPCORN BONUS TIME—a promotional scheme in which patrons were offered free passes to next week's show and children supplied with free "pirate hat and mask" sets—was announced to patrons of the Odeon Parkdale theatre in Toronto by this stand display devised by Manager Martin White. The passes were issued to patrons having a "lucky number" on their box, with the winners being posted on the blackboard at left. The pirate sets were given every child buying a box of popcorn at the Saturday matinee performance.

—and exclusion through screened windows and doors.

In order to intelligently plan effective control measures, we must know something about the variances in the characteristics and breeding, resting and feeding habits of the common species of houseflies, blow flies, stable flies and vinegar gnats or fruit flies. Then, too, we must know how to choose and apply the proper insecticides for outside control and inside use.

Mosquito control is still another troublesome and expensive problem. Here, too, the solution is not a simple one. If you don't use the proper insecticide formulation for larvaciding and adulticiding, your dollars will go "down the drain." Often, a professional survey by a consulting firm will save you money by locating the sources of breeding, recommending the most suitable equipment, materials and outlining a program to follow.

Fly control is only one phase of insect control. What about the control of such common insects as German, American, Oriental, and brown-banded roaches, waterbugs, silverfish, ants and similar household pests? What about roach resistance? That is—roaches that have become immune to normal control measures —which has become a serious and costly problem. Resistant roaches will almost assuredly require professional treatment.

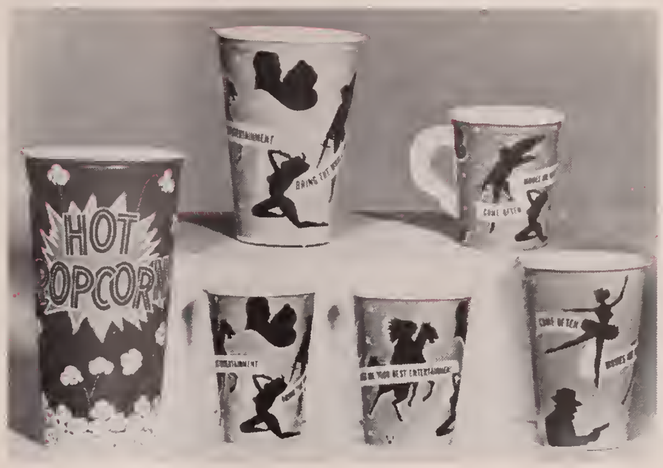
Other insect problems you will be faced with are the stored product insects—the many species of weevils, confused flour beetles, saw-toothed grain beetles, Indian meal moths, Mediterranean flour moths and the chocolate moth. These are the insects that may attack and infest your candy, chocolate, popcorn and other confections.

Sanitation is also a prerequisite of insect control. Good housekeeping is the backbone of every sanitation program. Food spillage, scraps and dormant insect-supporting residues must be removed, not only to deny insects food but also to allow effective application of insecticides.

What about such fabric pests as clothes moths, carpet beetles, etc., that attack, damage or destroy rugs, clothing and such upholstered materials as theatre seats, couches, chairs and draperies? And then, we have structural pests like termites, powder post beetles and carpenter ants

(*Continued on page* 50)

NEW SERIES OF CUPS DESIGNED FOR THEATRES



Introduction of a new series of cups especially designed for theatres has been announced by the Dixie Cup Company of Easton, Pa. The cups for drinking (see left) feature messages to promote theatre attendance and come in five sizes and five colors. They have two-tone designs in lavender, green, red, blue and brown. Sizes are 6, 7, 9, 12 and 16 ounces. At the far left is the company's new popcorn cup printed in brown and yellow.

Heide®
JUJYFRUITS ARE SO GOOD
LIKE ALL HEIDE CANDIES
JUJYFRUITS
Heide JUJYFRUITS

FAMOUS MAKER...

FAST MOVER...

Here's a top profit combination for you. . . . the famous Heide trade-mark *plus* the taste appeal of all-ways popular Jujyfruits. Now backed by increased television advertising and continuing national magazine ads, Jujyfruits belong on the counter of every outlet you service. Push them for all they're worth . . . they're worth *plenty* to you!

As nationally advertised in

Look
AMERICAN GIRL
Boys Life

HENRY HEIDE, INCORPORATED
New York 13, New York

MERCHANDISE MART

★ *news of products for the theatre refreshment service and their manufacturers*

Candylines

. . . about lines of noteworthy candy bars and pack specialties for theatre sales.

Plastic-Coated Cup For Hot Beverages

A NEW plastic-coated cup for serving hot beverages has been placed on the market by the Lily-Tulip Cup Corporation, New York. The cup is called the "China-Cote."

The manufacturer states that the plastic coating gives the cup a "feel" that is "china-like" in addition to providing it with rigidity and strength. It is also stated that laboratory tests of the cup showed that when coffee is served in it, no "change in the flavor" is produced.

Lily
CHINA-COTE

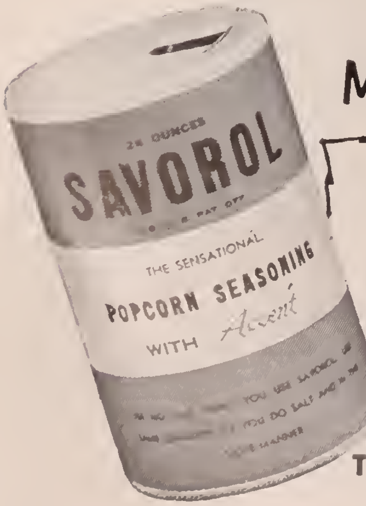
The cup has been constructed with two features that are designed to facilitate its use in vending machines. These are a special precision-rolled, plastic-coated rim and an interlocking, broad-base bottom to assure "non-tip" landing.

The cup is available in two designs—for vending use, a brown-and-white checked pattern with a conventionalized brown-leaf overlay; and a white leaf pattern against a ceramic-tone gold.

Automatic Vending Makes Big Strides

CIGARETTES, candy and soft drinks were the top-ranking products in sales through vending machines during 1955, according to a year-end review of that industry made by Robert Z. Greene, president of the Rowe Manufacturing Company, Inc. and chairman of the executive committee of the Automatic Canteen Company of America.

The vending industry, which recorded sales of one and three-quarter billion dollars in 1955, made giant strides, he stated, as added consumer acceptance hiked milk vending sales, machines of larger capacity and greater compactness were produced, and vendors found their way into more and more factories to help feed employees.



INCREASES YOUR BUSINESS BECAUSE IT

Makes popcorn 4 ways better!

- ✱ Adds delicious buttery flavor
- ✱ Brings out all the natural goodness of the corn
- ✱ Gives popcorn an appetizing butter-like appearance
- ✱ Accentuates and intensifies all these wonderful flavors

AVAILABLE AT ALL GOOD POPCORN SUPPLY DEALERS

The Savorol Co., Popcorn Bldg., Nashville, Tenn.

Two "Five-Cent" Bars From Hoben Corporation

Two new "five-cent" candy bars, the "Coco-Bela" and the "Chocolate Malted" have been placed on the market by the Hoben Candy Corporation, Ashley, Ill. Both of the bars are packed in 24 and 120 counts.

The "Coco-Bela" has a center of dairy butter caramel with coconut and fresh roasted peanuts, covered with rich milk coating.

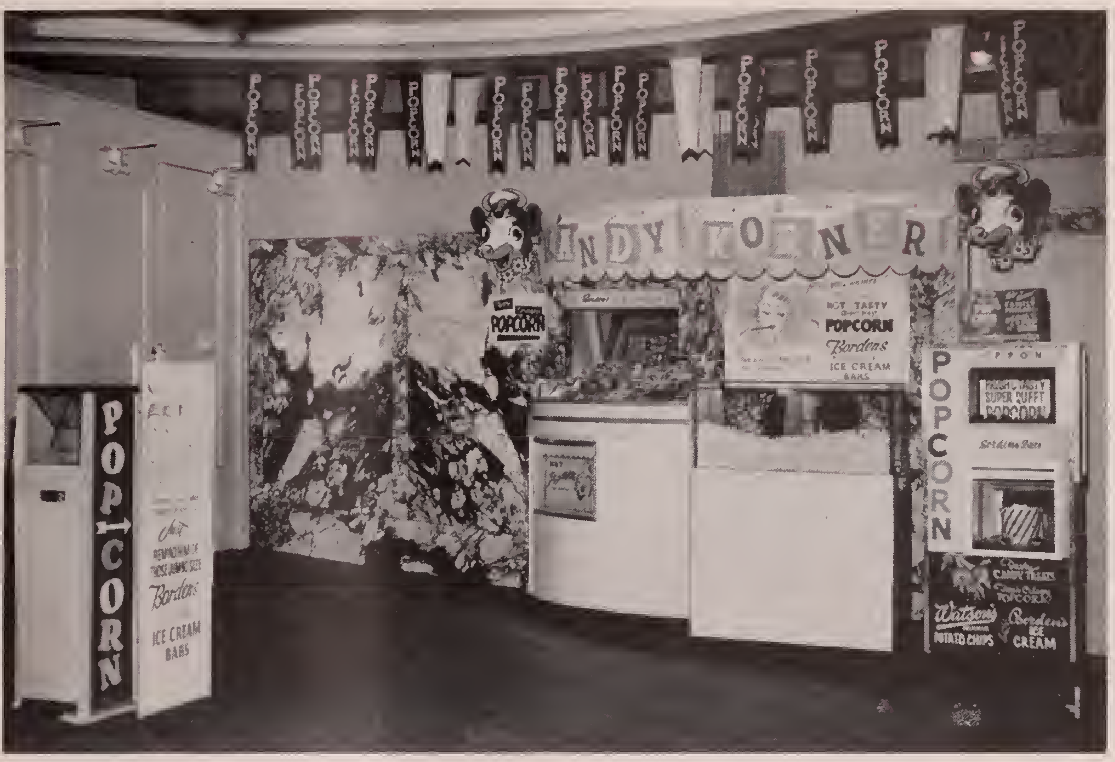
A Tropical Treat
Coco-Bela
COCONUT · PEANUTS · CARAMEL · MILK COATING
COCO-BELA

The "Chocolate Malted" has a center of chocolate malted milk nougat and peanuts, topped with a layer of caramel and covered with a rich milk coating.

Shipping of the new bars was begun late in November following extensive rebuilding of the company's plant in Ashley to accommodate new machinery required for full "automation" of its production line. Four complete production lines, two of which are presently in operation, will eventually be utilized in the revised plant, according to F. A. Martoccioo, president.

Sales of the two new bars are being conducted mostly through brokers at the present time. Other items will follow as soon as the additional production equipment is installed. Territories also will be expanded as rapidly as production permits, it is stated by the company.

A "Do-It-Yourself" Display Promotes Popcorn and Ice Cream



Popcorn and ice cream were energetically promoted at the Oakwood theatre in Toronto, Canada, by the elaborate display at right as conceived and executed in true "do-it-yourself" fashion by Manager A. Easson (who was, incidentally, one of the winners of *Motion Picture Herald's* first merit awards for better refreshment merchandising last year).

The display to the right of the stand is animated; it is 5 feet high by 2 feet square. The top section is a representation of the inside of a theatre with cardboard figures of people seated watching a screen. The screen itself is a 4-foot "endless" belt of sign-cotton with selling copy letters on it in different colors, so that when it is slowly moved up it gives the effect of a creeping trailer.

A small electric motor is used to turn 4-inch wood rollers; the top roller is covered with fine sandpaper to keep the sign from slipping and two showcase lights back of the screen illuminate it. In the photo the trailer is stopped at a frame promoting "Super Pufft" popcorn; other copy sells Borden's ice cream bars and 25c-size popcorn boxes (these "take-home" boxes are shown on top of the display).

The bottom of the display has its own small motor to rotate a turntable slowly. Displayed in the center of the turntable is a colored container of popcorn surrounded by Borden's ice cream bars with the wrappers open on the end to reveal the product. These bars are of wood painted dark brown but "look like the real thing," Mr. Easson states. This display is backed by a mirror and hidden lights above. Constructing these displays took about 35 hours of his time, and he worked on them at odd hours and Sundays at home.

In preparing the pennants, Mr. Easson first felt he had "pulled a boner" as he purchased remnants of color felt in different colors and planned to have them stenciled at a sign shop. When he was told that this couldn't be done, but that they would have to "make it a silk screen job" which is expensive, he resorted to "do-it-yourself."

He explains that he first made a layout of the word "popcorn" on cardboard and cut it out with a sharp knife. Then on an odd night home from the theatre he started in at 5 p.m. and by midnight had 32 pennants finished with his stencil—and none of them spoiled! He used thick white paint, and the job was perfect.

As a further promotional device for popcorn, Mr. Easson staged a coloring contest for youngsters with prizes of silver dollars and admission passes. The sign announcing the contest is reproduced at top right and below is a close-up of the back bar sign.

Children!
ENTER OUR BIG
POPCORN
COLOR CONTEST
PRIZES TO WINNERS
FAMOUS PLAYERS

Here's your answer!
TREAT HER TO
HOT & TASTY
Super Pufft
POPCORN
Borden's
ICE CREAM
BARS
ICE CREAM

Coping with Sanitation

(*Continued from page 47*)

that may seriously weaken or even destroy wooden floors, beams and building foundations?

And how about rodent control? Do you know that one single pair of rats, unmolested and with their offspring, can give rise to 1500 rats in a year's time? And do you realize these same rats will destroy, contaminate and consume $15,000 worth of food annually? Do you know that mice are often more difficult to control than rats—because they can live, breed and develop several generations within a 10 to 20 foot radius of their harborage? Rodents present a serious filth contamination problem. There are over 100 million and 1 billion mice in this country today. One single pair of mice will deposit 672 droppings in a week's time. One single pair of rats will void 980 droppings as well as 224 cubic centimeters of urine in a week's time.

Sanitation is also an absolute must in rodent control. Rodents must be denied food and shelter. Proper garbage disposal, elimination of harborages, both inside and outside, good storage practices, rodent-proofing of doors and other avenues of entry—these are all integrated factors in a successfully carried out program of rodent control.

Now this all adds up to quite a problem—fly control, mosquito control, insect control, rodent control, sanitation. What can we do about it? Hire professional pest control services? Buy insecticides and spraying equipment? Yes, of course, we can do all these things—but professional services and the use of insecticides are only a partial solution to the problem. Sanitation is the axis around which a successful program revolves. Sanitation spells the difference between mere reduction of insect and rodent problems and preventive control.

So you can readily see that sanitation is the key to pest problems. Now sanitation requires organization. You must have a program—and your program must be complete in every respect. If your program is not complete, it will nullify much of the good work that has been done, and you will not derive optimum returns from your sanitation expenditures.

The magnitude and complexity of these problems are usually beyond the scope of the average layman. Assuredly there is no magic formula for their solution. However, your sanitation program can be either a definite liability, or a tangible asset. This will depend largely upon your active interest, your ability to recognize and understand the problems involved, the necessary "know-how" for establishing corrective measures, employee training and co-operation, adequate supervision, and your ability to plan, organize and sustain a truly effective program.

Now the question arises—how and where can we acquire all the necessary knowledge and "know-how" to successfully administrate a preventive sanitation program? The Arwell organization, through its consulting staff, has been instrumental in developing several industry-sponsored sanitation programs. This is a relatively new approach and has been practiced with a high degree of success in the dairy, confectionery and baking industries.

The above article is adapted from a speech made by Mr. Champion at the eleventh annual convention of the Popcorn and Concessions Association (formerly the International Popcorn Association) in Chicago last November. Arwell, Inc. is one of the largest and oldest firms of sanitation consultants and general pest control service organizations in the country, maintaining a corps of over 200 skilled pest control specialists operating out of 61 branch offices.

Better Refreshment Merchandising
Advertiser's Index and Inquiry Coupon

ADVERTISERS' PAGE AND REFERENCE NUMBERS:

Ref. No.	Page No.
1—THE COCA-COLA COMPANY	42
2—HENRY HEIDE, INC.	47
3—MANLEY, INC.	46
4—THE NESTLE COMPANY, INC.	44
5—THE PEPSI-COLA COMPANY	45
6—THE SAVOROL COMPANY	48

REFERENCES FOR ADDITIONAL INQUIRY:

100—Beverage dispensers, coin
101—Beverage dispensers, counter
102—Candy bars
103—Candy Specialties
104—Candy machines
105—Cash drawers
106—Cigarette machines
107—Coffee-makers
108—Cups & containers, paper
109—Custard freezers
110—Films, snack bar adv
111—Food specialties
112—French fryers
113—Grilles, franks, etc.
114—Gum, chewing
115—Gum machines
116—Ice cream cabinets
117—Mixers, malteds, etc.
118—Popcorn machines
119—Popcorn warmers
120—Popping oils
121—Scales, coin operated
122—Soda fountains
123—Soft drinks, syrup
124—Showcases
125—Vending carts
126—Warmers, buns, etc.

INQUIRY COUPON

To BETTER REFRESHMENT MERCHANDISING Department:
Motion Picture Herald, 1270 Sixth Avenue, New York 20, N. Y.

I am interested in products as indicated by the reference numbers written in below, and would like to receive literature concerning them.

Name ....**Theatre** ...
Address ....

To Theatre and Concession Managers—

Gain deserved recognition for your better refreshment merchandising ideas. Make yourself eligible for Motion Picture Herald's Special Merit Awards by sending in reports on how you have applied showmanship and built business at your refreshment stand. Make the reports detailed.

Include photos of your stand and samples of any printed matter.

Reports considered by the editors to be of interest to readers will be published, with due credit.

From the published reports, selections will be made for citations. Citation-holders qualify as finalists for the annual Special Merit Awards.

Send your entries to: The Editor, Better Refreshment Merchandising Department, Motion Picture Herald.

EQUIPMENT • ARCHITECTURE • MAINTENANCE

MOTION PICTURE HERALD

Better Theatres

Looking Ahead

in Theatre Design
in Projection Methods
in Popular Exhibition

JANUARY 1956

Fishing for a
BETTER IN THE CAR SPEAKER?

You don't have to *cast* all around the country for a good speaker! Just *drop a line* to your Independent Theatre Supply Dealer and ask for a demonstration of EPRAD speakers. Once you compare EPRAD speakers with those of any other manufacturer you're sold! Their sweet sound, incomparable beauty, reasonable price, and lowest maintenance cost make them the *best catch.*

Hear the *earliest* and *latest* in transcribed sound.

Edison's early cylinder phonograph will be on display and demonstrated at the ***National Allied Drive-In Convention, Cleveland—Booths 41 and 42.***

ELECTRICAL PRODUCTS RESEARCH
eprad
AND DEVELOPMENT COMPANY

"The Voice of the Drive-In"
1207 Cherry St., Toledo 4, Ohio

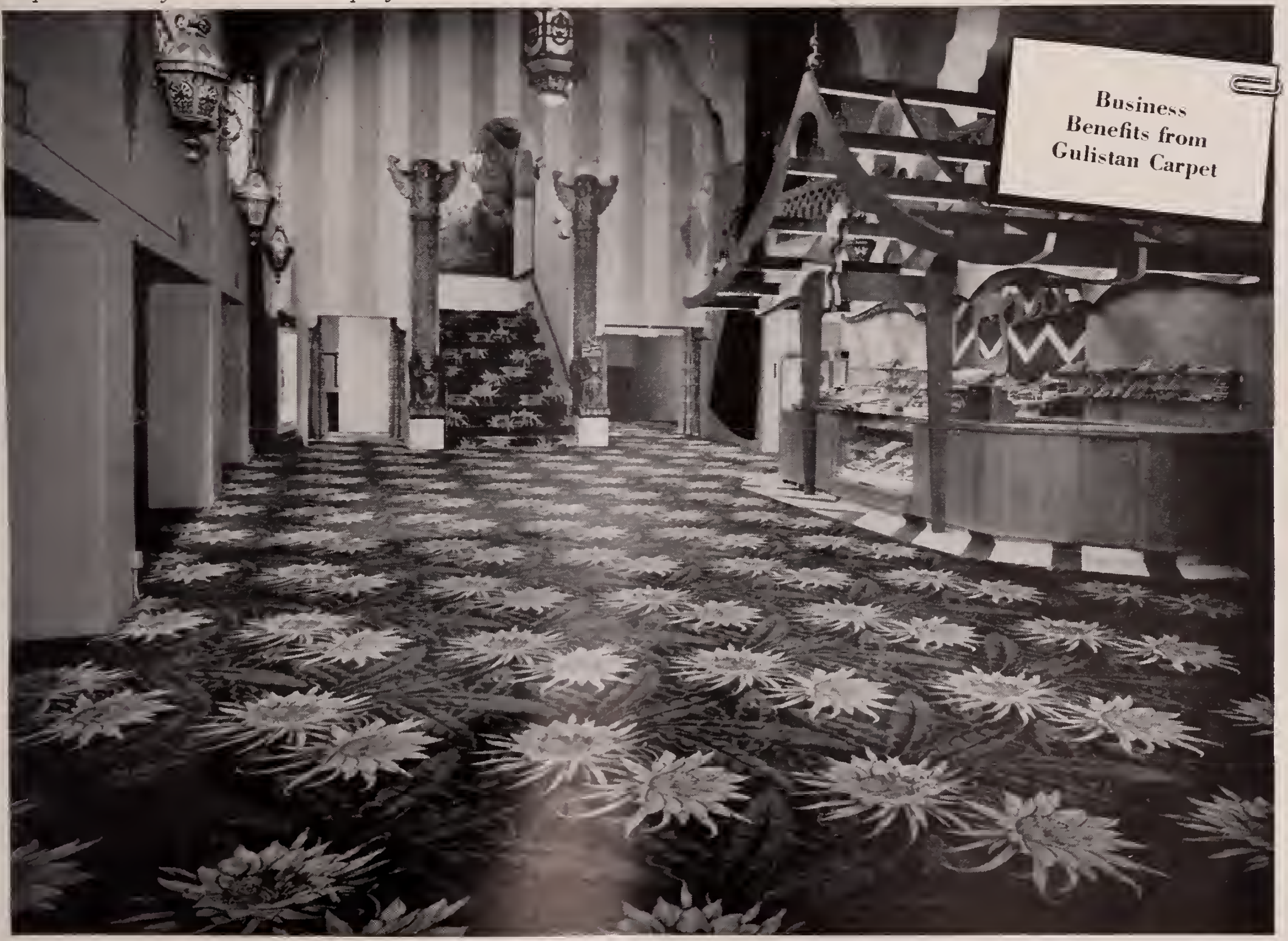
WHEN DECOR MEANS *dollars*

Today, the theatre that draws the crowds is the theatre that offers more than entertainment. With ever-increasing competition, your theatre's big opportunity is to offer patrons a thrilling change of environment. To women, especially, this can mean a delightful escape from day-by-day surroundings. And the thrill of stepping into a beautifully decorated theatre lobby, in high anticipation of a pleasant evening, cannot be duplicated.

That's why theatres like the Music Hall in Seattle get a bigger share of business. Striking decor such as this—based on beautiful Gulistan Carpet—invites customers and builds repeat business. This is Gulistan's colorful Night Blooming Cereus, especially suited to the exciting tempo of the theatre.

Gulistan has many other fine carpets styled to provide the proper background for your business—your bank, your store, your office—or your own home.

Carpet executed by B. F. Shearer Company



GULISTAN CARPET

Some outstanding Gulistan installations: Radio City Music Hall, N.Y., Ambassador Hotel, N.Y., Tarantino's, San Francisco.

MADE IN THE U. S. A. BY AMERICAN CRAFTSMEN • A. & M. KARAGHEUSIAN, INC., 295 FIFTH AVENUE, NEW YORK 16, N. Y.

For repeat-patronage

MAGNETISM

on your screen...

CinemaScope production, "The Rains of Ranchipur," filmed with B&L CinemaScope Camera Lenses.

Bausch & Lomb Super Cinephor Projection Lenses

...depend on the

PERFECT-PICTURE PAIR! The better they *see,* the more they'll enjoy the movies you show . . . and the oftener they'll come back. Insist on the B&L Perfect-Picture Pair for today's clearest, brightest full-screen views. Complete line for all projectors . . . from neighborhood theatre to largest drive-in . . . for Wide Screen, CinemaScope, SuperScope.

SEE THE BIG DIFFERENCE . . . FREE DEMONSTRATION! Write for demonstration, and for Catalogs E-118, E-123 and E-141. Bausch & Lomb Optical Co., 67901 St. Paul St., Rochester 2, N. Y. (In Canada, General Theatre Supply, Toronto.)

Bausch & Lomb CinemaScope Projection Lenses

Academy of Motion Picture Arts and Sciences Honorary Award for Optical Service to the Industry

BAUSCH & LOMB

SINCE 1853

© A.M.P.A.S.

About People of the Theatre

•

AND OF BUSINESSES SERVING THEM

•

Howard K. Keatley, territory sales manager for a number of years in Los Angeles for James Lees and Sons Company, Bridgeport, Pa., manufacturers of carpeting, has been appointed to head the firm's new Middle Eastern territory. The new division includes Pennsylvania, Delaware, Maryland, Virginia, and the District of Columbia. A native of Denver, Mr. Keatley was a retail salesman for Daniels and Fishers there and covered a wholesale territory for Bigelow-Sanford before joining James Lees in 1947.

John Gardner, owner of the Turnpike drive-in at Albany, N. Y., reports that his new outdoor operation, the Unadilla, will be ready there for an opening in April.

Bob Adams has sold the Skyline drive-in, Rawlins, Wyo., to the Wyoming Amusement Corporation.

The Studio Theatre Corporation, Detroit, has announced plans to remodel and reopen the long-closed Cinema theatre there. The art house will be renamed the World.

Art Jennings, manager of the Manchester drive-in at Bolton Notch, Conn., has been appointed winter relief manager for Menschell-Calvocoressci Theatres, Hartford.

Jack Lightner has been appointed manager of the Fox theatre, LaPorte, Ind., which was reopened Christmas Day by Indiana-Illinois Theatres.

A. L. Royal Theatres, Meridan, Miss., has announced plans to keep the Waynesboro drive-in in that Mississippi town open on weekends all winter long.

E. Valentine has been appointed to succeed *Mrs. Zelma Plato* as manager of the Agnew theatre in that Oklahoma town.

L. E. Cooley, Sr. has resigned from his position as general manager in charge of operations at the Lombard, Ill., plant of Raytone Screen Corporation. His resignation was effective December 31st, and he is presently taking a vacation prior to announcing future plans. Mr. Cooley has had 32 years' experience in the manufacture of projection screens and accessories.

Don McNally, Vermont exhibitor with two drive-ins, has leased two indoor theatres—the Auditorium in Orleans, and the Memorial in Barton, Mass.

New Heywood-Wakefield auditorium seats have been installed in the Gorham theatre in Gorham, N. H., formerly known as the Ritz and renamed following extensive alterations. The latter also included installations for reproducing four-track magnetic stereophonic sound, air-conditioning and new carpets and

ENCORE COMFORT

contributes to steady, profitable patronage

AT THE BABYLON

RECENTLY REBUILT following a fire, Associated Prudential's Babylon Theatre on Long Island is completely reseated with Heywood-Wakefield "Encore" chairs. The utmost comfort is provided by the new Formed Rubber Contour Cushions. The Contour conforms to the occupant's body and has the resiliency of three inches of formed rubber over helical construction springs.

In the competition for comfort, competition both from other theatres and from TV armchairs at home, Heywood's "Encore" is helping the Babylon maintain a capacity box office. Heywood-Wakefield seating would be a profitable investment in comfort for you, too.

The balcony contains 300 TC 701 de luxe "Encore" chairs with steel coil spring backs spaced 39" back-to-back.

Grey and black brick, glass and white marble adorn the front of the rebuilt Babylon Theatre. Architect: Maurice Sornick, New York.

The main floor contains 600 TC 700 "Encore" chairs spaced 36" back-to-back. All chairs are upholstered in malibu two-toned striped velour, rose in the balcony and blue on the main floor.

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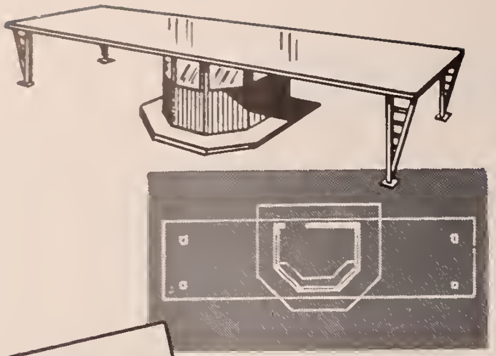

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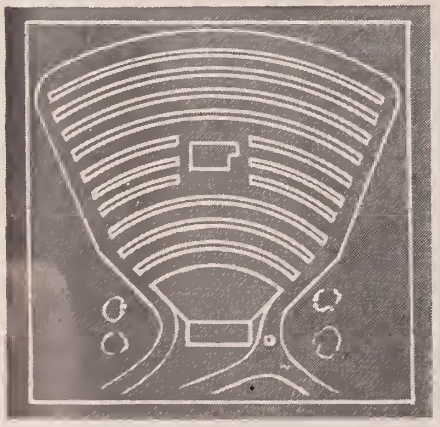

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stage draperies. The theatre is owned by *John Voudoukis*.

Jack Lykes, manager of the Colony theatre in Toledo, Ohio, for the past 14 years, has left the industry. He is now in charge of public relations and new car salesmen for the Hertzfeld Oldsmobile Company in Toledo.

Claude Belknap, doorman at the Southern theatre in Columbus, Ohio, for 23 years, has retired. Prior to that position he was at the Majestic theatre (also in Columbus) for 20 years.

Clifford Shearon has reopened his Norka theatre in Akron, Ohio, following a remodelling program, which included a new wide-screen and new projectors.

Charles Jones has been appointed manager of the Art theatre, Hartford, Conn., an operation of the Hartford Theatres Circuit, replacing *Sidney Brenner*, who resigned.

W. F. Sonneman has sold the Concord and Apollo theatres in Springdale, Ark., to *Mr. and Mrs. J. T. Hitt*, who also own and operate the Cozy and Plaza theatres in Bentonville, Ark.

Robert F. Walker has resigned as manager of Lockwood & Gordon's Castle theatre in Providence, R. I., to enter another line of business.

Joseph Charles Dougherty, manager of the 69th Street and Tower theatres in Upper Darby, Pa., last month observed two anniversaries—his 56th year in the theatre industry and his golden wedding anniversary.

C. J. Bachman, who was chief engineer of Stanley-Warner Theatres' Newark, N. J., zone for 24 years, has joined the Montgomery Engineering Company, Jersey City, distributor for Carrier air-conditioners in New Jersey. In his new position he will be primarily concerned with sales. Before joining Montgomery, Mr. Bachman was with the Fairchild Recording and Equipment Company.

Gaston J. Dureau, Jr. has resigned as president of Paramount Gulf Theatres, Inc., New Orleans, thus terminating over 43 years of service in the motion picture industry. He began his career with the Fichtenberg Enterprises in 1912 as secretary to the late *William H. Gueringer*. Mr. Dureau later joined the Saenger Amusement Company in 1917, following their purchase of the Fichtenberg group and continued with them and their successor companies as buyer and booker for 35 years. He will continue with Paramount Gulf Theatres in an advisory and consultative capacity. He was honored at a testimonial dinner last month in the Roosevelt Hotel in New Orleans by a group of personal friends both in and out of the industry. Arrangements for the dinner were made by *Page M. Baker*, chief barker of New Orleans Variety Tent, *C. James Briant* and *Lucas Connor*. *Abe Berenson* was toastmaster and *E. V. Richards, Jr.* was honorary chairman.

January Capone, formerly assistant manager of the Melrose Park theatre, Chicago, has been appointed manager. The theatre was recently purchased by the ALB Theatre Corporation.

E. M. Loew's Theatre's newest drive-in, the Gulf Stream, in Hollandale, Fla., was opened last month. The manager is *Jim Frazier*, who was transferred from Loew's Strand theatre in Asheville, N. C.

R. L. Bailey, owner of the Eagle theatre and the Bailey drive-in, both in Blountstown, Fla., last month celebrated 25 years in the industry.

Boris Bernadi has been appointed new managing director of the Teck theatres in Buffalo, N. Y., that city's showcase for Cinerama films.

James Kennedy has been appointed manager of the new Skyline drive-in at Brighton, Colo. Out of the industry for some time, he formerly managed a theatre in Douglas, Wyo.

Louis M. Crippen has been appointed city manager for Syndicate Theatres in Elwood, Ind.

Cecil Cohen, who operates the Murray Hill and Dixie theatres, in Jacksonville, Fla., has announced plans to construct a new indoor theatre in a suburban shopping district there.

The Loma theatre in Burbank, Calif., was damaged during a fire last month, forcing owner *Charles Minor* to close it for repairs.

Several managerial changes were made at Fox West Coast theatres last month following the transfer of *E. B. Abrams*, manager of the Loyola theatre, to the refreshment department of the home office, succeeding *George Sheldon*, who retired. Taking over at the Loyola was *Stephen Smolak*, moved from the Academy in Inglewood; *Robert Burdick* went to the Academy from the Rialto in South Pasadena; *H. J. Kalefeld* from the Strand, Pasadena, to the Rialto and *Howard Willis* to the Strand from the Maywood, which has been closed.

The Joy, Regent and Ellis theatres in Cleveland, Miss., owned by *Mr. and Mrs. J. T. Ellis* and *Mr. and Mrs. George Davis*, have been sold to a circuit operated by *Mr. and Mrs. B. F. Jackson, Mrs. Valeria Gullett* and *C. J. Collier*.

The Bayou Land drive-in at Barton, La., was scheduled to be reopened on January 5th, following remodeling by owner *Lewis H. Cox*.

William Blair has reopened his Mecca theatre in Crescent City, Calif., following remodeling, which included new carpeting and seats and a wide-screen.

Charles Whittenburg has remodeled the old Jewell theatre in Poplar Bluff, Mo., which has a seating capacity of 400. Modernization included new seats throughout.

A fire caused severe damage to the Crosstown theatre in Memphis, Tenn., recently.

Stavros Claros has been appointed manager of the Star theatre in Hartford, Conn.

Al Swett has been named manager of Stanley Warner's Palace theatre in Norwich, Conn., succeeding *Phil Allaire*, who resigned.

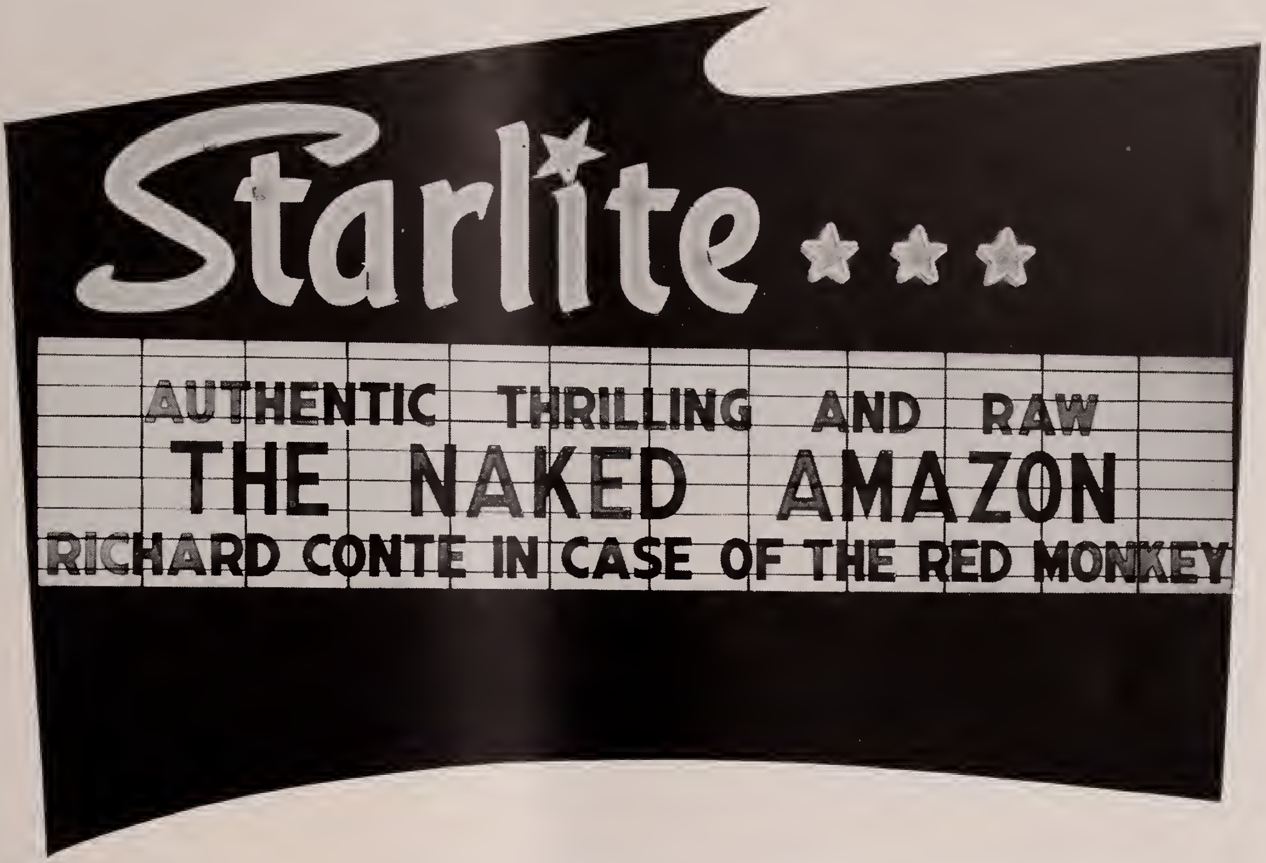
Freeman Parson has begun construction of a new 350-car drive-in theatre at Sauk Centre, Minn., which he plans to open in the Spring.

Henry Quartemont has been appointed manager of the recently remodeled Lyric theatre in Stevenspoint, Wisc., by Grant Enterprises.

Jack Golladay, manager of the Kennedy and Princess theatres in Kirksville, Mo., for the past four years, has been transferred to manage the Lincoln theatre in Springfield, Ill., by the Fox Midwest Theatre Corporation. He has been succeeded at the Kirksville theatres by *E. R. Kincaid* of Brookfield, Mo.

On America's Main Streets

and Main Highways —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For JANUARY 1956

GEORGE SCHUTZ, Editor

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BETTER THEATRES is published the first week of the month, with each regular monthly issue a bound-in section of Motion Picture Herald; and in an annual edition, the Market Guide Number, which is published under its own covers in March as Section Two of the Herald.

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Stereophonic Sound Proven Exploitable

Stereophonic sound has gathered supporters steadily with its use in the theatre. It could always be commended theoretically. To justify it in practical application was not easy in the face of its cost. One can hear pretty much what one wants to hear when the sound is a matter of dollars. The issue was also confused by the quality of "directionalism"—this tended to determine whether stereophonic sound was superfluous or not.

That function is essential or expendable largely according to the way scenes are handled. If you concentrate dramatic action in the middle of the screen, and make the source of each type of sound pictorially obvious, stereophonic technique is not critically necessary for angular location, or "directionalism." But in such practice you have restrictions of portrayal comparable to those the new techniques are trying to get away from.

The other qualities of stereophonic sound which contribute to a convincing illusion are not to be so readily picked out. Positioning in depth, fidelity of tones in speech and instrument — such characteristics form a composite impression of reality which thousands of theatre patrons have come to miss when ordinary single-channel reproduction is employed.

Testimony to this effect has been given us by many a theatre owner and manager. A short time ago came the complaint, "We went to the expense of installing stereophonic sound and now we have trouble getting anything but optical prints. You announce the stereophonic sound and then give them what they have always had. Don't think your patrons don't know the difference!"

"There are many people," writes a manager, "who are music lovers and know quality when they hear it, and that is where stereophonic sound comes in. These are days of hi-fi music and you certainly get that in magnetic recording and stereo sound. And certainly any screen 45 feet and more in width gives directional sound automatically. The average patron knows that.

"A good example of the above occurred not too long ago. A friend of mine told me that his father had not been to the movies in well over a year. Recently he had gone and he came home raving over the fact that the talk came from that portion of the screen where the actor or action was taking place. Certainly if this was noticed by an average person who knew nothing about stereophonic sound, it is bound to be noted by others. I think the superior quality we get from stereophonic sound makes it belong as a part of the modern day wide-screen projection."

Today one can say that three-channel screen reproduction has proved its exploitable value in the field, and a fourth track for a surround system seems to us just what the doctor ordered for the score.

—G. S.

Looking Ahead

THE INDUSTRY'S fine effort to improve the physical quality of the screen performance is entering its fourth year. To be more than a pretension it had to be disruptive and it had to be given time. Many more months, adding up to how many years we do not know, will be required for the research and trial necessary to prove

---

Theatre Design *in* the New Techniques

Why the time has arrived to release new construction and continuing development of the wide-screen format from the restrictions of past practices in auditorium planning.

By BEN SCHLANGER
Theatre Architect and Consultant

THE PRINCIPLES of motion picture theatre design have become so drastically altered by the new cinematography and projection that it would seem wise now to begin considering changes. While conditions in the industry certainly do not portend any substantial amount of new theatre construction very soon in the United States, the possibility of one or two here and there as technological progress, or as the growth of new communities suggest, is always with us.

In other regions of the world new motion picture theatres continue to be erected in appreciable numbers. Here in America, and to some extent in Canada, construction of drive-ins has met part of the demand of growth and shift in population. Elsewhere, as a rule, distribution of the automobile is too restricted for successful drive-in operation. There the regular, enclosed theatre (which is the concern of this article) apparently will long be practically the only channel of public motion picture exhibition. While home television is likely to grow in all but the more remote parts of the world, it is still a very minor medium of communication in many countries, including some where post-war reconstruction and industrial development are supplying impetus to more and better motion picture exhibition.

EXHIBITION NEEDS

Throughout the course of technical exploration thus far, we have thought of application in terms preponderantly, if not exclusively, of existing theatres. These terms, obviously, must continue to figure importantly in the current effort to improve the art. It is, however, only in completely new designing, which is almost certain to mean new construction from the foundation up, that we can give "wide-screen" technique the conditions most favorable to its commercial exploitation.

For the art of the screen as now under development to realize its objectives, the theatre designed and equipped for it should have:

1. A projection print for an aperture of 2 square inches, or more.
2. Screen brightness (with the shutter running but no film) of 20 foot-lamberts, or more. (Yet additional light could well be provided to allow for deeper saturation of color pictures.)
3. A projected image which occupies about 40° of the field of audience vision as measured from the most remote seating location (see *Item* 5).
4. All auditorium surfaces entering effectively into normal audience vision of the screen passive in form, with light intensity and coloration sympathetic to these qualities of the picture.
5. Width of seating area at last row not to exceed one and a half times the width of the picture, with the width dimishing to slightly less than *picture* width at the first row.
6. Bottom edge of picture at least 3 feet below the eye level of persons seated in the first row, with floor slope allowing vision generally to approximately this point.
7. An aspect ratio of the projected picture related to the actual vertical range of audience vision.
8. Provisions for seating placing average eye level for as much of the audience as possible at or near the level of the middle of the picture.
9. Films that represent recognition in cinematographic technique of the function of viewing angles in exhibition.
10. Stereophonic sound reproduction, with acoustical treatment prescribed specifically for realistic reproduction of outdoor sounds (reverberation characteristics of indoor sounds to be supplied as qualities of the recording).

PICTURE DOMINATION

These specifications provide for conditions that allow an audience to experience an "at-the-scene" feeling. All of the spectators are placed close enough to the picture to make the performance area dominate the field of vision. Giving the audience this relationship to the picture of course restricts seating capacity. The key to capacity is not the size of the plot under a "pack-'em-in" philosophy of exhibition. The number of seats is determined by the size of the *projected image.*

Until recently it was impossible to make these determinations because film specifications, and possibilities in projection equipment, screens, optics, etc., were too indefinite. While methods are still varied and inconclusive, implementation and research have been carried far enough to form a substantial basis of auditorium design.

Among the ten specifications given above are several referring to cinematography and

superiority and to resolve differences of method according to the needs of the art and its most effective exploitation. . . Meanwhile there remains the business of exhibiting motion pictures, which means presenting them adequately and attracting the public to them. Variously, theatres have had to be adapted to principal new processes. Conversely, technical development has had to consider constrictive conditions presented by existing theatres. . . The problems thus presented both exhibitor and technologist during the past three years are here considered in three articles, two of which begin below. They suggest ways to better adjust to technical progress in days ahead.

film prints. Motion picture technique cannot be envisaged without its theatre. The two were never put together as inter-acting components of the art, and this fundamental dissociation has been no help to either. By the time principles of theatre design began to evolve directly from the peculiarities of the motion picture, a huge, world-wide exhibition plant had been built.

Limitations which it has always imposed on the medium are now being compounded. The need for technical development to increase the theatrical screen's uniqueness and to expand its capacity to entertain is far too great, however, for the extent and character of this growth to be determined ultimately by ill adapted real estate.

THEATRE FACTORS

At the same time, development of a better technology had better be studiously guided by conditions which even a building expressly designed for it must present. This theatre is an architectural enclosure for the assembly of people in sufficient amount to satisfy certain economic requirements. Let us consider an auditorium designed for the fullest practicable exploitation of wide-screen technique. With an optimum seating capacity of 700, it nevertheless could present a picture 65 feet wide (equipment now available or in serious development would permit the projection of a high-quality image in such a width). The seats closest to the screen would be highly desirable viewing positions *provided* the following conditions are supplied:

A. *The picture is placed as low as possible to decrease the upward angle of view.*

B. *Cinematography recognizes the advantage of having main action relatively low, with the uppermost portion of the picture typically used for environmental material (thus realizing, for that matter, image composition usual to real life).*

C. *Cinematography uses the extreme sides of the picture largely for environmental material and incidental action.*

D. *Proper picture size for desired effect, and the distance from it to the first row of seating are adjusted to prevent film grain from being detrimental to visual comfort.*

(*Continued on page* 27)

A Way to Simplify the New Projection

Examining the variety of projection systems complicating exhibition and suggesting methods that could reduce the burden without interfering with technical progress.

By GIO GAGLIARDI

THE ARRIVAL of a new year seems an appropriate occasion to examine the present confused state of motion picture projection and to think of ways and means of bringing about some form of order and a less complicated procedure.

During the past three years, projection has become a thing of many different systems, many different picture sizes, many different picture proportions. The sponsor of a particular system naturally prefers his own for certain reasons and he is reluctant to make modifications for the sake of conformity.

Once a system has been used extensively in the field, especially where substantial expenditures have been made by exhibitors, any changes involving new equipment meet resistance and become difficult to accomplish. These attitudes on the part of producer and exhibitor have a tendency to restrict changes which may lead toward simplification without reducing the quality of picture and sound presentation.

Television has established a definite type of competition for the motion picture theatre. New sources of film product are supplying TV with more pictures of a more acceptable quality. Color television sets may soon be lowered in cost to fit most everyone's pocketbook. Metered pay television may come eventually and have access to major productions. With such possibilities in view, the motion picture theatre business should encourage every source of improvement in its own medium of entertainment.

The public has become very selective in its buying of entertainment. The industry therefore should be united in exploring and promoting every possible means for improving picture quality and presentation. An exhibitor who allows the quality of a picture to suffer in presentation not only harms himself but does the whole industry a far-reaching disservice.

LOSS OF IMAGE QUALITY

In the last two years almost all theatres have increased their picture sizes and have changed aspect ratios as well. Former picture areas have been trebled and quadrupled. This has not been consistently accompanied, however, by a comparable increase in the physical quality of the film photograph in relation to projection. The net result has been actual deterioration of the screen image in most instances of wide-screen presentation.

One of the major factors of poor screen image quality is over-enlargement of the film photograph. In the days before the

	Projection System	Anamorphic Ratio	Aspect Ratio	Aperture Size	Film Area	Picture Size	Enlargement
1	C'Scope Opt.	2 to 1	2.35 to 1	.839"x.715"	.600 sq.in.	17'x40' 680 sq.ft.	163,000 times
2	Crop. Stand.		2 to 1	.825"x.412"	.340 sq.in.	17'x34' 580 sq.ft.	246,000 times
3	Anamor. System	1.7 to 1	2 to 1	.839"x.715"	.600 sq.in.	17'x34' 580 sq.ft.	139,000 times
4	Crop. Stand.		1.75 to 1	.825"x.471"	.389 sq.in.	17'x30' 510 sq.ft.	189,000 times
5	Anamor. System	1.5 to 1	1.75 to 1	.839"x.715"	.600 sq.in.	17'x30' 510 sq.ft.	122,000 times
6	C'Scope Mag.	2 to 1	2.55 to 1	.912"x.715"	.652 sq.in.	16'x40' 640 sq.ft.	141,000 times
7	Crop. Stand.		2 to 1	.825"x.412"	.340 sq.in.	16'x32' 510 sq.ft.	216,000 times
8	Anamor. System	1.5 to 1	1.92 to 1	.912"x.715"	.652 sq.in.	16'x31' 500 sq.ft.	110,000 times
9	Crop. Stand.		2 to 1	.825"x.412"	.340 sq.in.	20'x40' 800 sq.ft.	340,000 times
10	Anamor. System	1.5 to 1	1.92 to 1	.912"x.715"	.652 sq.in.	21'x40' 840 sq.ft.	185,000 times

TABLE OF MAGNIFICATION RATES FOR VARIOUS PROJECTION SYSTEMS

large screen, enlargements of 80,000 to 100,000 times were very seldom exceeded. That kept resolution well within the bounds of acceptability.

Today that is no longer the case. With the new large pictures, area magnification of over 500,000 times has been attempted on many large indoor screens and the results have been extremely poor. Let us review the various means by which this problem has been or should be attacked:

A. The present large pictures on the screens can be reduced to their former sizes. This of course is unthinkable. The public would not accept such a great reduction in picture size since greater size and progress have become synonymous. It is true that some exhibitors have overdone their large blown-up pictures; these should be reconsidered in the light of present experience and future possibilities.

B. Positive film larger than Standard 35mm can be used in theatres to reduce the enlargement ratio between the film frame and the picture on the screen. This procedure is very commendable and may be an ultimate future step; however, this would require completely new projection equipment in theatres and is only considered now on the basis of "roadshows" in large houses.

C. Improve the quality of the picture information on the present 35mm film to such an extent that it will bear greater magnification without loss of quality on the screen. This type of improvement has now started with the use of large negative photographs and optical reduction to 35mm positive film for the theatre. Some very good results have been obtained in recent demonstrations.

D. The possible improvement noted under *C* can also be incorporated in means for *better utilization of the existing film area* in present 35mm positive in order to produce lower magnification ratios even for large pictures.

DEFECTS OF CROPPING

The items discussed under *B* and *C* are now in use and in prospect among several large producers. Item *D*—the best utilization of present existing film—can well be a subject for intensive investigations. Today there is a general tendency to over-enlarge the cropped standard frame in order to make it comparable to CinemaScope sizes. This procedure has several undesirable effects, which are as follows:

One, the blow-up reduces potential picture quality because of poor resolution of the film photograph.

Two, short-focus, high-speed lenses must often be used to enlarge the picture sufficiently, and these lenses have extremely limited depth of focus. Since more light is required for the reduced aperture frame, the proportional over-heating of the film causes extensive film buckling, therefore greater in-and-out-of-focus effect on the screen.

Three, the impressive effect which occurs when a changeover is made from a smaller picture to wide CinemaScope is lost if the blown-up picture, news or short is over-enlarged.

Some concept of our present problems and of a possible method for their solution may be obtained by examining and comparing the data collected in the accompanying table. The assumption for this discussion is that the stage will permit a picture of 40 feet maximum width. The problem is to determine what picture sizes can be installed in such a theatre, what are the best magnification conditions, and what changes could be made in film and projec-

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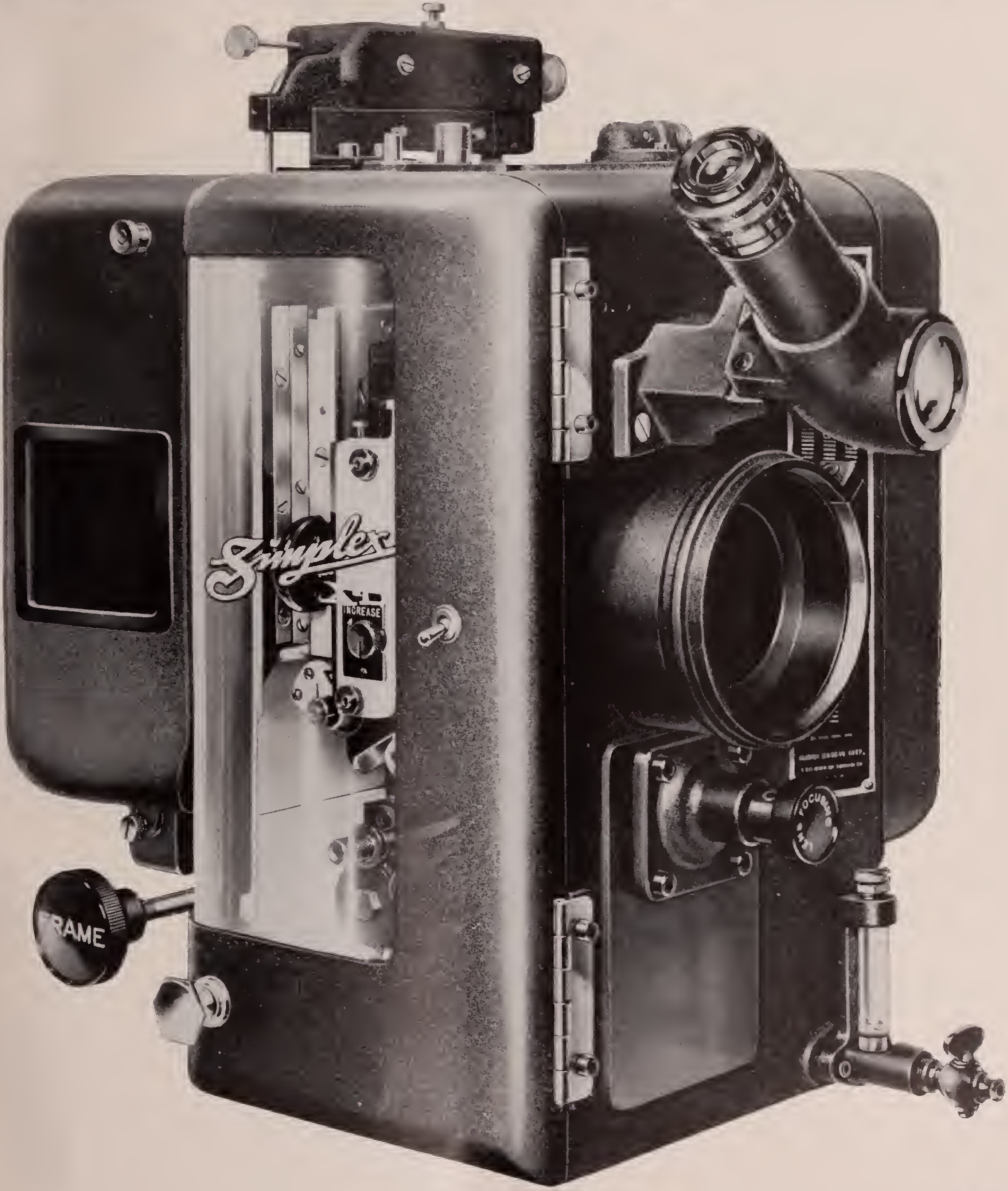
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tion procedure to give better conditions and to simplify actual operation.

It is fairly obvious that the maximum projected film area, using our present 35mm film, is obtained with full-sized CinemaScope, which has an aperture .912" wide by .715" high, representing an area of .652 square inches. This case is shown as *Item* 6 in the table. This film, with an anamorphic compression ratio of 2-to-1, gives a picture 16 feet high by 40 feet wide at an enlargement which is 141,000 times.

Let us assume that this theatre is not equipped with magnetic reproducers and insists on running with optical track CinemaScope prints, then the data in *Item* 1 will apply. Since this aperture is only .839" x .715", a proper lens should be chosen to give a picture 40 feet wide, but the height will then be 17 feet. For this case the enlargement will be 163,000 times. This condition is not as good as that where the full CinemaScope frame is used.

LIMITING MAGNIFICATION

Now let us see what happens to the blow-up pictures which should match the two cases shown above. *Items* 2 and 7 show what happens to standard film when a cropped aperture is used. For a picture aspect ratio of 2-to-1 the picture in *Item* 2 would be 17 feet high by 34 feet wide. The height would match *Item* 1, but the picture enlargement would be 246,000 as compared to 163,000 for CinemaScope of *Item* 1.

The case of *Item* 7 shows a similar relationship to the full-sized CinemaScope aperture and picture of *Item* 6. In both instances, even when the cropped standard picture is not made excessively large, the blown-up type of picture suffers considerably from over-magnification.

Now consider the case where an exhibitor insists upon showing a standard cropped picture so that it will fill the screen. *Item* 9 shows this condition. The picture is made 40 feet wide to compare with CinemaScope, so that with a 2-to-1 aspect ratio, the enlargement becomes 340,000 times. As a result, the picture has very poor definition and is seldom completely in focus.

Obviously a study of the table will show that the principal remedy which will bring back good screen image quality is the *use of the largest possible film area in the projector gate that our present 35mm stock will permit.* When we crop the film frame and then blow it up excessively, we go completely against this extremely sensible principle.

There are many persons in the industry who maintain that a picture aspect ratio of 2-to-1 is more desirable than the Cin-

(*Continued on page* 27)

Adding *Glamorscope* to Our Techniques

Submitting methods of old-time showmanship as interests again claiming an important share of the industry's energy.

By CURTIS MEES

WHERE IS THE motion picture producer who has not said, "Now if I were an exhibitor . . ." and gone on to offer his solutions for the ills, weaknesses and sins of exhibition? Theatre management should be similarly privileged to give its opinion of production as it affects theatre attendance. Not qualified to discuss production? Well, what the hell makes so many production people feel they are qualified to be experts on exhibition?

For three years now the industry has been tinkering with the machinery in a frenzied effort to give the screen performance a "new look." The effort has been crowned with a very measurable amount of success. Not only should it be continued, but there ought to be an institute of research or a similar agency to assure technical progress consistently, without costly, nerve-wracking confusion. Exhibition, according to my observations, is all for technical progress, but it knows, from living with the public, that any technical "system" is only a way of getting on the screen what the people want to see.

ENTERTAINMENT VALUES

A basic consideration is that this is an *industry*—an "art-industry," if you please, but by and large a *business* as distinguished from a market for the so-called *fine arts.* Economics supersede "art" as a vital factor.

Story material and how it should be handled isn't a matter for the intelligentsia to decide. When exhibitors attend screenings of pictures these days they too often come away with the impression that the long-hair comment on pictures is carrying too much weight in Hollywood. That community is interested in grosses, too. But when the production which wins the long-hair raves lays an egg on Main Street, comes this alibi: "It is a prestige picture!" To which theatre owners and managers are inclined to respond with a loud razzberry.

This is not to say that there should not be anything "artistic" about the movies; however, there is more than enough ground on which to build up artistic value that is appreciated by a large segment of the general public without going to extremes that alienate the mass public. The general public isn't altogether infantile. A lot of people can appreciate a picture that is well made. But they don't go to the movies for art's sake. They go for the entertainment that is in the story, the characters, the music, etc. Give 'em that and they'll take the "art" in stride.

DEVELOPING STAR NAMES

Nor do they go to the movies for dramatic dissertations on weighty subjects. If I were a producer I'd pass up the so-called "message" pictures and leave the messages to be delivered by books and lectures, or maybe just Western Union.

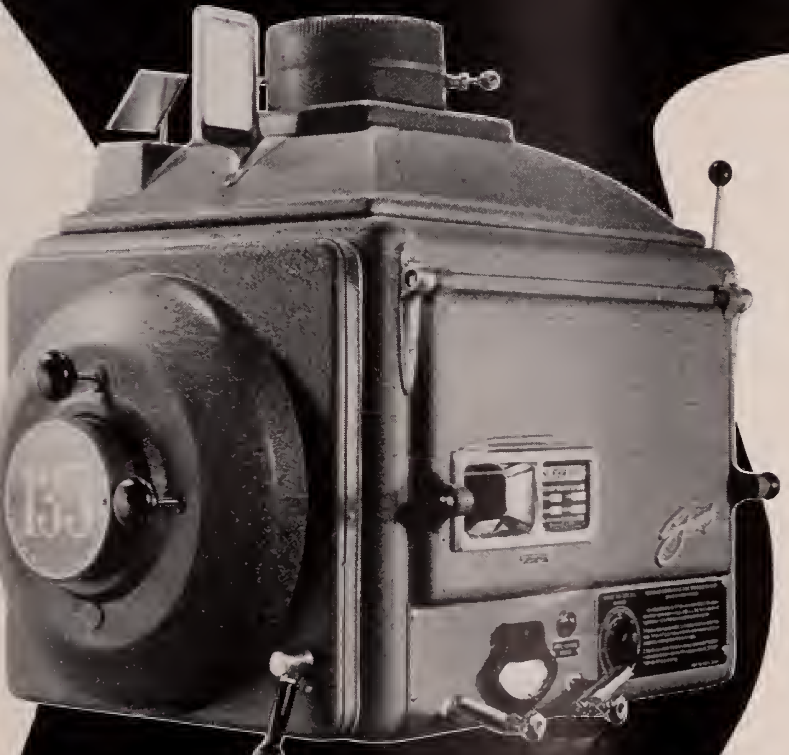
They go to see *stars.* Whether we like it or not, our public wants—nay, demands—some star values in pictures. To ignore or deny that at this stage of film making is to throw out all the lessons learned through five decades of motion picture exhibition.

There can be, however, a judicious balancing of performers, with at least one or two "big names" heading up a cast that includes promising newcomers. At the moment exhibition is in a concerted move through Compo to support such new players who are potential Stars of Tomorrow. It is to be hoped that this program will

ONLY *Strong* LAMPS

have an

AUTOMATIC ARC CRATER POSITIONING SYSTEM!



A variation in the negative carbon burning rate of as little as 6 % to 8% can in 20 minutes change the position of the positive crater in relation to the lamphouse optical system as much as ¼″. Less than 1/32″ is the maximum error that can be tolerated without a loss of illumination and change in color of the light on the screen to either blue or brown.

The Strong Automatic Crater Positioning System controls the burning of both carbons, maintaining a steady light of constant color temperature—exactly the same for both lamps—so that changeovers need never be noticed.

The new, more complicated projection techniques have greatly added to the demands on the projectionist. He now has even less time for careful attention to the arc.

The Automatic Arc Crater Positioning System, which eliminates the need of hand feeding and correction of the carbon crater position, better enables him to render a good presentation.

If you want perfect projection, you should have Strong modern, efficient reflector type lamps with all their exclusive features. They project the brightest pictures as proven by impartial foot-candle-meter tests.

USE THE COUPON TO GET THE *PROOF!*

THE STRONG ELECTRIC CORPORATION

"The World's Largest Manufacturer of Projection Arc Lamps"

1 CITY PARK AVENUE • TOLEDO 2, OHIO

Please send free literature on Strong Projection Arc Lamps.

NAME__________________________

THEATRE________________________

STREET_________________________

CITY & STATE___________________

Feeling The SQUEEZE?

FOR FAST RELIEF...
Replace worn seats!

Give your patrons fast relief from worn, uncomfortable seats and watch your attendance go up, up, UP! We are specialists in theatre seating. We'll make recommendations within your budget . . . give a low, low, estimate, do the work while your show proceeds. Just shoot through your inquiry . . . leave the rest to us!

WRITE, WIRE or
PHONE ALPINE
5-8459

MANUFACTURERS
Foam Rubber & Spring Cushions, back and seat covers.

DISTRIBUTORS
Upholstery fabrics and general seating supplies.

theatre seat service co.
160 Hermitage Avenue
Nashville, Tennessee

WILLIAMS
ALL-PURPOSE SILVER SCREENS
"You Can't Buy Better"
WILLIAMS SCREEN COMPANY
1674 SUMMIT LAKE BLVD., AKRON, O.
Originators of All-Plastic & Seamless Plastic Screens

bring about recognition and encouragement of youngsters for whom theatre patrons vote. It would be unfair to these youngsters, however, to expect them to carry a feature picture merely because they have won such notice from the public. Rather than building them up, that could have the very unfortunate effect of killing them off prematurely.

GLAMORIZING PLAYERS

To be a motion picture star is to enjoy certain very special advantages of fame and fortune, and you pay a price for them. You lose privacy. What you do or say is grist for the mills of public communication. Many people wouldn't like to lose their privilege of privacy. You make your choice.

Publicity—the good kind—is of course proteins and vitamins for this business of ours. Where has gone the star idolatry of yesteryear? Exhibition misses it. It traded on it for several generations. The glamor of it all! Some of the gloss given the movie stars brushed off on the little theatre in Tanktown. Leading players were built up as real-life personalities. In various proportions, it was malarkey, but the public doesn't mind a bit of romancing for sake of its cherished illusions. Could be the public misses the old glamor of the movie world just as much as theatre exhibitors find they do.

Another price which the principal players should expect to pay for their eminence is personal appearances. These can go far to restore the lively personal interest of the public in the medium as well as its theatre.

Personal appearances are tiring, naturally. Fatigue is known in the work-a-day world, too. The fruits of personal appearances would seem to be worth the brief strain on the nervous system, in build-up both for the current attraction and for the star name itself. Newspapers and radio and television stations usually go all-out on local visits of a screen star. And that has yet another happy effect: it helps to win around those organs of publicity to the point of view of theatre management.

SHOWMANSHIP TIMING

One of the most familiar complaints among theatre owners and managers is that publicity for a feature picture gets under way when no press material and accessories are available concurrent with release of the picture. It is difficult to understand that a production should be released prior to proper makeup of press books, advertising accessories and national tieups. A mere exhibitor might think that the producer himself would be interested in such preparation.

Into the preparation of this material should also go some fresh thinking. Attraction advertising has become so stereotyped that while it may conspicuously identify the studio, the copy should apply to a hundred pictures.

Perhaps one way to get rid of this monotony is to employ outside consultants. Their ideas might not be superior as to art and form, but their point of view might be different from those who have been considering film merchandising for a long time from within the business. They would not approach the sales values of the production hidebound by company "policy." The individual production, rather than the producer or studio, would probably be regarded as the thing to sell, and that point of view would most certainly represent progress.

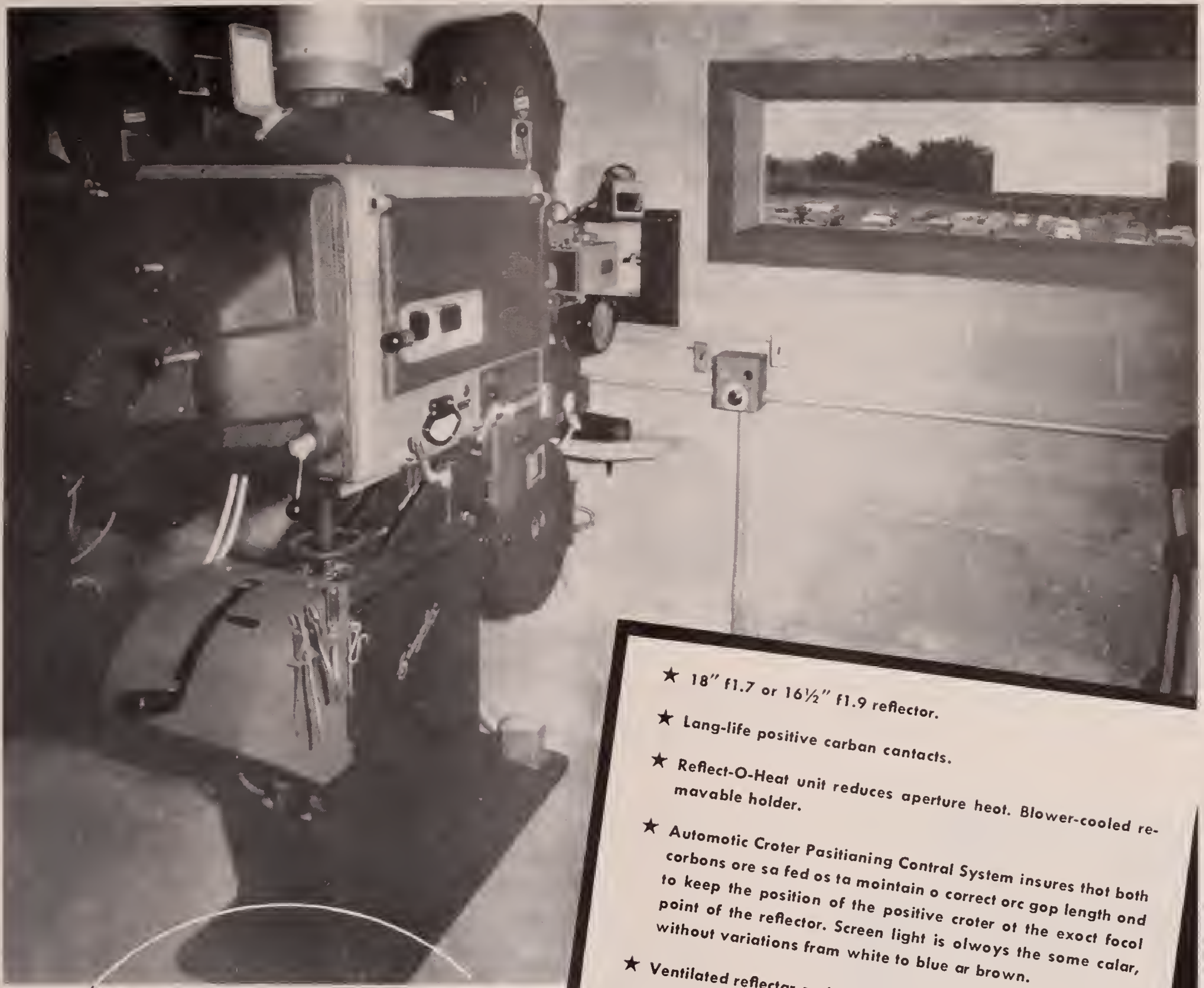
Another aspect of attraction advertising which needs reconsideration is the number of credits which must appear in newspaper copy. Theatre people know about those contractual stipulations of names to go into billing, in what order and what relative size of type, but they naturally measure the need of this in the light of newspaper space rates. A mere exhibitor is therefore likely to think that if a name doesn't sell tickets, it shouldn't be in the ad. Give all those solely "legalistic" credits on lithograph paper, but don't clutter up the theatre's space in newspapers, where every line must count.

PUBLIC RELATIONS

These are some of the areas of the business which deserve renewed and energetic attention after three years of preoccupation with "new techniques." Better technical methods should be pursued, but it is time, we submit, to put them in their place as manufacturing machinery, not the merchandise itself.

And in addition to the merchandising of each production for what it is in story and cast, there is an industry-wide task of public relations that cries for more thought and energy than it has ever before received. It is logical to consider Compo as the agency to direct such a program. In it the industry has at last a ready-made instrument for the purpose. Some faltering steps have already been taken along these lines. The recent action of Leonard Goldenson, president of AB-Paramount Theatres, in suggesting that Compo develop an appeal for the patronage of women, was a more substantial move in this very important direction.

Such thinking about public relations, emphasis on picture content with realistic appraisal of popular interests, development and exploitation of screen personalities in the old-time fan-producing manner—these now reclaim their due share of the energy of the business. In 1956 let's give the theatre Glamorscope!



- ★ 18″ f1.7 or 16½″ f1.9 reflector.
- ★ Long-life positive carbon contacts.
- ★ Reflect-O-Heat unit reduces aperture heat. Blower-cooled removable holder.
- ★ Automatic Crater Positioning Control System insures that both carbons are so fed as to maintain a correct arc gap length and to keep the position of the positive crater at the exact focal point of the reflector. Screen light is always the same color, without variations from white to blue or brown.
- ★ Ventilated reflector and reflector frame.
- ★ The arc is stabilized by an air jet which also prevents the hot tail flame from reaching the reflector, supplies enough oxygen so that no black soot is produced, and keeps white soot and resultant scum from forming on the reflector.
- ★ Burn a choice of your carbon trims (9, 10, or 11 mm regular, or 10 mm Hitex). Correct amperage selection is by a single control.
- ★ Water-cooled carbon contacts (optional).
- ★ Unit construction permits easy removal of elements for inspection in servicing.

*Pour
Plenty of Light
Way Out There
on those
Big Screens!*

IT'S FROM

N.T.S

NATIONAL
THEATRE SUPPLY
Division of National-Simplex-Bludworth Inc.

EXCELITE "135"
PROJECTION ARC LAMPS

★ A SUBSIDIARY OF GENERAL PRECISION EQUIPMENT CORPORATION

about Products . .

★ **news and views of the market and its sources of supply**

Sales Promotion Kit For Car-Hop System

TO ASSIST operators who have installed its "Servus-Fone" electronic refreshment ordering system for car-hop service at drive-in restaurants and theatres to promote the device to the public, Motiograph, Inc., Chicago, has developed a special sales kit containing a large number of advertising ideas and schemes.

Use of the suggestions in the kit will not only "permit the operator to make his Servus-Fone installation an immediate money-maker but should result in his recovering his investment in an extremely short time," according to Fred C. Matthews, of Motiograph.

The kit is packed with suggestions which have been tested and found effective, he said. Included are a complete television script on which slides have been made available; a prepared release for newspapers; publicity photos; a decal for the restaurant entrance doors; five ad mats.

Also a cooperative "flowers for the ladies" promotion; prepared classified ad copy; street stunts; auto bumper stickers; instructions for searchlight use on opening night; an essay contest promotion; an auto license number promotion; a disc jockey program; novelty printed promotions, including "brilliant rules for bridge," funny football rules and a knitting ruler.

Also a postcard campaign to switchboard operators; a mail promotion to secretaries and stenographers; a 1956 style "meal ticket" stunt; novelty pass-out cards; a napkin promotion for selling "take-out" business; roadside tack cards promotion; die-cut cards for distribution to cars parked on streets.

Also street spanner suggestions; billboard copy; football schedules; a "mystery tune" stunt; the use of local vocalists on the Servus-Fone system; civic project promotion; free photos of customers and a large variety of other ideas.

Automatic Coin Changer With 19 Plastic Keys

AN AUTOMATIC coin changer equipped with a "simplified" keyboard has been added to its line of such units by Metal Products Engineering Company, Inc., Los Angeles, Calif. The manufacturer states that although the new model has only 19 keys it will deliver any change combination automatically—even split change—by pressing just two keys.

The keys are of plastic and it is pointed out that they are "logically arranged for accuracy and speed." There are ten white keys for making change from one through ten cents; eight aqua keys for making change from 20 through 90 cents; and a red 25-cent key. Each key is marked with a permanent metal foil tab which has large and legible numbers.

Called the "Coin-Master," the unit is made of aluminum with a gray hammertone finish. The all-steel parts are rustproof. Four rubber feet are designed to protect counter surfaces from being marred or scratched. The unit will fit under a standard 12-inch counter (it is 11½ inches high, 12 wide and 9 deep) and holds up to $100 in change (280 pennies, 132 nickels, 310 dimes, 80 quarters and 60 half-dollars).

The changer is available with roll-out or tilt cup hand delivery. These may be placed on the right or left side of the machine so that the cashier can use the unit on either side of the counter.

The coin magazine can readily be removed or replaced, it is stated, and can be loaded or unloaded quickly and easily, in or out of the machine. When the last coin in a column is ejected, the unit locks automatically in order that "short change" situations may be avoided.

Curtains to Protect Screens at Drive-Ins

CURTAINS to protect drive-in screens from rain and dust-laden wind, made of plastic material fabricated according to specifications of Vallen, Inc., Akron, Ohio, and designed for use with that company's track and control equipment, as modified for the purpose, are to be installed in four outdoor operations of the Cine Colombia circuit of Medellin, Colombia, South America.

It is stated that the curtains will operate like the screen traveler of an enclosed theatre, opening to any distance under control from the projection room. The curtains are available in several colors.

The track used in the Colombian installations is a modification of the Vallen Super-No. 11. All of the equipment was supplied through Vanderbrugh & Company, New York.

Vallen recently equipped 20 indoor theatres of the Colombian circuit with track and curtain control equipment.

Railings Made of Anodized Aluminum

PREFABRICATED railings of anodized aluminum designed for both interior and exterior installations have been added to its line of such equipment by Lawrence Metal Products, Inc., Lynbrook,

THE THEATRE SUPPLY "MART"

Index to Products Advertised & Described in this Issue, with
- **Dealer Directory**
- **Convenient inquiry postcard**

Firms are numbered for easy identification in using postcard. Dealer indications refer to listing on following page.

ADVERTISERS

NOTE: See small type under advertiser's name for proper reference number where more than one kind of product is advertised.

Reference Number	Adv. Page
1—Adler Silhouette Letter Co. Changeable letter signs: Front-lighted panels for drive-ins (1A), back-lighted panels (1B), and changeable letters (1C). All dealers.	28
2—American Seating Co. Auditorium chairs. NTS.	28
3—Ballantyne Co., The Drive-in equipment and planning package. Dealers 3, 20, 22, 24, 35, 37, 42, 47, 68, 76, 87, 92, 100, 105, 106, 116.	6
4—Bausch & Lomb Optical Co. Projection lenses. Direct branches and affiliated dealers in all major cities.	4
5—Blue Seal Sound Devices Projectors (5A), projector bases (5B), soundheads (5C), magazines (5D), stereophonic attachments (5E), amplifiers (5F), speakers (5G). Direct.	22
6—Bodde Screen Co. Projection screens. Direct.	22
7—Carbons, Inc. Projection carbons. Franchise dealers.	27
8—Eprad In-car speakers. Unaffiliated dealers.	2nd Cover
9—F & Y Building Service, The Architectural design and building service.	29
10—Heyer-Shultz, Inc. Metal projection arc reflectors. Al dealers.	21
11—Heywood-Wakefield Co. Auditorium chairs. Dealers 8, 10, 14, 26, 32, 41, 55, 58, 94, 97 and branches.	5
12—Ideal Seating Co. Auditorium chairs. Unaffiliated dealers.	8
13—International Projector Corp. Complete projection and sound systems. NTS.	13
14—Karagheusian, Inc., A. & M. Wool carpeting. Direct.	3
15—Kollmorgen Optical Corp. Projection lenses. NTS and all dealers.	25
16—LaVezzi Machine Works Projector parts. All dealers.	21
17—Mitchell Industries, Hubert Stage rigging and hardware (17A), curtain controls and tracks (17B). Direct.	24
18—National Theatre Supply Distributors.	17, 32
19—Projection Optics Co. Projection lenses. Distributor: Raytone Screen Corp.	32
20—Radio Corp. of America In-car heaters (20A), drive-in admissions control system (20B). Dealers marked*.	23, 31
21—RCA Service Co. Sound and projection equipment maintenance service.	29
22—S. O. S. Cinema Supply Corp. Projection lenses. Direct.	24
23—Sonken-Galamba Corp. In-car speaker stands and guide light posts. Direct.	32
24—Spencer-Turbine Co. Vacuum cleaners. Unaffiliated dealers.	23
25—Star Cinema Supply Corp. Distributors.	24
26—Strong Electric Corp. Projection lamps. Unaffiliated dealers.	15
27—Theatre Seat Service Co. Theatre chair rehabilitation service. Direct.	16
28—Vallen, Inc. Curtain controls and tracks. Direct.	22
29—Wagner Sign Service, Inc. Changeable letter signs: Front-lighted panels for drive-ins (29A), back-lighted panels (29B), and changeable letters (29C). Dealers 1, 2, 8, 11, 13, 14, 15, 16, 18, 20, 21, 22, 23, 24, 25, 28, 27, 28, 29, 30, 31, 32, 34, 35, 36, 38, 39, 40, 41, 42, 43, 44, 47, 48, 50, 52, 53, 55, 56, 58, 59, 61, 62, 63, 65, 66, 67, 68, 70, 71, 74, 75, 77, 78, 80, 82, 84, 85, 86, 87, 90, 91, 93, 94, 97, 99, 101, 102, 103, 106, 107, 110, 111, 113, 115, 116, 118, 122, 123, 124, 125.	7
30—Walker-American Corp. Projection screens. NTS.	28
31—Wenzel Projector Co. Lens light shield. Unaffiliated dealers.	29
32—Westrex Corp. Foreign distributors.	25
33—Williams Screen Co. Projection screens. Direct.	16

●

EDITORIALLY . . .

AUTOMATIC COIN CHANGER, page 18.
New automatic coin changer with 19 plastic keys. Made by Metal Products Engineering Co., Inc. Postcard reference number 32E.

DRIVE-IN SCREEN CURTAINS, page 18.
Curtains to protect drive-in screens from rain and dust-laden wind. Announced by Vallen, Inc. Postcard reference number 27A.

ALUMINUM RAILINGS, page 18.
Prefabricated railings of anodized aluminum. For both exterior and interior use. Marketed by Lawrence Metal Products, Inc. Postcard reference number 33E.

SINGLE-CHANNEL MAGNETIC, page 22.
Single-channel magnetic sound system marketed by Magnasync Mfg. Co. Postcard reference 34E.

SHUTTER BALANCER, page 23.
New torsion counter balancer to close projection room fire door shutters. From Best Devices Co., Inc. Postcard reference number 35E.

PROJECTION SCREEN, page 24.
New type of screen for wide-screen projection. Announced by Radiant Mfg. Corp. Postcard reference number 36E.

For further information concerning products referred to on this page, write corresponding numbers and your name and address, in spaces provided on the postcard attached below, and mail. Card requires no addressing or postage.

TO BETTER THEATRES Service Department:

Please have literature, prices, etc., sent to me according to the following reference numbers in January 1956 issue—

....

....

....

....

NAME ______________________________

THEATRE or CIRCUIT ______________________________

STREET ADDRESS ______________________________

CITY ____________________ STATE ____________

Theatre Supply Dealers

Dealers in the United States listed alphabetically by states, numbered or otherwise marked for cross-reference from Index of Advertisers on preceding page

ALABAMA
1—Queen Feature Service, 1912½ Morris Ave., Birmingham.

ARIZONA
2—Southwest Theatre Supply, 3750 E. Van Buren, Phoenix.

ARKANSAS
3—Arkansas Theatre Supply, 1008 Main St., Little Rock.
4—Theatre Supply Co., 1921 Grand Ave., Fort Smith.

CALIFORNIA

Fresno:
5—Midstate Theatre Supply, 1908 Thomas.

Los Angeles:
6—John P. Filbert, 2007 S. Vermont Ave.*
National Theatre Supply, 1961 S. Vermont Ave.
7—Pembrex Theatre Supply, 1969 S. Vermont Ave.
8—B. F. Shearer, 1964 S. Vermont Ave.

San Francisco:
National Theatre Supply, 255 Golden Gate Ave.
9—Preddey Theatre Supplies, 187 Golden Gate Ave.
10—B. F. Shearer, 243 Golden Gate Ave.
11—United Theatre Supply, 112 Golden Gate Ave.
12—Western Theatrical Equipment, 337 Golden Gate Ave.*

COLORADO

Denver:
National Theatre Supply, 2111 Champa St.
13—Service Theatre Supply, 2054 Broadway.
14—Western Service & Supply, 2120 Broadway.*

CONNECTICUT

New Haven
National Theatre Supply, 122 Meadow St.

DISTRICT OF COLUMBIA (Washington)
15—Brient & Sons, 925 New Jersey Ave., N.W.*
16—Ben Lust, 1001 New Jersey Ave., N.W.
17—R & S Theatre Supply, 920 New Jersey Ave., N.W.

FLORIDA
18—Joe Hornstein, 329 W. Flagler St., Miami.
19—Southeastern Equipment, 625 W. Bay St., Jacksonville.*
20—United Theatre Supply, 206 Memorial Highway, Tampa.
21—United Theatre Supply, 329 W. Flagler St., Miami.*

GEORGIA

Albany:
22—Dixie Theatre Service & Supply, 1010 N. Slappey Dr.

Atlanta:
23—Capitol City Supply, 161 Walton St., N.W.
24—Dixie Theatre Service & Supply, 95 Walton Ave., N.E.
National Theatre Supply, 187 Walton St., N.W.
25—Southeastern Theatre Equipment, 201-3 Luckie St., N.W.
26—Wil-Kin Theatre Supply, 301 North Ave., N.E.

ILLINOIS

Chicago
27—Abbott Theatre Supply, 1311 S. Wabash Ave.*
28—Gardner Theatre Service, 1314 S. Wabash Ave.
29—Movie Supply, 1318 S. Wabash Ave.
National Theatre Supply, 1325 S. Wabash Ave.

INDIANA

Evansville:
30—Evansville Theatre Supply, 2900 E. Chandler Ave.

Indianapolis:
31—Ger-Bar, Inc., 442 N. Illinois St.
National Theatre Supply, 436 N. Illinois St.

IOWA

Des Moines:
32—Des Moines Theatre Supply, 1121 High St.
National Theatre Supply, 1102 High St.

KANSAS

Wichita:
33—Southwest Theatre Equipment, P. O. Box 2138.

KENTUCKY

Louisville:
34—Falls City Theatre Equipment, 427 S. Third St.
35—Hadden Theatre Supply, 209 S. 3rd St.

LOUISIANA

New Orleans:
36—Hodges Theatre Supply, 1309 Cleveland Ave.
37—Johnson Theatre Service, 1409 Cleveland Ave.
38—Southeastern Theatre Equipment, 214 S. Liberty St.*

Shreveport:
39—Alon Boyd Theatre Equipment, P. O. Box 382.

MARYLAND

Baltimore:
40—J. F. Dusman Co., 12 East 25th St.
National Theatre Supply, 417 St. Paul Place.

MASSACHUSETTS

Boston:
41—Capitol Theatre Supply, 28 Piedmont St.*
42—Independent Theatre Supply, 28 Winchester St.
43—Major Theatre Equipment, 44 Winchester St.
44—Massachusetts Theatre Equipment, 20 Piedmont St.
National Theatre Supply, 37 Winchester St.
45—Standard Theatre Supply 78 Broadway.
46—Theatre Service & Supply, 30 Piedmont St.

MICHIGAN

Detroit:
47—Amusement Supply, 208 W. Montcalm St.
48—Ernie Forbes Theatre Supply, 214 W. Montcalm St.*
49—McArthur Theatre Equipment, 454 W. Columbia St.
National Theatre Supply, 2312 Cass Ave.

Grand Rapids:
50—Ringold Theatre Equipment, 108 Michigan St., N.W.

MINNESOTA

Minneapolis:
51—Elliott Theatre Equipment, 1110 Nicollet Ave.
52—Frosch Theatre Supply, 1111 Currie Ave.*
53—Minneapolis Theatre Supply, 75 Glenwood Ave.
National Theatre Supply, 58 Glenwood Ave.
54—Western Theatre Equipment, 45 Glenwood Ave.

MISSOURI

Kansas City:
55—Missouri Theatre Supply, 115 W. 18th St.*
National Theatre Supply, 223 W. 18th St.
56—Shreve Theatre Supply, 217 W. 18th St.
57—Stebbins Theatre Equipment, 1804 Wyandotte St.

St. Louis:
58—McCarty Theatre Supply, 3330 Olive St.
National Theatre Supply, 3212 Olive St.
59—St. Louis Theatre Supply Co., 3310 Olive St.*

MONTANA
60—Montana Theatre Supply, Missoula.

NEBRASKA

Omaha:
61—The Ballantyne Co., 1712 Jackson St.
National Theatre Supply, 1610 Davenport St.
62—Quality Theatre Supply, 1515 Davenport St.
63—Western Theatre Supply, 214 N. 15th St.*

NEW MEXICO
64—Eastern New Mexico Theatre Supply, Box 1009, Clovis.

NEW YORK

Albany:
65—Albany Theatre Supply, 443 N. Pearl.
National Theatre Supply, 962 Broadway.

Auburn:
66—Auburn Theatre Equipment, 5 Court St.

Buffalo:
67—Eastern Theatre Supply, 496 Pearl St.*
National Theatre Supply, 500 Pearl St.
68—Perkins Theatre Supply, 505 Pearl St.
69—United Projector & Film, 228 Franklin St.

New York City:
70—Amusement Supply, 341 W. 44th St.
71—Capitol Motion Picture Supply, 630 Ninth Ave.*
72—Crown Motion Picture Supplies, 354 W. 44th St.
73—Joe Hornstein, 341 W. 44th St.
National Theatre Supply, 358 W. 44th St.

Syracuse:
74—Central N. Y. Theatre Supply, 210 N. Salina St.

NORTH CAROLINA

Charlotte:
75—Bryant Theatre Supply, 227 S. Church St.
76—Charlotte Theatre Supply, 209 S. Poplar St.
77—Dixie Theatre Supply, 213 W. 3rd St.
National Theatre Supply, 304 S. Church St.
78—Southeastern Theatre Equipment, 209 S. Poplar St.*
79—Standard Theatre Supply, 219 S. Church St.
80—Theatre Equipment Co., 220 S. Poplar St.
81—Wil-Kin Theatre Supply, 229 S. Church St.

Greensboro:
82—Standard Theatre Supply, 215 E. Washington St.
83—Theatre Suppliers, 304 S. Davie St.

OHIO

Cincinnati:
84—Mid-West Theatre Supply, 1638 Central Parkway.*
National Theatre Supply, 1637 Central Parkway.

Cleveland:
National Theatre Supply, 2128 Payne Ave.
85—Ohio Theatre Equipment, 2108 Payne Ave.
86—Oliver Theatre Supply, 1701 E. 23rd St.*

Columbus:
87—American Theatre Equipment, 165 N. High St.

Dayton:
88—Dayton Theatre Supply, 111 Volkenand St.
89—Sheldon Theatre Supply, 627 Salem Ave.

Toledo:
90—American Theatre Supply Co., 439 Dorr St.
91—Theatre Equipment Co., 1206 Cherry St.

OKLAHOMA

Oklahoma City:
92—Century Theatre Supply Co., 708 N. Grand
93—Howell Theatre Supplies, 12 S. Walker Ave.
National Theatre Supply, 700 W. Grand Ave.
94—Oklahoma Theatre Supply, 628 W. Grand Ave.*

OREGON

Portland:
95—Modern Theatre Supply, 1935 N.W. Kearney St.*
96—Portland Motion Picture Supply, 916 N.W. 19th St.
97—B. F. Shearer, 1947 N.W. Kearney St.
98—Inter-State Theatre Equipment, 1928 N.W. Kearney St.

PENNSYLVANIA

Philadelphia:
99—Blumberg Bros., 1305-07 Vine St.*
National Theatre Supply Co., 1225 Vine St.
100—Superior Theatre Equipment, 1315 Vine St.

Pittsburgh:
101—Alexander Theatre Supply, 84 Van Bramm St.
102—Atlas Theatre Supply, 402 Miltenberger St.
National Theatre Supply, 1721 Blvd. of Allies.

Wilkes-Barre:
103—Vincent M. Tate, 1620 Wyoming Ave., Forty-Fort.

RHODE ISLAND
104—Rhode Island Supply, 357 Westminster St., Providence.

SOUTH DAKOTA
105—American Theatre Supply, 318 S. Main St., Sioux Falls.

TENNESSEE

Memphis:
106—Monarch Theatre Supply, 492 S. Second St.*
National Theatre Supply, 412 S. Second St.
107—Tri-State Theatre Supply, 320 S. Second St.

TEXAS

Dallas:
108—Hardin Theatre Supply, 714 South Hampton Rd.
109—Herber Bros., 406 S. Harwood St.
110—Modern Theatre Equipment, 1918 Jackson St.
National Theatre Supply, 300 S. Harwood St.
111—Southwestern Theatre Equipment, 2010 Jackson St.*
112—Sterling Sales & Service, 2019 Jackson St.

Houston:
113—Southwestern Theatre Equipment, 1622 Austin St.*

San Antonio:
114—Alamo Theatre Supply, 1308 Alamotee St.

UTAH

Salt Lake City:
115—Intermountain Theatre Supply, 264 East First South St.
116—Service Theatre Supply, 256 East First South St.
117—Western Sound & Equipment, 264 East First South St.*

VIRGINIA
118—Norfolk Theatre Supply, 2700 Colley Ave., Norfolk.

WASHINGTON

Seattle:
119—American Theatre Supply, 2300 First Ave.
120—Inter-State Theatre Equipment Co., 2224 Second Ave.
121—Modern Theatre Supply, 2400 Third Ave.*
National Theatre Supply, 2319 Second St.
122—B. F. Shearer, 2318 Second Ave.

WEST VIRGINIA
123—Charleston Theatre Supply, 508 Lee St., Charleston.

WISCONSIN

Milwaukee:
124—Manhardt Co., 1706 W. Clybourn St.*
National Theatre Supply, 1027 N. Eighth St.
125—Ray Smith, 718 W. State St.

FIRST CLASS
(Sec. 34.9, P.L.&R.)
PERMIT NO. 8894
NEW YORK, N. Y.

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N. Y. The manufacturer states that the new units are particularly adaptable to those locations "where heavy traffic ordinarily causes a great deal of wear and tear on old-fashioned railings now in use."

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The satin-finished anodize of the units was designed to match stainless steel and aluminum doors and store fronts.

Snow Clearing Machine with New Raker Bar

A NEW MODEL snow clearing machine, to which has been added a special raker bar designed to cut up quickly heavily packed or deeply piled snow has been announced by Jari Products, Inc., Minneapolis. The machine is trade-named the "Champion Snow Thrower."

The raker bar consists of six flat steel teeth mounted on the machine's whirling fan. The bar is so arranged that each tooth travels in a separate plane, cutting the packed snow into small pieces that can be easily thrown to one side by the fan.

The new rotary type machine is self-propelled and powered by a 4-cycle, 2½-h.p. gas engine, designed to clear a path 20 inches wide through any depth or type of snow at the rate of 520 shovelfuls per minute, the manufacturer states. Thrown snow is spread over a 30-foot strip to pre-

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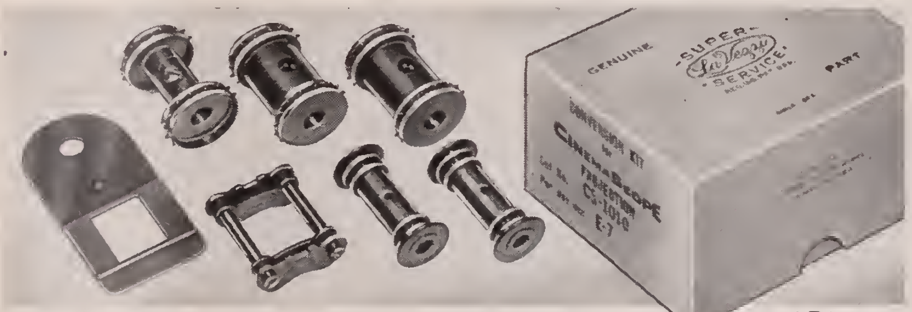

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- High Fidelity Speaker Systems

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vent big banks, and the throwing angle is adjustable.

Open construction is designed to prevent clogging or stalling, it is pointed out, and all working parts are protected by a wrap-around hood. A handlebar is adjustable to any height or position for the operator's convenience. Additional features include an independent clutch for easy starting, two forward speeds for smooth operation, a spark plug cover to guard against short circuits and 16-inch solid rubber wheels to grip surfaces firmly.

Other attachments are made by the company for the machine so it may be used for all-year maintenance.

Magnasync Single-Channel Magnetic Sound System

A SINGLE-CHANNEL magnetic sound system, called the "Magnaphonic C-1," has been marketed by the Magnasync Manufacturing Company, North Hollywood, Calif. The system is delivered complete with two penthouse reproducers, one wall cabinet including self-powered preamplifier, fader, projector changeover, optical-magnetic selector switch and all cables for interconnecting reproducers and wall cabinet.

Included in the system are special equalizer arrangements designed to adjust the frequency response to obtain the best possible reproduction in those theatres where the equalization of the power amplifier has been designed or modified for the peculiarities of optical reproduction. By the addition of these equalizers, the manufacturer declares, minimum changes of the optical system will be required when this equipment is installed. All such equalization change points are readily accessible.

The component parts of the package are shown in the accompanying photograph. Remote linkage assemblies for the fader and projector changeover are optional items which may be ordered separately.

"Trade-In" Offer for Airtemp Equipment

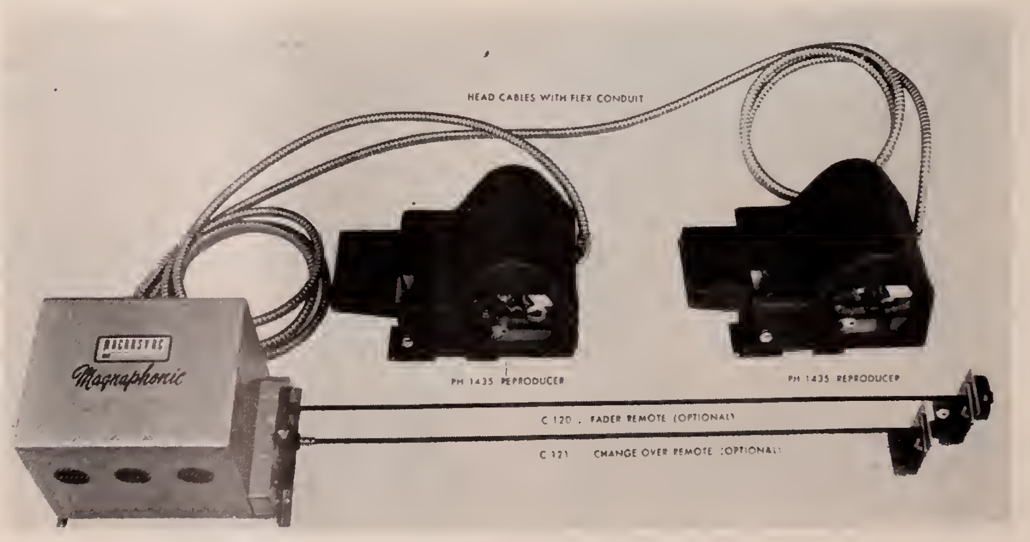
OLD MODELS of air-conditioners now installed in theatres can be "traded-in" for new equipment in a special arrangement announced by the Airtemp Division of the Chrysler Corporation, Dayton, Ohio. The offer is said to be the first of its type for that industry by Sydney Anderson, Jr., commercial and industrial air-conditioning sales manager for Airtemp.

Pointing out that many air conditioners being used today are from 15 to 20 years old, Mr. Anderson stated that "because of their age these units have had no actual book-value for the past few years. But today as they can be used as trade-ins they again represent dollar assets."

"Most of the older equipment has served the user well," he added, "nevertheless, over the years the equipment has probably lost a certain per cent of its efficiency as a result of normal compressor wear, the accumulation of various impurities in the condensers and cooling coils and other factors. Also, though the equipment may apparently still be performing satisfactorily, unquestionably it is not producing the same amount of cooling as it did during its early years of operation. The direct result is higher cost of operation. After many years of service there is also a strong likelihood that maintenance and repair costs have been mounting."

He then cited a partial list of improvements that have been made in air-conditioning equipment in recent years. It included new types of grills to improve air distribution and eliminate drafts; new materials and engineering concepts which made modern equipment especially quiet; more efficient cooling coils; improved condensers; bonderized cabinets; direct-driven sealed compressors cooled by refrigerant gas; improved design and appearance; and waterless equipment.

In promoting its trade-in program, the company has prepared engineering survey


HEAD CABLES WITH FLEX CONDUIT
MAGNASYNC
Magnaphonic
PH 1435 REPRODUCER
PH 1435 REPRODUCER
C 120 . FADER REMOTE (OPTIONAL)
C 121 CHANGE OVER REMOTE (OPTIONAL)

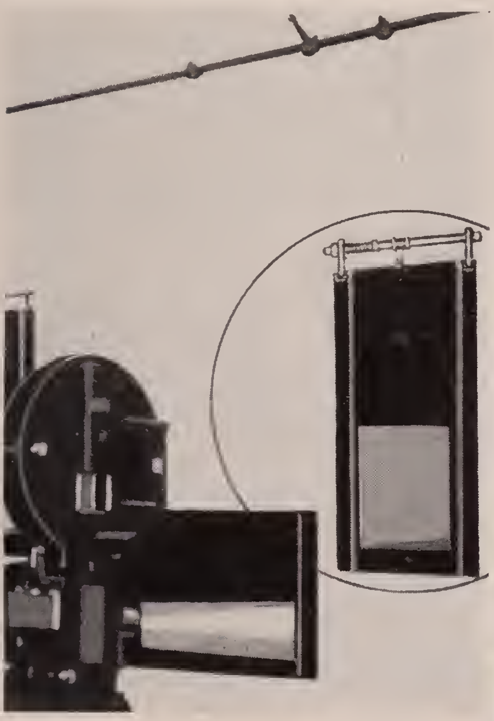
Component parts of the Magnasync single-channel magnetic sound system.

forms which, when completed by competent personnel, are designed to show businessmen the condition of their present equipment, including its capacity, and the advantages to be had in purchasing new ones.

New Balancer for Projection Shutters

A NEW TORISON counter balancer designed to close projection room fire door shutters "quietly and without jaring" has been placed on the market by the Best Devices Company, Inc., Cleveland. Units are available to fit the makes and sizes of all types of shutters, it is stated.

The balancer consists of a shaft that rotates on bearings formed by two end mounting brackets, a torison spring and an arbor that winds or unwinds a cable that fastens to the shutter door.



By mounting the shaft parallel on the top of any fire shutter frame, the cable readily winds or unwinds on the arbor as the door is raised or lowered, the manufacturer explains. As the door lowers, the cable unwinds turning the arbor as well as the shaft against the resistance of a torison spring. In this fashion, it is asserted, the door is made to close quietly and without jar and shock.

The balancer is said to be easy to install, maintain and adjust to the right tension for smooth shutter closing.

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AMPEX EXPANDS SERVICE

The Ampex Corporation, Redwood City, now has underway a program to establish a nationwide network of authorized service representatives for its audio equipment under the direction of Harold Van Childs, manager of its Customer Service

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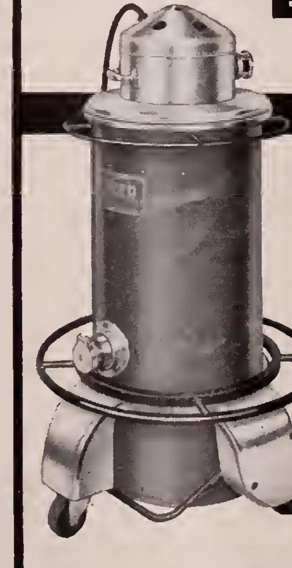

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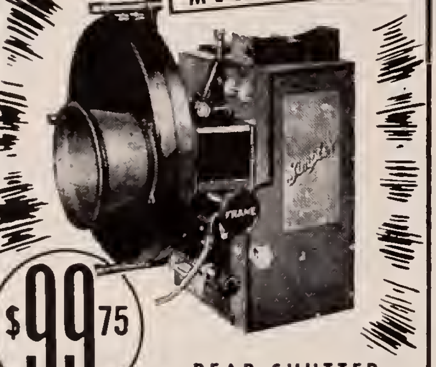

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Engineering Department. Service organizations will adjust and repair Ampex sound equipment at no charge during the warranty period established for the various Ampex units and at competitive rates after the warranty has expired. New service agencies will augment service facilities now provided by Ampex dealers maintaining service departments. Named to date are Electronic Engineers, Inc., Chicago; Manufacturer's Electronic Service, Hollywood, Calif.; and the Robert Dollar Company, San Francisco.

Carpet Lining with "Anti-Friction" Top

A SPONGE rubber carpet lining with a fiber topping designed to give it an "anti-friction" surface has been developed by Hewitt-Robins, Inc., Stamford, Conn. Called "Tex-Top," the new "economy-priced" product complements the company's first-line carpet underlay called "Kik-Kwik."

It is explained by the manufacturer that while both of its linings have "anti-friction" treatment, they are acquired in different ways. That of "Kik-Kwik" is achieved by a new method of rubber compounding, it is stated, while the new lining uses fiber topping.

The new product is made in gauges of 3/16 and ¼ inches; widths of 36 and 53 inches; and lengths of 20 yards.

Radiant Announces New Projection Screen

A NEW SCREEN especially designed for "all types of wide-screen projection" has been announced by the Radiant Manufacturing Corporation, Chicago. It has been trade-named the "Peripheral Vision Superama Screen."

The screen was thoroughly field-tested through installations in theatres in all parts of the country for a period of three months, according to A. Wertheimer, executive vice-president of Radiant. It is now available, he added "at the same price as is in effect on our previous models."

Ampex Single-Track Magnetic Sound Unit

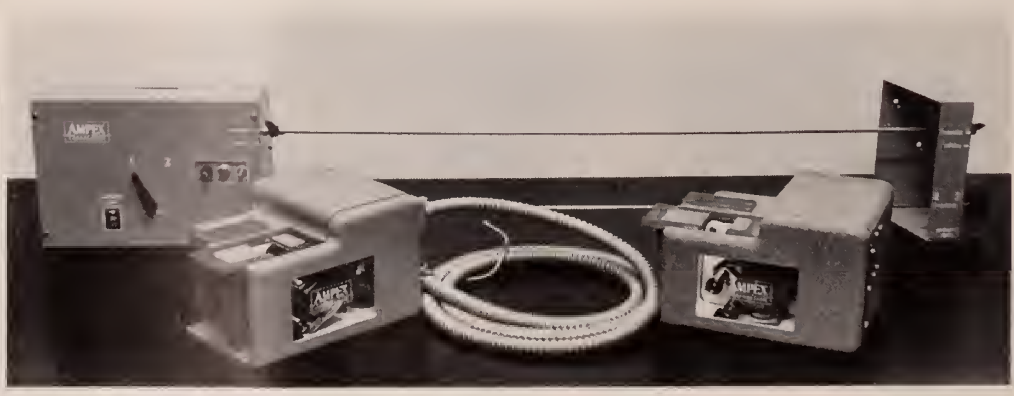
A SINGLE-TRACK magnetic sound system, complete with two reproducers, for reproduction from CinemaScope prints in theatres having only one amplification-speaker channel (as for optical sound) has been announced by the Ampex Corporation, Redwood City, Calif. The cabinet provides a preamplifier for magnetic sound chageover for two projectors, optical-magnetic selector switch, gain control for magnetic operation, and self-contained power supply, forming a unit designed to be mounted on a projection room wall.

Cut-outs on the top and bottom of the cabinet permit convenient conduit runs, and terminal boards for connection to external cabling are located convenient to the cutouts. Louvers on the top and bottom panels of the cabinet are designed to provide for cooling.

Gain and changeover controls have been combined into a single operating knob, located on the right-hand side panel of the cabinet. An auxiliary changeover control and indicator is also located on the front panel. The optical-magnetic switchover control is located on the right-hand side panel of the cabinet. Both the gain-changeover and optical magnetic switchover control shafts may be extended along the projection room wall to the second projector station for operation at either position, through the use of optical extension rods.

Gain indication is provided on a dial, visible from the front of the cabinet. All power functions, including the on-off switch, indicating pilot lamp and fusing, are located on a panel mounted on the rear wall of the cabinet, accessible through the front panel.

The front cover may be removed for access to the interior of the cabinet. Equalization connections are arranged on a terminal board mounted directly on the amplifier. The preamplifier design is based upon one used by Ampex in numerous magnetic recording applications, the company announcement states.



Component parts of the Ampex single-track magnetic sound system.

PAROMEL KITS FOR NAVY

Paromel Electronics Corporation, Chicago, manufacturer of 35mm projection equipment formerly produced by the De Vry Corporation, has furnished the Navy Department with modernization kits for over 200 of its theatres in conjunction with their recent conversion to CinemaScope (with one optical sound track). The kits were supplied through the Altec Service Corporation. In this field modernization program the Navy's De Vry Type "C" projectors (used during the war) were converted to Paromel's latest Type "10" units.

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BODDE SCREEN IN RENO

A new Bodde screen has been installed in the Granada theatre, Reno, Nev., which entailed special construction of the theatre's fire exits in order to allow for the maximum screen width possible. The installation was made by Bob Bemis of the Walter G. Preddey Theatre Supply Company, Reno, and represented the 100th Bodde screen he has placed. The screen at the Granada is 50 feet wide by 26 feet high.

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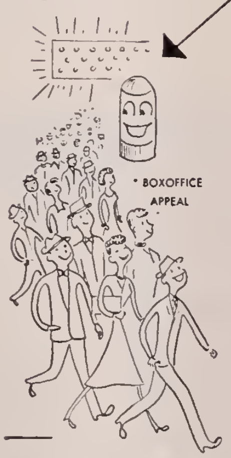
NEW LITERATURE

Emergency Lighting Equipment: A new catalogue describing its line of automatic emergency lighting units for use when regular power fails has been issued by the Electric Cord Company, New York. Trade-named "Chargomatic," the units contain no manually operated switches or timers for fast charging, it is pointed out, all such operations being automatic. The eight-page catalogue contains illustrations and specifications of the equipment in the line. Copies may be secured by writing the company (195 William Street, New York 38, N. Y.).

Manual Door Controls: A new folder describing its line of manual door controls has been issued by the Dor-O-Matic Division of Republic Industries, Inc., Chicago. The units are designed to be concealed in the floor to control both the opening and the closing of doors. The folder gives a complete description and applications of the company's 25 models. Free copies may be obtained by writing the manufacturer (4446 North Knox Avenue, Chicago 30).

Floor Machines and Vacuum Cleaners: A new and simplified guide to selecting the proper size and type of machine from its line of floor machines and vacuum cleaners has been released by the Kent Company, Rome, N. Y. Included with data is the complete "K-line" of balanced-power floor machines—six basic sizes from 11 to 22-inch diameter brushes. In addition four vacuum machines are described as to use and type of operation. Copies of the folder may be obtained by writing the company (885 Canal Street, Rome, N. Y.).

more **B.A.*** *(BOXOFFICE APPEAL)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A Market Short

Lamps with Rotating Clamp And Photoelectric Arc Control

By **M. D. FAIGE**

"Doc" Faige and Associates, New York

THERE ARE several excellent lamps available for the larger theatres and drive-ins. The three "Conematic" models manufactured by the Murch Electric Company of Franklin, Me., and distributed by "Doc" Faige and Associates, New York, through dealers throughout the U. S. and abroad, are among these. In external appearance the new "Conematic" lamp looks very much like most other H. I. reflector lamps of its general class. The uncoated positive carbon rotates as it feeds, and the copper-coated negative is inclined at an angle of 40 degrees. The arc is readily struck with a twist of a large knob on the operating panel.

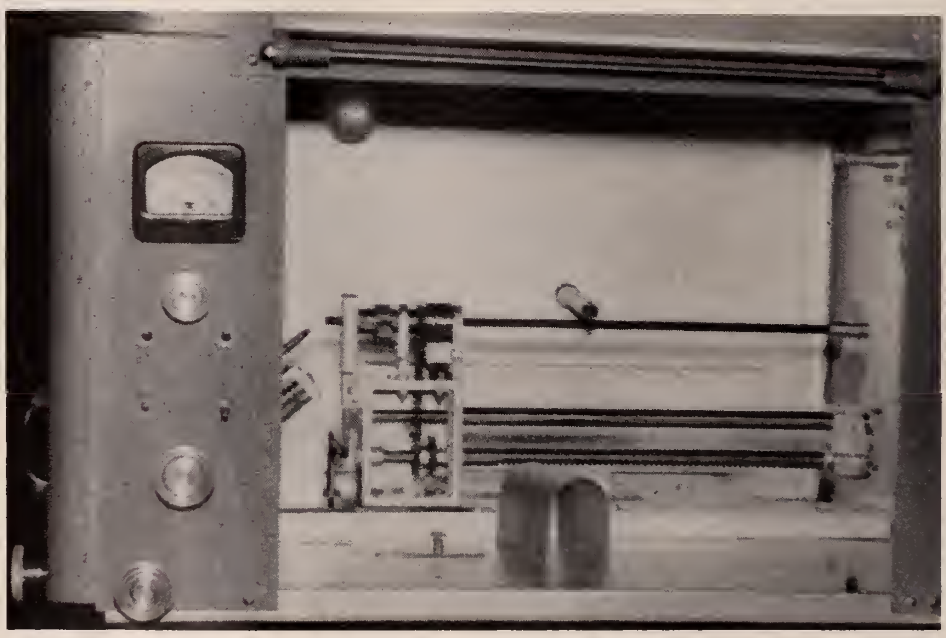
There are distinguishing features of importance, however. One is that the positive carbon is firm in its holder and the whole clamp is rotated by means of a chain and sprocket assembly which also rotates the positive feed screw pusher mechanism.

Distribution of light on the screen has long been a bone of contention in projection circles. Side-to-center distribution on the screen with the "Conematic" ranges from 80 to 85 per cent when this lamp is focused for maximum efficiency. The light output is in the order of 20,000 lumens with standard optical sound film aperture and coated *f*/1.9 lens of 5-inch focal length, and burning the 9mm "black" positive carbon with 5/16-inch coated negative in the 75-80 ampere range.

The reflectors employed in "Conematic" lamps are 16½ and 18 inches in diameter, working at geometric speeds of *f*/1.9 and *f*/1.7, respectively. The working distance may be varied over a range of about 2 inches without appreciably affecting the quantity or quality of light.

Another outstanding special feature of "Conematic" lamps is a photoelectric arc control. As projectionists well know, even with a bimetallic thermostat type of control, the arc gap may change in length, and the positive carbon may wander outside tolerated limits. Instead of a bimetallic switch, which is activated only by heat emanating from the *edge* of the positive crater, and which necessarily permits the positive carbon to advance or recede beyond the optimum position whenever a lip accidentally forms, the "Conematic" photoelectric arc-feeding and crater-positioning mechanism operates by "looking" at the center of the luminous gas ball as reflected by the mirror that handles the light illuminating the picture.

The design of the photoelectric arc control provides for a ray of light to pass from the center of the positive crater to the edge of the mirror, and thence to a small cylindrical reflector made of stainless metal and having a semi-diffuse optical surface. The Murch optical cylinder, used in all "Conematic" lamps, is supported at the end of a short length of tubing. The optical cylinder intercepts the edge of the beam thrown forward by the mirror and reflects the light to a photocell at the side of the lamphouse. This photocell is of the standard caesium type used for sound reproduction.


Interior view of Murch "Conematic" lamp showing rotating clamp and contact assembly, and optical cylinder (above positive carbon) of arc control system, which adjusts gap in response to mirror reflection.

Should the positive crater advance toward the mirror, the beam of light reflected by the mirror becomes slightly wider and results in stronger illumination of the photocell. This causes the feed motor to slow down until the crater burns back to the point of correct geometric focus. Conversely, if the crater recedes from the mirror, the photocell gets less light because the beam has been slightly diminished in diameter. Immediately the photocell speeds up the motor and restores the crater to its proper focal position.

The rate of positive feed in relation to the advance of the negative carbon is adjustable, as is also the overall speed of feeding. A correct rate of positive-carbon rotation has been established by design. Electrical contact with the positive carbon is made by wide, silver-faced brushes.

A separately powered blower is built into the "Conematic" to maintain a low operating temperature and to insure complete combustion and removal of gas. The burner remains cool enough to permit retrimming with the bare hands, even immediately after a shut-down.

A Way to Simplify the New Projection

CONTINUED FROM PAGE 14

emaScope ratio of 2.35 or 2.55-to-1. This argument may have some justification; however, the loss of picture quality produced by cropping a standard aperture to obtain this aspect ratio only serves to defeat the process.

A method may be suggested which will use the maximum amount of film area and also confine magnification to a minimum. Let us first consider *Item* 8 in the table. Here we use the maximum picture frame size of .912″ x .715″; however the picture on the film is compressed to an anamorphic ratio of 1.5-to-1, and when projected through a 1.5-to-1 anamorphic expander a picture 16 feet by 31 feet will be obtained. This will have an enlargement ratio of only 110,000 times. *Item* 7 shows a cropped picture of the same size which, however, has twice such enlargement (216,000 times).

The case shown in *Item* 5 is quite similar, but the picture area on the film is reduced to .839″ x .715″ to suit single-track optical sound. Even for the largest picture possible under the conditions of this discussion, *Item* 10 shows that a 21-foot by 40-foot picture projected with a 1.5-to-1 anamorphic system would have an enlargement factor of 185,000 times, which is far less than the 340,000 times produced by the cropped picture of *Item* 9.

If all pictures were photographed anamorphically in a proper ratio and released with the four-track magnetic CinemaScope print specifications (aperture size .912″ x .715″), both CinemaScope and 2-to-1 ratio pictures could be projected to a width of 40 feet with acceptable magnification. This would be especially true with print-down from larger negative frame. With the latter technique plus recent improvements in chemical reagents, the above proposals should insure extremely good picture quality even in the upper picture sizes.

If it were possible to have such procedure universally accepted, projection would be simplified considerably.

The height of the pictures would be the same and the center lines of the pictures would coincide.

Full size apertures could be used, and the projectors would not have to be moved between pictures.

The same back-up lenses could be used in all cases, and if a variable anamorphic attachment were used, the only operational change required for the different projection systems would be to reset the anamorphic ratio of the expander.

The writer submits this system in the interests of sorely needed simplification of motion picture projection among the majority of theatres everywhere. It in no way places any burden on technical progress. To the contrary, it would enable the industry to realize more consistently the advances already achieved.

Theatre Design *in* the New Techniques

CONTINUED FROM PAGE 11

Some tests made recently for a picture 60 feet wide indicated that the distance from it to the first row could be approximately 35 feet if the film photograph had an area of 2 square inches, and about 45 feet if that area were 1½ square inches.

Seating has to be as close to the screen as it is practicable to put it in order to minimize loss of land value and the amount of non-productive structure. It fortunately so happens that these forward viewing positions are among those from which the screen performance, completely filling the field of vision, gives the greatest sense of "presence."

In designing a theatre for the new techniques we need not provide for deeply curved screen as a means of attaining "presence," or as it is sometimes confusingly called, "participation." Subtended viewing angles alone control the degree to which the spectator has a feeling of being at the scene. Any screen curvature employed is useful mostly, if not entirely, for the purpose of distributing screen light more uniformly and of equalizing focus across the screen. These purposes are served by curving the screen with the projection throw, or not less than 75% of it, as the radius.

In this contemplation of theatre and motion picture technique designed one for the other to realize the ultimate possibilities of the screen, we are of course setting forth conditions not to be met generally. There always has been material differentiation among theatres, with groupings according to greater or lesser facilities of one kind and another, including those entering into picture presentation. The departure from traditional screen technique now being under taken may reasonably call for further differentiation, with the new screen format first and foremost among the considerations dictating design. Experience with that group would advise how much the whole exhibition plant could be practicably revised to install, or approach, the same superlative conditions.

The motion picture deserves that chance

(*Continued on page* 29)

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55–65	34–37	8x14	544C	7x9	545C
70	38	8x14	544	7x9	545C
65–70	35–37	9x14	544C	7x9	545C
75–80	39–40	9x14	544C	8x9	545C
80–85	37–40	9x14	544–10C	8x9	545C
80–90	50–55	9x20	552–09	5/16x9	557C
100–110	54–60	10x20	552–09	11/32x9	557C
115	62	10x20	552–09	3/8x9	557C
115–130	60–66	11x20	552–09	3/8x9	557C
130–150	65–67	13.6x22	553–01	7/16x9	557C
150–160	68–70	13.6x22	523	1/2x9	555C
170–180	68–69	13.6x22	583–08	1/2x9	555C

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Stunt for Kid Interest:

A Tour of the Theatre

reported by Charlie Jones

. . . owner-manager of the Northwood theatre in Northwood, Ia.

A COUPLE of years ago, when we were operating in another town, we told you of a stunt we had used to make closer contact with the youngsters. We showed some of the school kids around the theatre and had them write an "essay" on what they saw. Well, we dusted it off in our present town a couple of weeks ago. I don't know what it will mean at the box-office, but it gave us a lot of fun, and these days in small town exhibition you gotta get a big percentage of your take in the fun you get out of it.

•

We invited the fourth grade class and had it for nearly two hours on a Cook's tour topped off with a cartoon and a comedy. We picked the fourth grade to take the tour because those kids were old enough to be interested and to understand what we told them, yet not too old to know it all already and embarrass us with a lot of wise-guy technical questions.

The idea behind this tour is that the kids are impressed by what you say and indebted to you because you got them out of two hours of class work. They all learned more about the theatre than they dreamed existed.

We seated them in a group and started talking to them about how the theatre was different than any other store on Main Street, how its front was different and why, how its inside was different, its floor sloped, its lighting effects for beauty instead of for just illumination like stores.

•

We first showed them how the physical building itself was a thing apart from other business places, then we told them about seating with self-rising seats to make it easier for them to approach their chair and nicer for the janitor and how the mohair backs made them more comfortable, were prettier and better for acoustics. We explained about the acoustical treatment on the walls, drawing the pebble in the water simile for them so they would get the idea of how sound travels and bounces.

We explained the stage, footlights, spotlights, switch panels, screen and traveler curtain, and they were interested enough to ask questions about them. Then we tore up an old polio trailer into one-foot lengths and let them all have a sample of film.

We explained the sound track to them and demonstrated with the trusty Zippo that the film would not burn. We even gave them a squirt of the fire extinguisher down the aisle to show what we'd do if we had a fire.

We went around to other parts of the theatre, including the air-conditioning plant, the furnace room, back stage, mouse-proof popcorn bin, candy room and projection room. We let them watch a projector run with film in it and let them peek inside the lamphouse.

After the tour we gave them a few minutes talk on what we expected of them when they came to the theatre, how they were being judged by everyone in the theatre as to what kind of boys and girls they were, what kind of manners they had, etc., etc. We explained why running in the aisles was dangerous and distracting. I think they got the idea.

•

We finished by asking them to go back to school and write a short essay on what they had done and learned this afternoon. I later picked up the essays and published a few of the best ones in my ad in the newspaper. They were all looking to see if "theirs" would be one of the essays printed. I called them "testimonials" in the paper. That was one ad I knew was read.

Does this sound like fun to you? Well, maybe not, but it was for us and it was for our kids. It's fun to see some enthusiasm generated on the faces and in the countenances of a group of today's small-fry who will become tomorrow's full-price patrons.

It does something for your ego and something for your faith to learn first hand that you are still dealing in a very saleable product, one that still has more glamor and interest than any store on Main Street. Not that business has boomed because these kids got the grand tour, but it's like insuring against loss of interest in the theatre. It's leaving no stone unturned in doing everything you can, and can afford, to keep the doors open.

But before we get too profound let's look at a few of the "essays" that resulted from that afternoon's program, just as they were written:

"We went to the theatre and went back stage and saw where they keep their popcorn. Then we went down to the basement and saw where the big fan was. We went up stairs and saw big bulb. Then we saw movie then came back"—Danny Tuttle. Danny will probably never be a very great author.

"Mr. Jones invited the class to visit the theatre. We went up and saw the camera. We saw a green light Mr. Jones opened the side. It was so bright that you couldn't look at it too long. We went in back of the screen and saw the speaker. When we came out somebody asked what those holes in the screen were for. He said if they weren't in the screen we couldn't hear very good. We went down the basement. Then we went up stairs. He gave the class some old films. Then he showed the class that film would not burn. If there was a fire it wouldn't have been such a bad one. He got the fire extinguisher and made it go down the aisle."—Robert Reeder.

I had 34 essays to look over. After reading them I agree that the teachers in Northwood are underpaid. No essay, however, came up to the literary style and brevity of the one from the buck-toothed kid who described his afternoon in the following masterpiece: "Floor shape like saucer. Seat flop up and down."

Even the teacher said she learned a lot about the theatre that day. And as positive proof that I got through to some of them, my projectionist, who has been here for 20 years, said he even learned a few things himself. So did I.

You might as well have some fun. If you make money you just worry about it.

Charlie

THEATRE DESIGN

(Continued from page 27)

to fulfill its potentialities. It is not to belittle by a jot what the last three years have produced in the way of a better screen performance. The improvement has been great and is the more remarkable for the ingeniousness with which it has been made widely available. But the machinery of it is still, from the broadest point of view, an attachment. It has had to be. It is yet in development, however, and from this research and usage must eventually come some unity of experience as to what is best for the purpose. Theatre design free of past practice should now begin to figure in this experience in order to bring forth a system that co-ordinates and integrates all functions from camera to audience.

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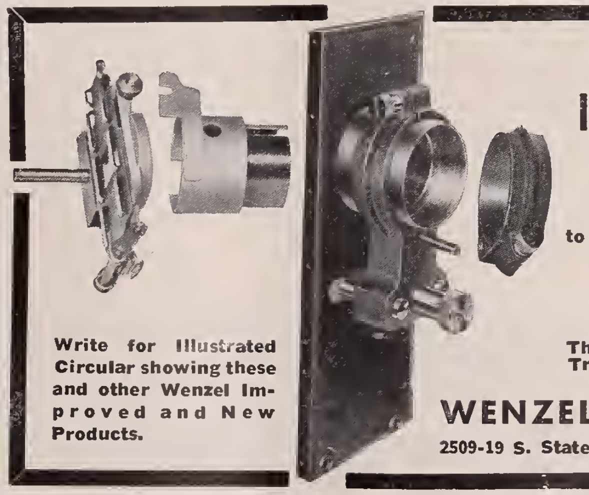

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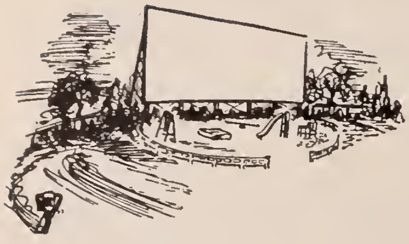

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New "Walk-In" Theatre for a Small Drive-In

An enclosed auditorium for "walk-in" trade is the latest innovation at the Clervue drive-in, Clermont, Fla., as conceived by veteran exhibitor Hugh G. Martin. He describes the scheme herewith along with some other of his recent promotional ideas.

AT THE Clervue drive-in in the small Florida town of Clermont patrons were recently introduced to a new type of "walk-in" installation, employing a small, enclosed "auditorium" from which they could view the screen. This scheme was the latest showmanship creation of Hugh G. Martin, a veteran of 43 years in motion picture exhibition whose successful ideas in exploitation have earned him an impressive reputation far and wide.

Mr. Martin is a partner and chief officer of MCM Theatres, a circuit with 16 operations both indoor and drive-in throughout Florida with headquarters in Leesburg. The theatres are mostly in small towns, or as Mr. Martin calls them "the 'one horse town variety,' meaning one bank, one doctor, one super market, one newspaper (that a weekly) and one theatre."

The "small" size of the town hasn't kept Mr. Martin from conceiving and executing a variety of "big" promotional schemes, which the new "walk-in" at Clermont exemplifies. He owns the Clervue entirely himself, and he often uses this drive-in as a "guinea pig" for testing his ideas before putting them into practice elsewhere. An extensive renovating program was recently begun there, in which the "walk-in" was the first step.

The Clervue has a capacity of 253 cars, divided among seven ramps, and the auditorium, which seats 35, has been placed at the eighth ramp, where it is adjacent to the refreshment stand.

Mr. Martin describes the building as

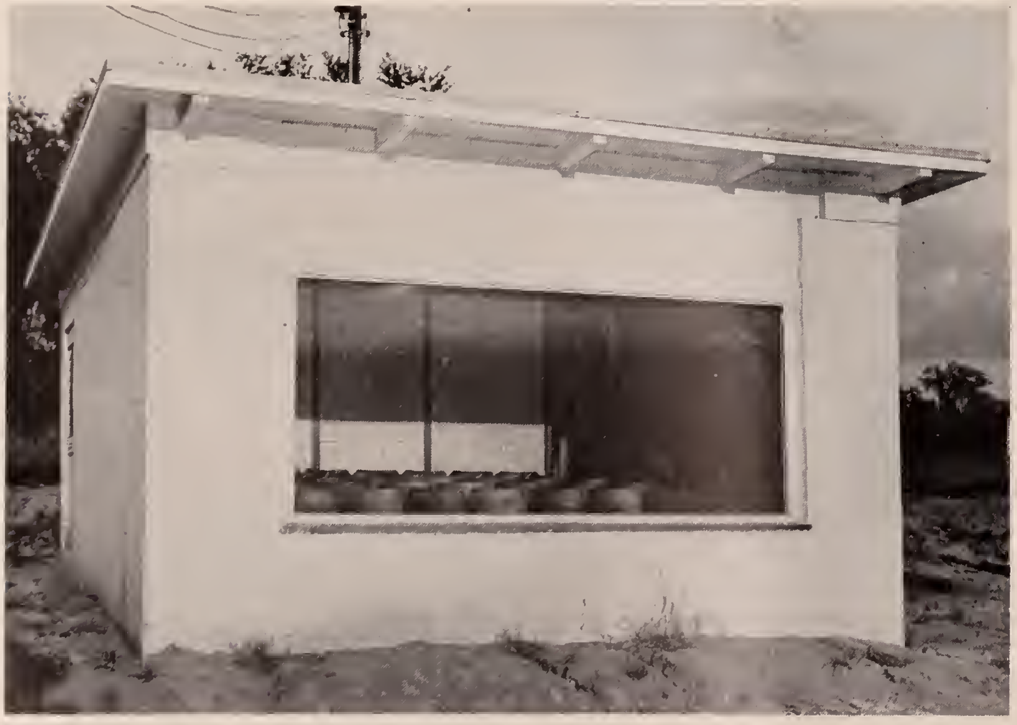

Plate glass gives patrons of the "walk-in" section of the Clervue drive-in an unobstructed view of the screen from the last ramp (the eighth) where the enclosed "auditorium" (left) is situated. Hugh G. Martin, owner of the drive-in, is shown looking into the building (above) which seats 35.

follows: "The one building I now have is small; in fact it resembles the usual motel room, from the highway. There are five rows of cushioned chairs, with seven to each row. Aisles are at the side walls. The front is of plate glass and gives a clear view of the screen. The room is heated electrically with thermostat control, and air-conditioning will be added next spring.

"The building is screened, and the entrance door is a glass jalousie type for ventilation. The auditorium floor is elevated, and smoking stands are furnished for the convenience of patrons."

A policy of charging a slightly higher admission price for the "walk-in" section than that for the regular drive-in area has been adopted by Mr. Martin. Adults must pay 5¢ more—or 50¢—while children are charged 15¢ each instead of being admitted free. In regard to this latter policy, Mr. Martin explains, "I do not care to make this area a playground."

Separate tickets for the extra admission are necessary, he points out, "as the doorman must have a ticket to tear and can, of course, check numbers for those who walk out to rest rooms or the refreshment building."

Elaborating further on the advantages to patrons of the scheme Mr. Martin enumerates them as follows: "The theatre is enclosed from the weather, screened against insects, is noise-proof, and has one 12-inch speaker erected above the plate glass and in the direct center of the building. In addition there is parking space right at the door."

PLANS FOR EXPANSION

If the "walk-in" meets with the success that is anticipated, Mr. Martin plans to erect a second building promptly with the entrance between, thus enabling one doorman to take care of 70 patrons. "There is room on this eighth ramp for 23 buildings of the same size," he declares, "and there is nothing to prevent ramp nine, etc., each with an 840-patron capacity."

At the official opening of the "walk-in," to which a number of prominent exhibitors were invited, Mr. Martin served his guests two refreshment innovations. One was the "Hugh Martin special scrambled hot dog." It consists of a frankfurter covered with fresh, crisp popcorn (oyster crackers are not available in Florida during the summer and he had to select a substitute) and then doused with hot chile, garnished with a slice of pickle and served stuck into a wooden fork. It sells for 35¢ at the Clervue refreshment stand.

The second "treat" was a pickled coke, the idea for which Mr. Martin acquired from an exhibitor in Sayre, Okla., when he passed through there on a recent trip. This is the Oklahoman's technique as

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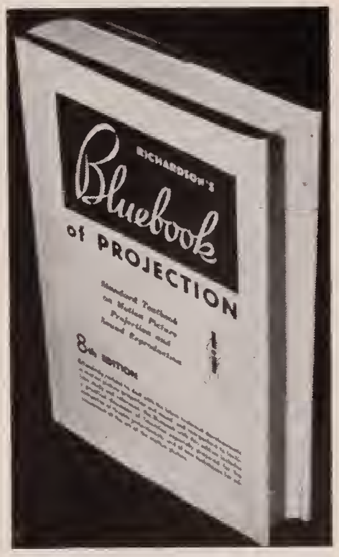

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At the official opening of the "walk-in" section of the Clervue drive-in the front row of seats was occupied by Bill Cumbaa, general manager of MCM Theatres; Hugh Martin, owner of the Clervue and a partner in MCM; Norris McCollum, Tampa theatre manager; and Pat and Don McCaffrey, the first "walk-in" patrons.

described by Mr. Martin: "He keeps all his pickle juice, also strains his relish juice through a cloth and adds that to the supply. Then he uses a 'cradle' as any bartender uses, a clear glass quart bottle with a label of 'pickle juice' thereon, nothing more. After drawing a Coca-Cola he adds one spoonful of pickle juice, then stirs. Those oil workers really line up to buy them!"

A JOINT PROMOTION

In addition to the Clervue Mr. Martin operates an indoor theatre at Clermont called the Lake. A few months ago he installed new seats in it throughout (supplied by Theatre Seat Service Company, Nashville, Tenn.) and introduced what he calls "another first for Florida"—a four-line, double-face attraction board with a large time-and-temperature clock above it. "There is one such in Columbus, Ga.," he asserts, "and does it attract everybody's attention!"

On some occasions Mr. Martin has used the same stunt to promote attendance at both his Clermont theatres. A recent one also enabled him simultaneously to "take a lick" at the television competition! "The only reason I did that," he explains, "is because my enthusiastic next door merchant, the TV man in town, has his display window next to my theatre, dressed for the occasion—and a card printed 'Make Your Living Room Your Theatre—oh yeah!' "

In this stunt he used specially printed cards each bearing one word in a complete sentence. Patrons had to collect 23 of the cards to make up the sentence, and when they had done so they were entitled to a free pass.

The sentence chosen was as follows: "A family of three can attend the (Lake-Clervue) Theatres twice weekly for $104 yearly—can you beat the 208 hours of entertainment elsewhere?"

SHARING GOOD IDEAS

Always willing to share his promotional schemes with others, Mr. Martin has recalled his experiences in this respect when he was a district manager for a circuit in years gone by.

"There is very little new even in show business, as you know," he said. "I would pick up a trick that helped business in a town, carry it over the circuit, show the various managers just how this stunt helped the other fellow's business—and leave a sample. Took me four weeks to cover the circuit.

"Then on my next trip, I'd see a different version of that same stunt, some failures, but also I'd encounter improvements. Before the stunt was worn out, the originator would not recognize it as having been his or her original idea!"

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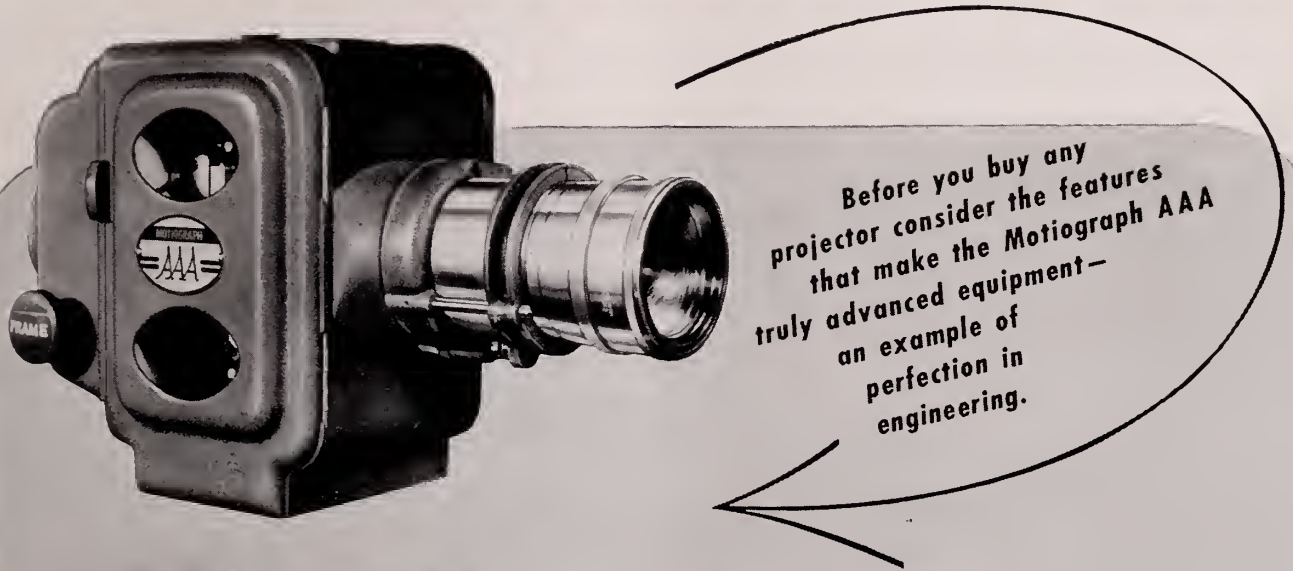
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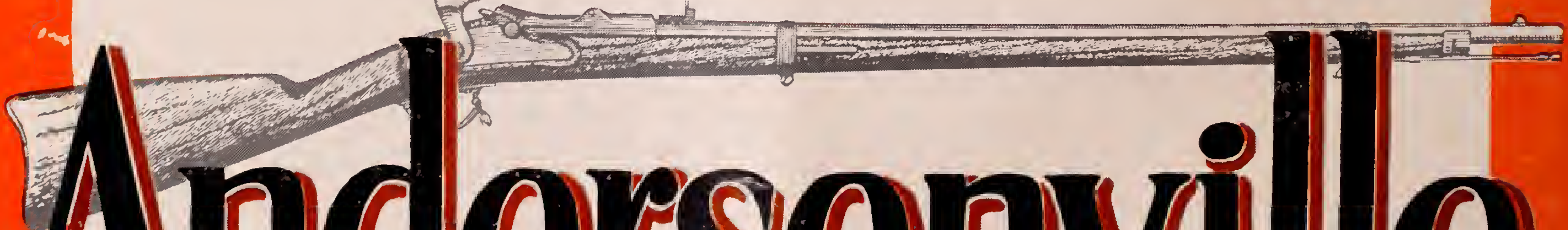

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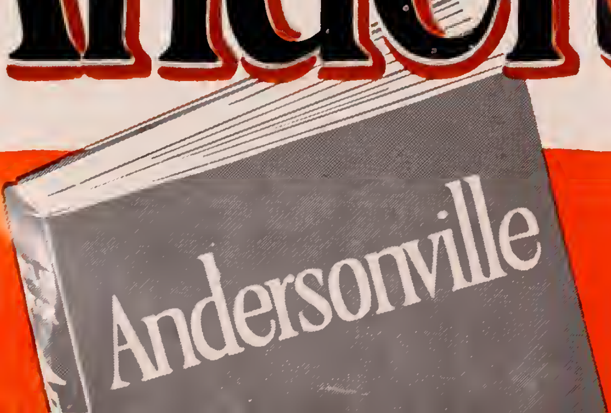

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* *as reported in the book sections of the N. Y. Sunday Times and the N. Y. Sunday Herald-Tribune*

JANUARY 14, 1956

MOTION PICTURE HERALD

Hollywood Happy to Tap Television Talent Pool

Tom O'Neil Charts RKO Pictures Policy

—A HERALD Photo Story

REVIEWS (In Product Digest): GLORY, THE NIGHT MY NUMBER CAME UP, FURY AT GUNSIGHT PASS, WIRETAPPER, THREE BAD SISTERS, APPOINTMENT IN LONDON, THE DAY THE WORLD ENDED, THE PHANTOM FROM 10,000 LEAGUES

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MOTION PICTURE HERALD

MARTIN QUIGLEY, Editor-in-Chief and Publisher

MARTIN QUIGLEY, JR., Editor

Vol. 202, No. 2

January 14, 1956

Carping Criticism

RECENT expressions on this page have come in for critical attention from such widely divergent publications as the *New York Times* and the *Motion Picture Exhibitor*. It is a source of some satisfaction that the distinguished film critic of the *Times*, Bosley Crowther, and the veteran theatre operator and part-time publisher, Jay Emanuel, read the editorials in The HERALD. It is a source of some regret—and confusion to their readers—that these two gentlemen apparently "read as they run," with hit and miss results.

The two criticisms of The HERALD editorials have this much in common: both Messrs. Crowther and Emanuel have sat down at their typewriters seeming to defend Eric Johnston but quite obviously to assail the publisher of The HERALD.

Mr. Emanuel has attacked the publisher of The HERALD for alleged intransigence with respect to the Production Code. Mr. Emanuel is particularly aroused about the narcotic provision of the Code. If he had been aroused some weeks earlier, he would have noted that the publisher of The HERALD — on this page — urged that the Motion Picture Association deal forthrightly with the issue, making a change in the Code provision but maintaining reasonable safeguards. This, for Mr. Emanuel's belated information, is precisely the same position held by Mr. Johnston and the members of his executive staff.

The HERALD has repeatedly pointed out over the past two decades that the Production Code involves two sets of provisions—those dealing with basic principles which are unchangeable and those dealing with matters of policy. These latter are subject to revision, addition and elimination as need indicates. Two years ago The HERALD on this page called for ending the ridiculous ban on the use of the words "hell" and "damn." That action was taken. The HERALD believes that sooner or later the outright ban on the mention of narcotics will be dropped. The subject needs to be handled with reasonable safeguards.

MR. CROWTHER is perturbed that The HERALD objected to certain statements made at a press conference called recently by Mr. Johnston in Hollywood. One point criticised was the comment by Mr. Johnston that occasioned a wave of "industry depression" headlines in newspapers across the country. Mr. Crowther said that Mr. Johnston's statements were true. The HERALD had no dispute with Mr. Johnston on the facts about business in the Fall of 1955 being appreciably below that of the same period in the preceding year. The point was whether any useful purpose was served by the president of the Motion Picture Association proclaiming such a state of affairs to the nation's press.

It is to be doubted that Mr. Crowther really disagrees with The HERALD on this issue. He is too astute a student of film tastes to overlook the psychological factors involved in theatre attendance. The public loves a winner. Few people want to attend unpopular pictures in uncrowded theatres. In this there is nothing unique about motion pictures. The same situation prevails in all show business and to some extent in all business depending on widespread public support. The *New York Times* itself is quick to proclaim significant gains in advertising and copy sales. It does not rush out and make a great display of statistics reflecting the inevitable periods of less than satisfactory progress.

The HERALD does not expect unanimous approval of its editorial positions. If that occurred it would mean that the expressions were as spineless as jellyfish, of which there is an abundance in the motion picture trade press. However, it is to be hoped that in the interest of diminishing confusion that writers who venture to comment on editorial expressions familiarize themselves with the true positions taken before rushing into print.

■ ■ ■

UA Promise & Performance

THE new management team at United Artists has now completed five years with a record of outstanding accomplishment. When the group took control in February, 1951 it was confidently predicted on the record that Arthur Krim, Robert Benjamin, Matthew Fox, William Heineman and Max Youngstein would rescue the company from its long standing difficulties. Both the speed of the recovery and the subsequent expansion of UA business have been remarkable.

Five years ago an editorial on this page welcoming the "New Deal for UA" pointed out that the industry needs a strong and prosperous company offering distribution and financing facilities to independent producers.

The new group, which has changed only with the addition of Arnold Picker and the recent withdrawal of Mr. Fox, faces the next five years with confidence that the excellent mark set thus far will be surpassed. The world gross of UA rose from $18,000,000 in 1951 to an estimated $55,000,000 for 1955. Within the next years the figure is expected to reach at least $75,000,000. The company's releases for 1956 include an unexcelled galaxy of popular stars, cast in important story properties. The UA management team has earned the right to look bright-eyed to the company's future.

—*Martin Quigley, Jr.*

Letters to the Herald

Optimistic

To the Editor:

There's nothing that a good picture cannot cure, and those words are as true now as they were when first uttered several years ago by Mr. Nicholas Schenck of the Loew's circuit. I have personally found that if a theatre situated in a saturated television area can render top-notch quality product (and that's what we're getting today from Hollywood) plus all the newest of mediums such as CinemaScope, VistaVision and SuperScope, plus a modern deluxe air-conditioned theatre, it can have a strong chance for survival and increased patronage. Where television has been in force since inception—here especially, from Buffalo, WBEN-TV since 1949—the novelty is beginning to wear off such as radio experienced in the thirties, although you will always find die-hards. Nevertheless, the urge to "get out" is there and we are experiencing it all the time. We have just made a complete modernization job and are doing business that we have not had since 1949. This all goes to prove that comfort and quality product will carry you over the hump. We here have just as much opposition as perhaps anybody anywhere, what with first run theatres months ahead of us in product at St. Catharine's and Niagara Falls, Ont., and also the larger cities of Buffalo and Niagara Falls, N. Y., with their clubs and larger theatres drawing off a large share of our trade. Then you have domestic opposition such as stock-car racing, Ft. Erie race track (the biggest and finest in all Canada) plus a huge arena for wrestling, hockey, boxing, etc. However, movies still are better than ever.—*G. J. FORHAN, JR., Capitol Theatre, Welland, Ontario, Canada.*

•

Held Up

To the Editor:

My main problem is playing behind a chain indoor house. They can't possibly play all the first run pictures, but I get held back so long that I can't get anything hot. When I do, the film companies wait until I'm ready to play and pull the picture. I'm left with all my advertising ruined on the show. My situation is small and the population scattered. Advertising is hard to get and costly.—*J. W. MULLER, Citrus Drive-In, Hernando, Fla.*

•

Wants Young Blood

To the Editor:

My problem is not any different from any of the others in this business. Television cut in on our business, but with product getting better every year, I think our problems will iron themselves out, as they occur. What I would like to know is, what happened to the studio that made all those heartwarming Lassie pictures, and the Shirley Temple pictures? Certainly, there is enough young talent on television and elsewhere to take the place of that lovely little girl who walked into everyone's heart. I hope someone gets wise and starts things rolling to make such pictures.—*STEVE KOVACS, Roxy Theatre, Kingsville, Ontario, Canada.*

•

"Magnificent Job"

To Charles S. Aaronson:

Over the past holiday weekends, I have just had an opportunity, for the first time, to really go through the "International Motion Picture Almanac" from *cover to cover.*

It is a magnificent job of compilation, editing and review, and my hat is off to you and all of those who were associated with it. It is certainly a tremendous well of information about our industry, and anyone who has any real interest in our business certainly should take advantage of it. And I certainly am.—*CHARLES SIMONELLI, Universal Pictures Company, New York.*

•

For Midweek

To the Editor:

Our main problem is getting top pictures for mid-week play time. This problem has been alleviated to some extent recently. We find that we can do above average business on Wednesday/Thursday play time if we have a top picture—naturally. The distributors want top play time for nearly all product and seem to believe the exhibitor does not need mid-week product. As stated above, however, this problem is being solved.—*E. A. PITTMAN, J. J. EDWARDS, Ritz Theatre, Hammond, La.*

•

New Faces

To the Editor:

I think the producers are signing too many older people for their pictures, such as James Cagney, Humphrey Bogart, Fred Astaire, and others. They should try to put younger people in the parts, because it is the younger set that are moviegoers. They don't want to see those older stars.—*FRANK OGLUTTI, Penn Theatre, Leechburg, Pa.*

MOTION PICTURE HERALD

January 14, 1956

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MOTION PICTURE HERALD, Martin Quigley, Editor-in-Chief and Publisher; Martin Quigley, Jr., Editor; Raymond Levy, Executive Publisher; James D. Ivers, News Editor; Charles S. Aaronson, Production Editor; Floyd E. Stone, Photo Editor; Ray Gallagher, Advertising Manager; Gus H. Fausel, Production Manager. Bureaus: Hollywood, Samuel D. Berns, Manager: William R. Weaver, Editor, Yucca-Vine Building, Telephone HOllywood 7-2145; Chicago, 120 So. LaSalle St., Urban Farley, Advertising Representative, Telephone FInancial 6-3074; Washington, J. A. Otten, National Press Club; London, Hope Williams Burnup, Manager; Peter Burnup, Editor; William Pay, News Editor, 4 Golden Square. Correspondents in the principal capitals of the world. Member Audit Bureau of Circulations. Motion Picture Herald is published every Saturday by Quigley Publishing Company, Inc., Rockefeller Center, New York City 20. Telephone Circle 7-3100; Cable address: "Quigpubco, New York", Martin Quigley, President; Martin Quigley, Jr., Vice-President; Theo. J. Sullivan, Vice-President and Treasurer; Raymond Levy, Vice-President, Leo J. Brody, Secretary. Other Quigley Publications: Better Theatres and Better Refreshment Merchandising, each published thirteen times a year as a section of Motion Picture Herald; Motion Picture Daily, Television Today, Motion Picture Almanac, Television Almanac, Fame.

On the Horizon

BATTLE PLANS

COMPO within a week or two will begin fighting the admissions tax. This is the word from New York headquarters. The "steering committee" for the battle will meet in that city or in Washington. It will comprise delegates from charter organizations. The home office meanwhile is collating statistics on the state of the industry. The committee probably will invite Allied, Robert Coyne, COMPO counsel, said.

RECORD FOR "GUYS"

Samuel Goldwyn's "Guys and Dolls" is piling up some records in its first 48 engagements, all of which are still in progress. As of January 5, the musical extravaganza had grossed $4,200,000. Eight of the engagements began in November and the other 40 on December 23. The dates range from New York, Baltimore, St. Louis and Miami to Toronto and Montreal. At the Capitol in New York it had grossed $775,000 at the end of its ninth week.

TV IN FRANCE

As it must to all theatres, television has come to France. And in the areas where the workers are well heeled enough to buy sets, the cinemas are feeling the blow. To the extent, our correspondent says, of as much as a 50 per cent box office decline. There is, however, a sliver of retaliation. The taxman is to go after "public television"; that is, in bars and cafes. Cafe owners, our man again reports, are very glad to pay it.

REWARD

Warners will be watching the Supreme Court these days for a $1,000,000 decision it is certain it cannot lose, but then you never can tell. Jules Garrison this week appealed to that court against lower court decisions that he isn't entitled to Warners' reward for anyone who could prove Burt Lancaster in "The Flame and the Arrow" didn't perform all those dangerous stunts. Mr. Garrison claims stunt man Don Turner did some. Previous courts have said Mr. Turner executed none of the really hard stunts, and anyway the company withdrew its reward before the claim.

CODE PUSH

The National Association of Radio and Television Broadcasters has decided to step up sharply its campaign to inform the public about the operations of the television program code. The Association said in Washington this week it had decided that a successfully operating code would be the best answer to criticisms of the content of TV programs, and that a better public understanding of the code and support for it would help make it successful.

TESMA - 1957

Theatre Equipment and Supply Manufacturers Association will hold its 1957 trade show and convention at the Hotel Sherman in Chicago, September 8-15, it was determined at a TESMA board meeting in New York Tuesday. Merlin Lewis, executive secretary, said invitations will go to exhibitors and other independent groups seeking an annual convention in conjunction with the TESMA show.

SKY TOUR

Charles Lindbergh's tiny plane the "Spirit of St. Louis", built in replica for the Warner picture of that name, is flying again and may be piloted cross country soon by Jimmy Stewart, star of the picture. An expert pilot, the star who with the help of friends built one of three replicas of the famous Ryan monoplane, is planning a tour of key cities in advance of the openings of the picture scheduled for the Spring.

TAX CUT

One Senator of some renown has come over to our side publicly. Senator Douglas of Illinois said last week he wants Congress to collect billions for the Treasury by "plugging various tax loopholes" and then cut admissions and other excise taxes.

CAN'T REMEMBER

No less than 25 per cent of our mature population can't remember the last time they went to a movie, National Theatres asserts after polling 500 families in Milwaukee. The survey also shows, according to the circuit's magazine, "Showman", that teen-agers are the frequent moviegoers.

SMALL CLOUD

Japanese theatre men are most interested in the Japan Broadcasting Corporation's survey of mass communications. Five one hundredths of one per cent of Japanese households own a television set. Movie attendance last year was 830,000,000.

Floyd E. Stone--Vincent Canby--William R. Weaver

WHEN AND WHERE

January 29: Sixth annual Communion Breakfor Catholics of the motion picture industry in the New York area, Waldorf-Astoria Hotel, New York City.

January 29-31: Annual convention of the Theatre Owners of North and South Carolina, Hotel Charlotte, Charlotte, N. C.

January 30: Regular mid-winter meeting of the IATSE general executive board, Hollywood-Roosevelt Hotel, Hollywood.

February 2: Commencement of hearings, before the Senate Small Business Subcommittee, on trade practice complaints of motion picture exhibitors, Washington, D. C.

February 5: Fifth annual Communion Breakfast for Catholics of the motion picture industry in the Los Angeles area, Hollywood Paladium, Hollywood.

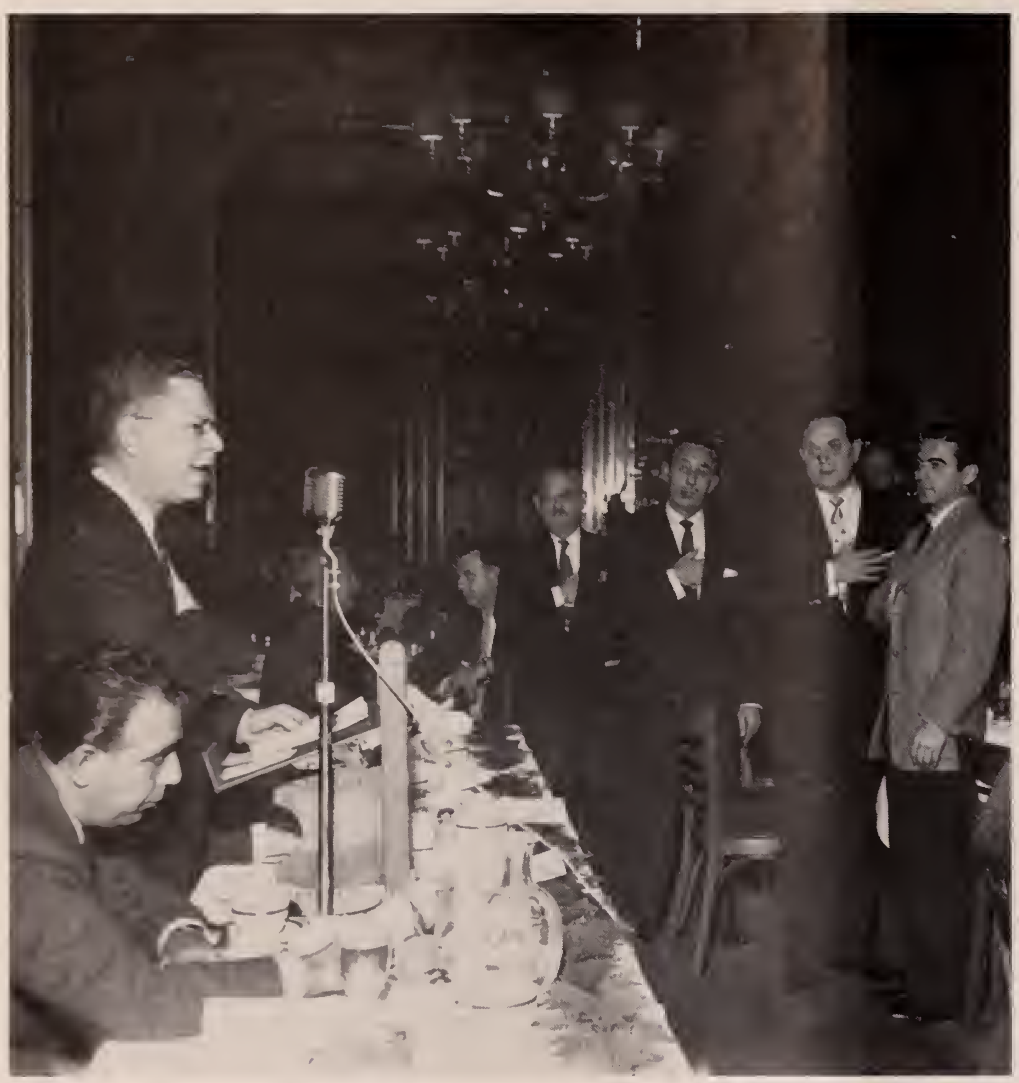
February 7-9: Annual convention of United Theatre Owners of Oklahoma, Skirvin Hotel, Oklahoma City.

February 20: Testimonial dinner to M. B. Horwitz, veteran Cleveland exhibitor, Hotel Hollenden, Cleveland.

February 21-23: 1956 National Drive-in Convention, Hotel Cleveland, Cleveland.

March 6-7: Annual convention of the Kansas-Missouri Theatre Association, President Hotel, Kansas City, Mo.

This week in pictures



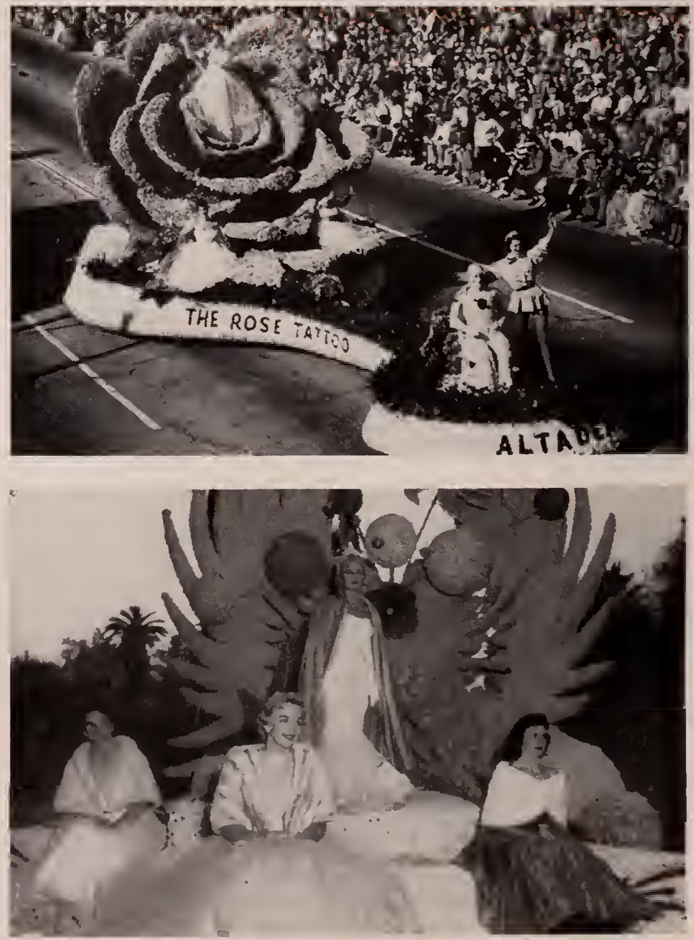
by the Herald

THE PLEDGE OF SERVICE. The scene at the New York Variety Club, Tent 35, installation of officers Monday. The administrating officer is Ralph Preis, left, and seated at his right is Harold Klein, whom he swore in as new chief barker. Members of the new crew whom you see are Jack Hoffberg, Bob Shapiro, Martin Levine, and George Brandt. How much Variety means in service to other humans, especially some who remain unnamed but are show business veterans, and how much it means to him personally was explained by Mr. Klein as he took office and asked for support especially of the international convention which his tent will manage. Robert Coyne, COMPO counsel, and luncheon toastmaster, presented retiring chief barker William J. German, whom everyone knows as "Bill," with a plaque commemorating his energetic service. George Hoover, Variety international chief barker, drew the parallel between Variety and community service and noted also the clubs everywhere seem to have achieved the respect of local politicians who visit the clubs, asking cooperation and advice.

by the Herald

PERRY LIEBER, after 25 years publicizing RKO Radio Pictures, is resigning, the company announced Tuesday in New York, where it had assigned him as a national director. Mr. Lieber previously had been at the studio as publicity director. Mr. Lieber is returning to Hollywood.

THIS IS EXPLOITATION, on the local (approximately 1,000,000 viewers, at least. . .) and on the national (television, of course) levels. The scenes at the right are the floats purveying acquaintance with Hal Wallis' Paramount picture "The Rose Tattoo" and Warners' "Helen of Troy," in the Pasadena, Cal., Tournament of Roses Parade.



ELMER F. LUX is a name heard these days. Installed thrice as Buffalo Variety chief barker, just now retired as Common Council president there, and termed by the Buffalo Evening News one of the Ten Outstanding Citizens of 1955, he is under consideration by Variety Clubs to serve as executive director.

THIS IS A BIG DEAL. In New York, promoter Mike Todd, who does things in a big way, including these days the big 65mm Todd-AO process, signs with United Artists for release of his "Around the World in Eighty Days." With him are board chairman Robert S. Benjamin and president Arthur B. Krim.

THE NEW CREW of New England's Variety Club poses in Boston. Seated, George Roberts, property master; Michael Redstone, assistant chief barker; James Marshall, dough guy. Standing, Kenneth Douglass, assistant chief barker; Philip Smith, chief barker; and Walter A. Brown, retiring chief barker, now international canvasman.

by the Herald

THE FIRST OF MANY parties at which John Wayne will be presiding occurred Tuesday in New York as the star of RKO's "The Conqueror" met the New York press before boarding the liner United States for a month of friendly contacts in Europe. The picture opens internationally and then in Washington.

THE PRODIGAL AND THE VETERAN. Celebrating his golden wedding in Beverly Hills, 72 year old cartoonist Max Fleisher (remember "Betty Boop," "Popeye," "Out of the Inkwell"?) visited Walt Disney, left, at the latter's Burbank studio. With them is son Richard Fleisher, a director. The senior Fleisher still makes films: for Navy Training, "top secret."

THE RAFFLE, to benefit Toronto's Women of the Motion Picture Industry club. Rube Bolstad, Famous Players Canadian vice-president, draws the winning ticket. With him, WOMPI unit president Anne Kaplan, treasurer Mrs. Lillian Pooley, and director Florence Long. The affair raised $739 for WOMPI's work, including these past holidays Christmas baskets which cheered ten families.

BARRY J. HAWKINS is advertising manager at General Precision Equipment Corporation. It is a new position and Mr. Hawkins comes to it after Potter Instrument, Fairchild Camera & Instrument and Sittler Corporation. GPE through 22 subsidiaries manufactures precision equipment for the amusement business and also and mainly for general and defense industries.

A MAN OF DECISIONS and distinction. It's Federal Judge Michael Igoe, below, center, at the party accompanying the "Oklahoma!" Chicago opening, with friends Jack Kirsch, Illinois Allied president, and John Balaban, Balaban and Katz circuit president. The anti-trust case judge, as he may be called, comes to a screening, local industry observers will allow, with knowledge and a singular authority.

HOLLYWOOD EYES TV AS NEW PRODUCT SOURCE

. . . Use of television's best as contributing factor in the making of theatrical films only now taking place.

by JAY REMER

Much has been written recently about the opening of Hollywood's film vaults to television. The sale of old features by RKO and Columbia, the package deal for Paramount short subjects, and the knowledge that other deals are inevitable if TV's pocketbook holds out, have lately made news. However, the reverse of this new trend has been in effect for two years now, and to Hollywood's advantage.

The importation of television talent and properties for use on the wide, wide screen started slowly at first. In fact, it was barely discernible to the untutored eye and ear. Perhaps conservative executives were unwilling to admit that the young upstart, television, was able to contribute to Hollywood's creative force. Perhaps the natural fear of competition was rearing its adverse head again. Whatever the reasons, the road from the television studio to the Hollywood sound stage was long and almost endless.

Today, a contrasting situation has developed. Just as Hollywood has relied for much of its material on best-selling books and noted legitimate plays for many years, it now looks with an acquisitive eye at the television screen. Plays and novels have had the double advantage of cumulative fame and stories that need only to be adapted. Television improves on these by supplying talent and material that millions are familiar with, not just the thousands that may have read a book or seen a play. No one can deny the tremendous star-and-program-making power the television audience wields, second only to the film public.

Why the not-so-sudden but positive change? The answer can't be pinpointed but it seems Hollywood has learned to live amicably with its youthful sister and to realize the advantages to be accrued. The film capital has been feeding television huge amounts of talent and properties for years and TV is now reciprocating.

Three Were Trail-breakers

Although the exact picture or personality responsible for the trend cannot be determined, it is safe to assume that three items were the major contributors: Lucille Ball and Desi Arnaz in "The Long Long Trailer" representing the talent; "Dragnet" representing the series show, and "Marty" representing the individual show. Each of these pictures were and are big attractions at the box office and in the case of the first two at least, it can be assumed the television source was a large factor. "Marty," on the other hand, proved that originals which are seen but that one time and then disappear into the archives, are stuff that treasurers' dreams are made of.

GIVING IT BACK

Hollywood is doing its share of the lend-lease program, too. Recently NBC announced John Huston and Joseph Mankiewicz had signed contracts to produce shows for television, in addition to their film duties. Huston, in particular, came up with something unusual, saying his program would be done live but with film techniques. Other film notables currently using TV to show off their talents include Alfred Hitchcock, Roy Rogers, Loretta Young, Robert Montgomery, Gene Autry, Douglas Fairbanks, Jr., Louis Edelman and, of course, Walt Disney. MGM, 20th-Fox and Warners each have a regular network series while the Screen Directors Guild has its own Playhouse. This coming season will no doubt see more and more of this mutually beneficial rapport.

William Dozier, RKO's vice-president in charge of production and recently a CBS executive, has announced a policy of importing outstanding television personalities for the company's product. He said RKO plans to seek out talent that had come into its own through TV. As an example of this, the company has signed David Brian, Barry Nelson and James Arness (leads respectively in the television shows, "Mr. District Attorney," "My Favorite Husband" and "Gunsmoke") for a new film.

Since the Ball-Arnaz appearance, many other personalities have made the leap from one medium to the other. Some of these may possibly have been in films before, but their real fame came through the picture tube. Among these are Jack Webb, Eva Marie Saint, Jack Lemmon, Rod Steiger, Liberace and even the screen's number one female star, Grace Kelly. Forthcoming product featuring others in this category include "The Benny Goodman Story" with Steve Allen, "The Birds and the Bees" with George Gobel, "The Scarlet Hour" with Carol Ohmart and "Crime in the Streets" with John Cassavettes. Ed Sullivan is scheduled to make a feature soon for Warners with the appropriate title, "The Ed Sullivan Story," while Fess Parker has just doffed his coonskin cap for a new Disney film.

The talent hasn't been confined to the actors however. Producers, directors and writers are also making the changeover. Charles Marquis Warren, who was writing screenplays and is currently producing "Gunsmoke," was signed by RKO to direct "Tension at Table Rock." Herbert Bayard Swope, Jr., who has been a producer and/or director for CBS and NBC, is now under contract as producer for 20th Century-Fox. Two other television directors, Alex Segal and Fielder Cook repeated their video chores by directing the screen versions of "Fearful Decision" (released as "Ransom" by MGM) and "Patterns" for UA.

Writers Do Double Duty

Several top TV writers doing double duty are the well-known Paddy Chayefsky for "Marty," Rod Serling for "Patterns" and Gore Vidal, a master of the bizarre who wrote the screenplay of "The Catered Affair" (MGM) from the TV play by Chayefsky, a master of simplicity.

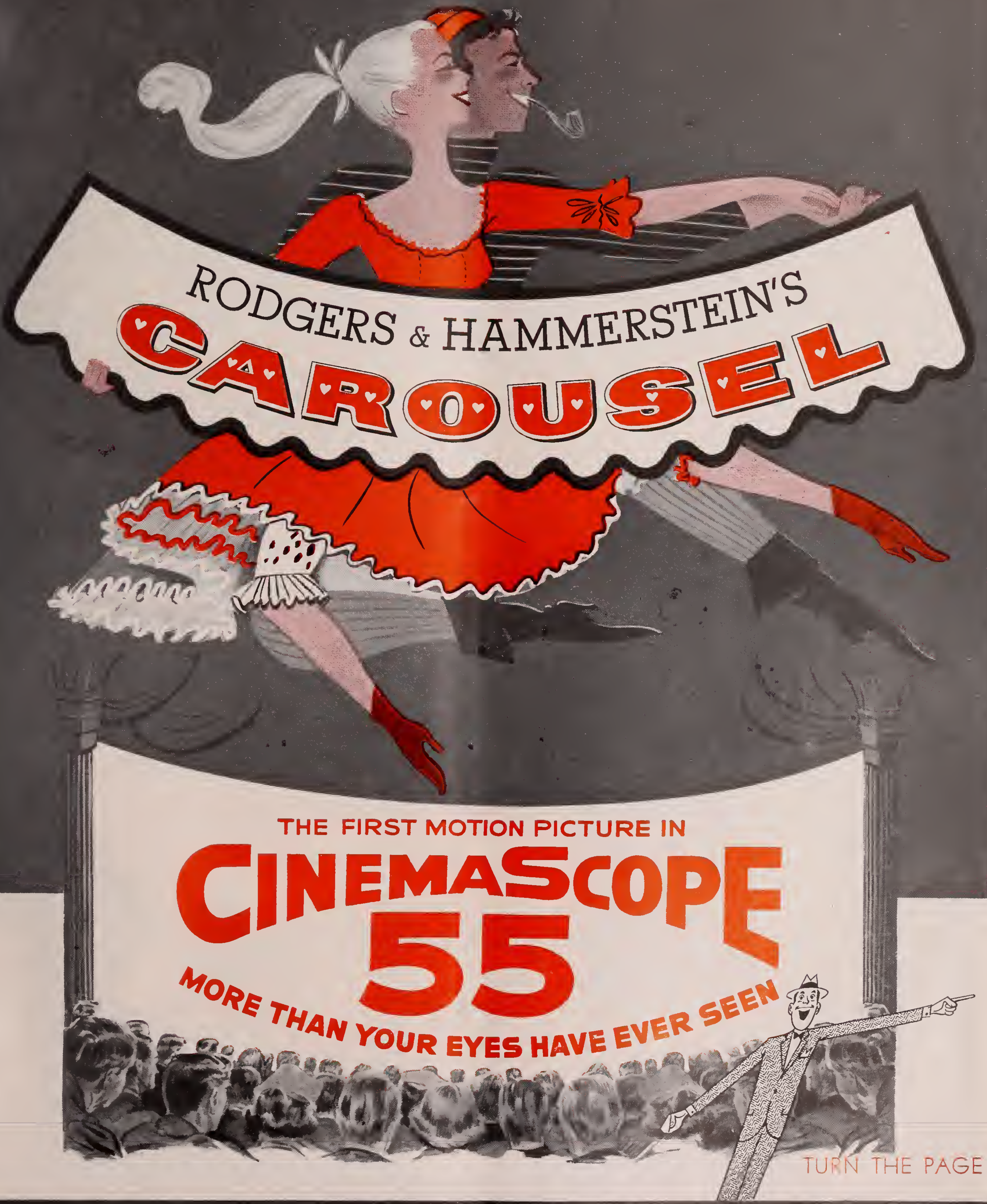
At least five television series have been or will be made by the film studios. Besides "Dragnet" Warners have two others due for release soon, "The Lone Ranger" featuring Clayton Moore and "Our Miss Brooks" starring Eve Arden, both of the original casts. Two others coming up are "Foreign Intrigue" which Sheldon Reynolds produced for UA just as he did for television, and "Medic" from Allied Artists.

Perhaps the biggest single acquisition from television, though, except for actors, is the original story. Rarely a week goes by without one company announcing the purchase of a recent television play. Among these are such critically-acclaimed items as RKO's "Is This Our Son?," winner of the Christopher Award, and "Lady and the Prowler," both seen on "Climax." Incidentally, William Dozier purchased the latter for television when he was at CBS and purchased it again as RKO's production head.

MGM has a batch of television originals including the aforementioned "Ransom" and "Catered Affair" in addition to Rod Serling's "The Rack," "A Man Is 10 Feet Tall" and "The Last Notch," the latter to be filmed as "Fastest Gun Alive." UA, besides "Marty" and "Patterns," has three others on its immediate schedule—Chayefsky's "The Bachelor Party," to be made by the men who did "Marty," and "Twelve Angry Men" and "The Clown," both to be produced by Henry Fonda's new company. AA has "Crime in the Streets" which Reginald Rose adapted from his own script.

Apparently there is no limit to this comparatively new and economically feasible wedding of the media. It now seems the 21-inch screen and the 35mm projector are finally catering to the same taste.

20TH MAKES HISTORY IN FEBRUARY!


RODGERS & HAMMERSTEIN'S
CAROUSEL
THE FIRST MOTION PICTURE IN
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55
MORE THAN YOUR EYES HAVE EVER SEEN

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. . . ALSO AVAILABLE IN

Brother against brother, man against woman in the Ranch Society Jungle of today's great Southwest!

VAN JOHNSON · JOSEPH COTTEN
RUTH ROMAN · JACK CARSON

THE BOTTOM OF THE BOTTLE

COLOR by DE LUXE
CINEMASCOPE

with Margaret Hayes,
Bruce Bennett, Brad Dexter
Produced by BUDDY ADLER
Directed by HENRY HATHAWAY
Screenplay by SYDNEY BOEHM
From a story
by Georges Simenon

CL

FEBRUARY FROM 20TH!

The strangest spy story in the annals of naval espionage!

TON WEBB · GLORIA GRAHAME

THE MAN WHO NEVER WAS

COLOR by DE LUXE

CINEMASCOPE

with Robert Flemyng,
Josephine Griffin, Stephen Boyd
Produced by ANDRE HAKIM
Directed by RONALD NEAME
Screenplay by NIGEL BALCHIN
From the novel by Ewen Montague

The greatest, most dangerous frontier of them all . . . just 17 miles from your home—straight up!

GUY MADISON · VIRGINIA LEITH
JOHN HODIAK · DEAN JAGGER

ON THE THRESHOLD OF SPACE

COLOR by DE LUXE

CINEMASCOPE

Produced by WILLIAM BLOOM
Directed by ROBERT D. WEBB
Screenplay by SIMON WINCELBERG

See Threat To Screen Copyrights

WASHINGTON: The Supreme Court Monday agreed to review a lower court decision that the Motion Picture Association said could seriously interfere with the acquisition of literary and musical copyrights for motion pictures.

The Ninth Circuit Court of Appeals ruled that children were equally entitled with the widow of a decreased copyright holder to grant licenses on copyrights. MPAA and other groups said this upset time-honored practice and opened the way for different persons to grant copyrights to different licensees. MPAA and the other groups want only one person to have the say about granting copyright licenses.

The case to be reviewed by the Supreme Court involves the question of the ownership of the song copyrights by the late George G. De Sylva. His widow, Marie De Sylva, had renewed the copyrights and licensed them. A suit was brought by the mother of Stephen W. Ballentine, the admittedly illegitimate child of De Sylva, for a share in control of the copyrights. The District Court said only the widow had a say, but the Circuit Court said both widow and children had a share in the proceeds of the copyrights and that both were authorized to grant licenses or other non-exclusive rights.

MPAA, the Song Writers Protective Association, ASCAP and other groups protested, claiming this would hopelessly confuse the granting of copyright licenses. MPAA, in its "friend of the court" appeal to the high court, pointed out that film companies buy exclusive rights to literary and musical material, and that unless they can get these exclusive rights, the possibility of the use of the material by competing media would deter the acquisition and use of the works in motion pictures. "The availability of exclusive rights encourages and makes possible the widest distribution of the work," MPAA said.

In agreeing to review the Circuit Court decision, the Supreme Court said it would also accept the "friend of the court" briefs from MPAA and the other groups.

In another action, the Supreme Court refused to review decisions of the Second Circuit Court of Appeals on the qualifications of a particular law firm to represent two plaintiffs in anti-trust actions.

The lower court disqualified Arnold Malkan and his firm from acting as attorney for Laskey Brothers of West Virginia, Inc., in one anti-trust suit, but had permitted Mr. Malkan and his firm to act as plaintiffs for the Austin theatre in a second suit.

Mr. Malkan and the Laskey firm appealed the first decision, and the distributors appealed the second, but the high court refused to upset either lower court verdict.

"Television Almanac" Makes Initial Appearance as Service Annual

The "International Television Almanac," published by Quigley Publications, made its initial appearance this week. It is a companion book to the "International Motion Picture Almanac." Television data, until this year, was part of that book. However, the rapid growth of the newer industry and the mutual interest of both, made it necessary and expedient to put television in its own volume.

Martin Quigley, publisher, said in his foreword, "This book is dedicated—as its annual successors will be—to the artistic and commercial advancement of the television industry."

Included in the many hundreds of pages of the "Almanac," edited by Charles S. Aaronson, is the only authoritative "Who's Who" section for the industry. Virtually every important executive, performer and technician is included.

The thumb-indexed sections into which the "Almanac" is divided represent a true cross-section of all the vital information in the industry. In order, they are:

Pictures—A listing of all feature film releases from 1944 to 1955 including stars, releasing company, running time; British and foreign films released in the U. S. by title and by country of origin.

Stations—all those in the U. S. and possessions including those in operation as well as those with construction permits; channel allocations.

Producers - Distributors — of programs, commercials, feature films and shorts.

Services—rental studios and production facilities, cutting rooms, film effects, sound effects, music, costumes, puppets, animation, commercial jingles, merchandisers, market research, studio equipment, laboratories, talent and literary agencies, publicity representatives.

Programs—all network and syndicated by star, producer, distributor and sponsor; poll and award winners.

Advertising Agencies—a listing of all agencies and station representatives.

Companies—networks, set manufacturers, major producers and distributors.

Organizations — national groups, regional units, guilds and unions.

The Industry in Canada—stations, station representatives, advertising agencies, organizations, producers, distributors.

The Industry in Great Britain—a review of the year, companies, producers and distributors, services, advertising agencies, associations, equipment manufacturers, awards.

The World Market—detailed information on the industry in many countries throughout the world.

Television Code—the complete text of the industry's code of standards.

The Press—trade publications; editors and writers of the newspapers, fan magazines, editors and writers of general magazines, syndicates.

The 700-page Television Almanac is priced at $5 per copy, and is obtainable by post-paid mail from Quigley Publishing Company, 1270 Avenue of the Americas, New York 20, N. Y. Bought in combination with the "Motion Picture Almanac" the price of both is $8.50.

Four Los Angeles Theatres To Be Built by Lippert

LOS ANGELES: Four new theatres will be constructed in the Los Angeles area, it is announced by Robert L. Lippert, head of the 29-theatre Robert L. Lippert Circuit, which includes both indoor houses and drive-ins throughout California and southern Oregon. They include a 1,500-seat house with a 250-car parking lot in the San Fernando valley, a similar house in the Garden Grove-Buena Park area and two other properties.

United Artists Announces Foreign Ad Campaign

The largest foreign advertising-publicity-exploitation program in United Artists' history was announced in Europe this week by Max E. Youngstein, vice-president, who is in Paris with Francis M. Winikus, his newly appointed executive assistant. The new budget for promotion is said to be 25 per cent higher than the biggest previous U.A. outlay. Mr. Youngstein, with Mr. Winikus, will meet with the company's European distribution and promotion executives to detail the merchandising program, as well as to outline the full production program for 1956 and plans for 1957. During the three-week series of conferences in Paris, London, Rome, Madrid and Stockholm, Mr. Winikus will be introduced to key foreign personnel.

Hartford Prices Rise

HARTFORD: A rise in ticket prices is the trend here, it is reported. Two deluxe suburban houses, the Central, West Hartford, and the Colonial, Hartford, have increased adult admission prices to 70 cents. The Burnside, East Hartford, has increased adult admissions from 65 to 70 cents. Other suburban operators are reported planning comparable increases.

HUGHES BUYS BACK TWO FEATURES FROM RKO

. . . Producer pays $8,000,000, plus estimated proceeds share of "Jet Pilot" and "Conqueror"; 20 from RKO in 1956.

Howard Hughes, who last July sold RKO Radio Pictures, its film library, studios and property, to General Teleradio for $25,000,000 in cash, last week repurchased from the company his two personally produced pictures, "The Conqueror" and "Jet Pilot." The price was $8,000,000 cash, plus an estimated $4,000,000 from Mr. Hughes' share of the distribution proceeds.

The announcement of the newest deal was made at a press conference in New York last week held by Thomas F. O'Neil, chairman of the board of RKO, and Daniel T. O'Shea, president of the company.

The Hughes deal came on the heels of the C & C Super agreement, by which the latter company paid RKO $12.200,000 in cash, plus $3.000,000 to be paid in the next 24 months, for television rights to the RKO film library, with a number of exceptions of reservations, in addition to the licensing rights for the pictures abroad.

At his press conference, Mr. O'Neil said the Hughes deal, like the C & C Super agreement, was made in order to get additional working capital for RKO Radio Pictures studio production. RKO will distribute "The Conqueror" and "Jet Pilot" throughout the world.

With Federal Communications Commission approval, General Teleradio and RKO Radio have been officially merged, with Mr. O'Neil now becoming president of the parent company, RKO Teleradio Pictures, Inc., as well as chairman of RKO Radio Pictures.

In the course of the press conference, Mr. O'Shea, who sat beside Mr. O'Neil, took the opportunity to announce that RKO Radio Pictures will invest $19,000,000 in product this year—17 pictures, half of which will be made by the studio and the remainder by independents. He added that the company will release about 20 films in 1956.

Hughes Commitment

Mr. O'Neil, questioned on the releasing plans for "Jet Pilot," said that under a supplementary agreement in the original deal with Mr. Hughes, which remains unchanged, Mr. Hughes is committed to make "Jet Pilot" ready for distribution in June, 1956. Mr. O'Neil indicated that RKO would no longer be committed to distribute the film if Mr. Hughes, who owns the picture, fails to meet the June commitment.

The RKO board chairman estimated that in the Hughes and C & C deals $20,000,000 changed hands. The cash, he said, will go a "great way" toward reducing the company's debts and afford working capital to plow back into motion picture production.

He disclosed that $15,000,000 of the cash received in the two transactions has been applied in repayment of loans procured from the Chase Manhattan Bank. In this connection it is recalled that the bank loaned General Teleradio $25,000,000 when the latter company purchased RKO from Mr. Hughes. He also said that another $5,000,000 accruing from the deals will go into working capital of RKO, with another $7,000,000 to $8,000,000 from the reserved rights of RKO in the C & C Super deal for working capital being estimated.

RKO thus "is not far from the breakeven point" in its operations now, according to Mr. O'Neil. He prefaced this remark by saying that the factor of amortization of properties has a large effect in determining profits of motion picture companies, a factor, he added, with which he has become more familiar since General Teleradio's acquisition of RKO.

No Resistance

Mr. O'Shea, asked whether he had met any exhibitor resistance since the sale of the RKO film library, replied in the negative.

Mr. O'Neil in the course of the press conference emphasized once again that he and his management group purchased RKO from Mr. Hughes with the sole intention of operating the company as a going concern. He said the new Hughes deal and the recent C & C Super agreement represent moves which General Teleradio, the broadcasting and TV branch of the merged company, had contemplated from the start. The reason the two deals were consummated, he continued, was to "accelerate" the cash return inherent in the investment.

Asked to explain Mr. Hughes' motives in re-purchasing his "Jet Pilot" and "The Conqueror," Mr. O'Neil said that Mr. Hughes had acted out of sentiment and on the commercial potential of the two pictures.

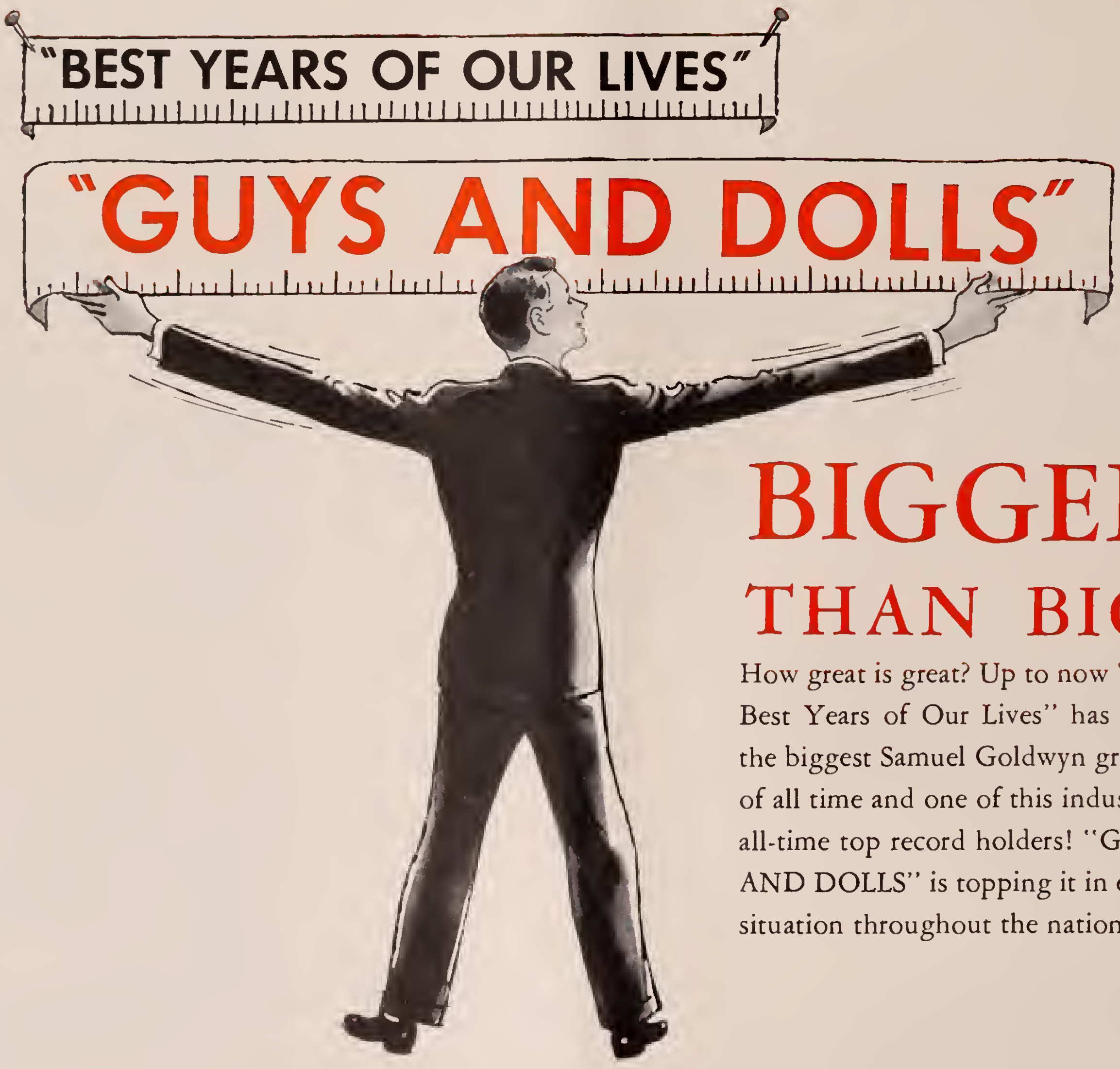
In connection with the C & C Super deal, Mr. O'Neil said that pictures made after August, 1948, will not be released to TV until RKO works out an agreement with the Screen Actors Guild and various other guilds. August, 1948, is the cut-off date provided in the guilds' contracts with the studios—the guilds demand extra compensation for post-1948 pictures shown on TV.

Taking cognizance of his position as president of the parent company, Mr. O'Neil denied that he will actively operate RKO Radio Pictures which, he said, will be operated as a separate unit of RKO Teleradio Pictures.

Photos by the Herald

***THOMAS O'NEIL** explains that resale of pictures to Howard Hughes, for $8,000,000 plus a further amount based on the gross receipts, at the conference in New York last week. At the right rear, Daniel O'Shea, RKO Radio Pictures president.*

THIS IS SHOW BUSINESS HISTORY!


"BEST YEARS OF OUR LIVES"
"GUYS AND DOLLS"

BIGGER THAN BIG!

How great is great? Up to now "The Best Years of Our Lives" has been the biggest Samuel Goldwyn grosser of all time and one of this industry's all-time top record holders! "GUYS AND DOLLS" is topping it in every situation throughout the nation.

GUYS AND DOLLARS FACTS...

FIRST 8 STILL GREAT! New York, Chicago, Boston, Philadelphia, Washington, Detroit, Los Angeles, San Francisco. Long runs continue, ranging from 7th to 10th weeks.

ATLANTA—800 seat house tops sensational "Best Years" business.

ATLANTIC CITY—Terrific! Tops famed "Best Years" by $1,000.

BUFFALO—450 seat house sets sensational new record, even topping normal business of regular runs.

CHARLOTTE—554 seat house tops business of theatre that had "Best Years" premiere.

CLEVELAND—Doing 5 times normal business.

CINCINNATI—New all-time house record.

COLUMBUS—First 2 weeks in 3,000 seat house beats famed "Best Years" in same theatre.

(continued)

DAYTON — 3 times normal business.

DENVER — New all-time house record in 2,600 seat theatre.

DES MOINES—Record for 600 seat house and doing twice normal business of regular runs.

HARTFORD — Off-beat house chalking up sensational grosses seldom seen in regular first-runs.

INDIANAPOLIS — Long-run house doing 4 times business of regular first-runs.

KANSAS CITY — 900 seat house tops big grossing pictures in other theatres.

MEMPHIS — Tops record business of "Best Years" in 2,700 seat house.

MIAMI BEACH — 800 seat house doing 25 percent more than previous record holder "Best Years."

MIAMI — Playing simultaneously and even topping Miami Beach by 10 percent.

MILWAUKEE—First 2 weeks' business in great 2,400 seat house tops previous record holder "Best Years" by 25 percent.

MINNEAPOLIS — 2,800 seat theatre tops previous record holder "Best Years" by 10 percent.

NEW ORLEANS — Doing 3 times normal business in 2,200 seat theatre.

NORFOLK — 600 seat house topping normal business of regular first-runs.

OKLAHOMA CITY — First 2 weeks top "Best Years" record business.

OMAHA — 900 seat house doing 3 times normal business of regular first-runs.

PORTLAND—1,800 seat theatre beats record "Best Years" by $800 in first week.

RALEIGH — 600 seat off-beat theatre tops famed "Best Years" by 20 percent.

ST. LOUIS—Small house doing 3 times normal business of regular first-runs.

SAN DIEGO—Topping record-breaking "Best Years."

SEATTLE — 850 seat house doing 3 times normal business of big first-runs.

WICHITA — Doing twice record "Best Years" business.

And Phenomenal In Canada

CALGARY—Sensational! Doing twice business of famed "Best Years."

EDMONTON—New record. Three times normal business, double "Best Years" record.

HALIFAX—Tops record "Best Years."

MONTREAL — Sets new sensational all-time house record.

OTTAWA — Sensational! New record. Doing 3 times normal business of theatre with 1,000 more seats.

TORONTO—Sensational, unheard of business! More than triple "Best Years" gross.

VANCOUVER—Fantastic new all-time record. First week doubles business of record "Best Years" and second week triples "Best Years" second week business.

WINNIPEG — Sensational new record! Doing more than twice the business of "Best Years."

THEY'RE MAKING BOX-OFFICE HISTORY! JOIN!

SET BIG PUSH FOR FOX FILMS

THE CHIEFS, above. Promotional plans are the subjects as Charles Einfeld, vice-president, talks to the national sales conference. With him is William C. Gehring, executive assistant general sales manager.

. . . Lichtman outlines product lineup at sales meeting in New York; sales force hears of merchandising plans.

Left, the subject is "Fashions," especially having to do with "The Man in the Gray Flannel Suit." The speaker is Bert Bacharach, style commentator. With him, Al Lichtman, director of distribution.

The product lineup for the year and campaign plans for many of these pictures highlighted the two-day national sales conference of domestic, Canadian and home office sales executives held last week by 20th Century-Fox at its home office.

Al Lichtman, director of distribution, discussed the $70,000,000 appropriation announced earlier in the week for the production of 34 CinemaScope pictures. Of this number, he said, the company plans to release 24 studio-produced films, at the rate of two per month, during 1956 while other CinemaScope and standard dimension films will be acquired for release.

Cites Strong Lineup

The lineup, he said, is the strongest in the history of the company and boasts two box office "blockbusters"—Rodgers & Hammerstein's "Carousel" and "The King and I," the first two productions filmed in the new CinemaScope 55 process. Mr. Lichtman also reported that, as of December 17, there were 16,428 theatres equipped to show CinemaScope pictures in the U. S. and Canada and of this total, 3,646 were with stereophonic sound, 820 with mixers and 11,962 optical sound.

W. C. Gehring, executive assistant general sales manager, gave the meeting the schedule for the 1956 releases, as follows:

January — "The Lieutenant Wore Skirts," starring Tom Ewell and Sheree North, and "The Bottom of the Bottle," starring Van Johnson, Joseph Cotten and Ruth Roman.

February — "Carousel," with Gordon MacRae, Shirley Jones and Cameron Mitchell, and "The Man Who Never Was" with Clifton Webb and Gloria Grahame.

March—Darryl F. Zanuck's personal production, "The Man in the Gray Flannel Suit" starring Gregory Peck, Jennifer Jones and Fredric March, and "On the Threshold of Space," starring John Hodiak, Virginia Leith and Guy Madison.

April—"The Revolt of Mamie Stover," with Jane Russell and Richard Egan, and "23 Paces to Baker Street" with Van Johnson.

May — "The Proud Ones," starring Robert Ryan, Virginia Mayo and Robert Stock, and "The Sixth of June," with Robert Taylor, Richard Todd and Dana Wynter.

June — "Hilda Crane," starring Jean Simmons and Guy Madison, and "Jane Eyre" with James Mason.

July—"The Day the Century Ended," starring Robert Wagner and Cameron Mitchell, and "The Best Things in Life Are Free."

August—"Solo," Buddy Adler production, and "Boy on a Dolphin."

September—"The King and I," starring Deborah Kerr, and Yul Brynner, and "The Last Wagon," a Howard Hawks production.

October—"Bus Stop," a Buddy Adler production, and "Anastasia," starring Ingrid Bergman.

November—Darryl F. Zanuck's production of "Island in the Sun," and "Heaven Knows, Mr. Allison," starring Deborah Kerr.

December—"The Circle" and Cole Porter's "Can Can."

Charles Einfeld, vice-president in charge of advertising, publicity and exploitation, and members of his staff detailed campaign plans for many of these pictures. "Carousel" will be given a large campaign surpassing in scope and power that for "The Robe," according to Mr. Einfeld. In addition to the special demonstration reel of CinemaScope 55, including clips from the picture to be held in approximately 60 cities for the press and exhibitors, a national advertising campaign in the major publications has been set. He said 21 national magazines and 23 fan magazines have scheduled features and pictorial layouts on the film.

Big Merchandising Set

The Easter attraction, "The Man in the Gray Flannel Suit," will have the greatest merchandising effort ever launched by the company on a picture, it was announced. In addition to tieups with the men's wear field, special efforts are being made through Simon and Schuster, publishers of the book from which the film was made.

Mr. Lichtman also announced four promotions and changes in the domestic sales organization. Al Levy was promoted from Boston exchange manager to northeast division manager with headquarters in Boston. Weldon Waters succeeds him. Robert L. Conn, Indianapolis branch manager, went to Chicago to work with Tom R. Gilliam, branch head there, while Ray Schmertz, Cleveland salesman, succeeded Mr. Conn.

Spyros Skouras Presides at 20th-Fox Sales Convention

Spyros P. Skouras, president of 20th Century-Fox, presided at a two-day Latin America sales convention January 8-9 for 20th Century-Fox international managers, in Havana, Cuba, it was announced by Murray Silverstone, 20th-Fox international president. Mr. Skouras, Mr. Silverstone and Edward D. Cohen, Latin America supervisor, have returned to New York.

Theatre Action Dismissed

An action brought under the anti-trust law by the operator of the Fleetwood theatre, Bronx, against various distributors and J. J. Theatres, Inc., for recovery of some $450,000 in treble damages has been dismissed with prejudice. Judge Lawrence E. Walsh signed the order in the U.S. District Court of New York.

TOA SAYS:

Film Sale To TV Is "Alarming"

The Theatre Owners of America this week issued a "statement of alarm" at the recent sales of theatrical films to television, laid preliminary plans for the February hearings of the Senate Small Business Committee, decided to poll their members on Government regulation of trade practices and related matters, and decided against installing a full time executive director at this time.

Leaders of the organization concluded a three-day meeting, then held a press conference at which Myron Blank, president, and Pat McGee, vice-president, outlined the conclusions they had reached.

The statement on sales to television, approved by the officers, read:

"We are gravely concerned by the knowledge that Columbia and RKO have sold pictures to television which were made expressly for motion picture theatres. The move must harm the box office today. We realize that the distributors are within their rights but we feel it represents poor economic judgment.

Says Theatres Will Close

"The effect of these moves and others pending that we have heard about, must and will shrink the potential return on pictures today and in the future. This action has caused great concern among all exhibitors. Some theatres will be forced to close due to the greed of some distributors to pick up a 'fast buck.'

"We feel certain that companies which have concern for their customers will refrain from selling to television during these trying times."

Mr. Blank gave reporters copies of a questionnaire which TOA is mailing to 3,600 exhibitors in order to formulate the organization's testimony at the Senate hearings scheduled for February 2 at which Allied States Association has announced it will seek Federal regulation of trade practices. The questionnaire covers the entire field of trade practices, including views on general or limited Federal regulation; shortage of product and its importance; production by former circuit affiliates; arbitration; high rentals and forcing of pictures; advanced admission prices and who brings them about; clearance and availability; competitive bidding; the decrees and divorcement; circuit expansion; and the charge that high rentals have "confiscated" the benefits of the admission tax reduction.

Mr. Blank indicated that the leaders of TOA themselves are opposed to Government regulation. "The trouble so far has been too much Government regulation," Mr. Blank said. But they said the organization's testimony at the hearings would be based on the results of the questionnaire.

Albert Forman, president of the Oregon Theatre Owners; George Kerasotes of Springfield, Ill.; and Dick Kennedy, president of the Alabama Theatre Owners, will represent TOA at the hearings.

Questioned on COMPO's tax repeal campaign, Mr. McGee said preliminary talks have been held. Asked about the advisability of the campaign now, he said "There never is a good time for a tax campaign. When you're sick, you take medicine."

The hour-long press conference covered a variety of other subjects. On Mr. Rank's campaign to sell pictures in America, Mr. Blank said, "When he is giving away his merchandise (to TV), he's going to have a hard time selling it. Someone should explain to him the difference between a good picture and one that's saleable at the American box office." On Allied, "I don't care what the label is. Anything that is constructive, TOA will be glad to share in."

The TOA international convention at the New York Coliseum September 25 will be "truly international," Mr. Blank said.

Ed Sullivan Show and Phil Silvers Top Winners in Fame Television Poll

Ed Sullivan with his ever-continuing The Ed Sullivan Show this week was revealed as the Champion of Champions for the second consecutive year in the seventh annual television poll conducted for *Fame* by *Television Today*. The Sullivan Show was named Best Network Program for the year. Keeping pace and sharing honors with Mr. Sullivan, is a comparative television newcomer, Phil Silvers, who, as star of You'll Never Get Rich, was named Champion of Champions as Best Television Performer of 1955.

The *Fame* poll, which tunes in on the opinions of hundreds of television editors, writers and critics throughout the country, covers every phase of television programming. Winners in 27 other categories are as follows:

Most Promising New Male Star, Johnny Carson; Most Promising New Female Star, Jeannie Carson; Show Making Most Effective Use of Color, Max Liebman Presents; Best Comedian, George Gobel; Best Comedienne, Lucille Ball; Best Comedy Team, George Burns & Gracie Allen; Best Comedy Show, You'll Never Get Rich; Best Variety Program, The Ed Sullivan Show; Best Panel Discussion Program, Meet The Press; Best New Dramatic Program (introduced this season), Playwrights '56; Most Unique New Program (other than drama), Wide Wide World; Best Dramatic Program, Studio One.

Also, Best Mystery Program, Alfred Hitchcock Presents; Best Vocalist (male), Perry Como; Best Vocalist (female), Dinah Shore; Best Classical Music Show, Voice of Firestone; Best Popular Music Show, Your Hit Parade; Best Country Music Show, Grand Ole Opry; Best Syndicated Film Series, I Led Three Lives; Best Quiz Show (audience participation), The $64,000 Question; Best Quiz Show (panel), What's My Line?

Also, Best Master of Ceremonies, Garry Moore; Best Announcer, George Fenneman; Best News Commentator, John Cameron Swayze; Best Sportscaster, Mel Allen; Best Daytime Program, NBC Matinee Theatre; Best Children's Program, Disneyland.

Emergency Defense Unit Named in Ohio

A four-member emergency defense committee for Ohio exhibitors has been appointed by Horace Adams, president of the Independent Theatre Owners of Ohio, it is reported from Columbus, where a meeting of the association's board of directors was held. Exhibitors are invited to report grievances about sales policies to committee members, who include: Leo Jones, Star theatre, Upper Sandusky; Louis Wiethe, Cincinnati; C. S. Velas, Capitol theatre, Bellaire, and Robert Wile, association secretary.

Name Lange to Post

Harry W. Lange has been named executive vice-president and general manager of the Chicago studio operations of Kling Film Enterprises, it is announced by Robert Eirinberg, president. Mr. Lange joins Kling studios after 23 years with Sarra, Inc., Chicago. He has produced motion pictures and slide films in all 48 states.

*220

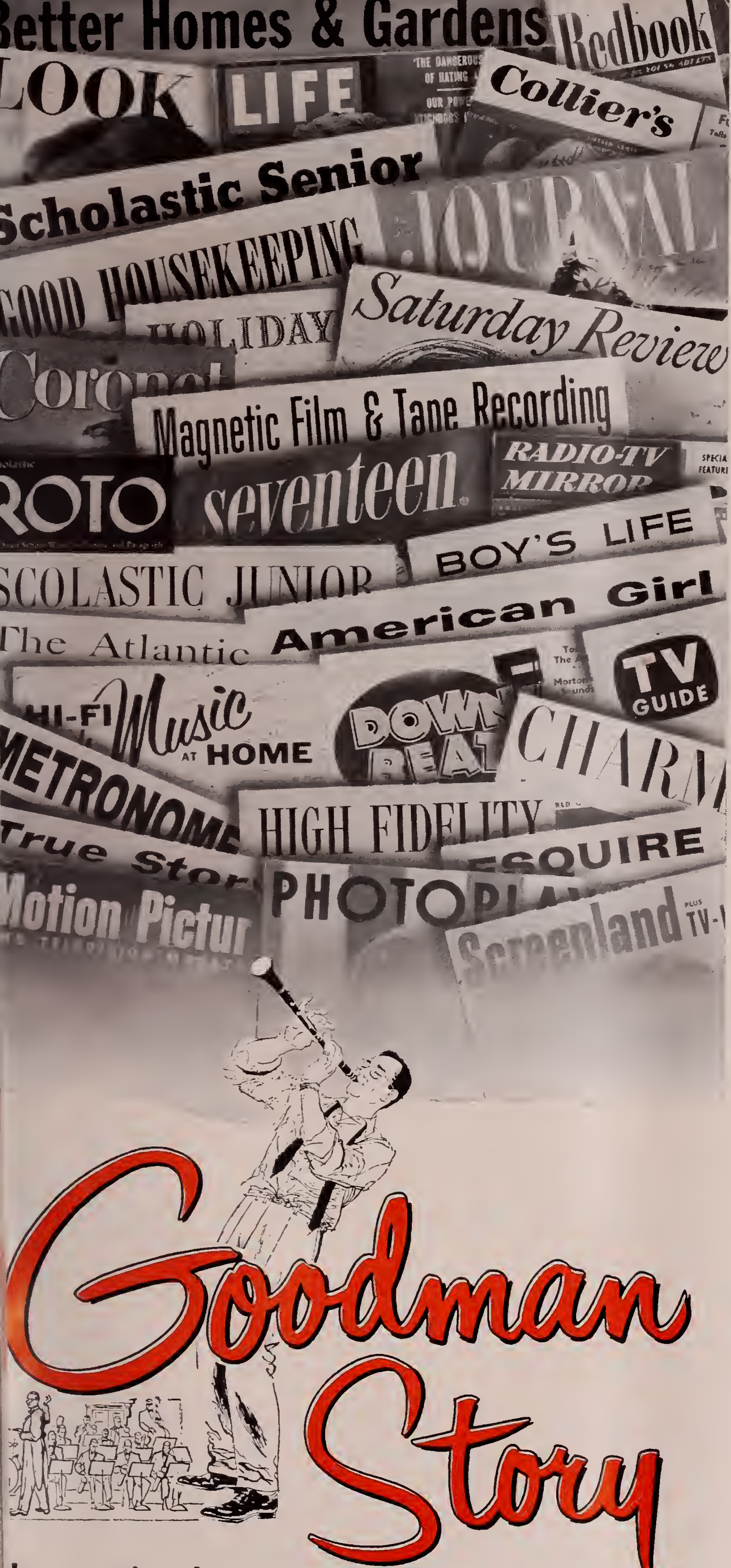
Ads in 220 NATIONAL MAGAZINES AND WEEK-END NEWSPAPERS with a combined circulation of 72,138,460 will PRE-SELL

The Benny

Universal International

*

30 National Magazines Blanketing
190 Weekend Newspapers covering
That's the tremendous total of all paid
the greatest National Pre-selling Ad



Weekend Newspapers in these 183 cities:

THIS WEEK

Baltimore Sun
Birmingham News
Boston Herald
Charlotte Observer
Chicago Daily News
Cincinnati Enquirer
Cleveland Plain Dealer
Dallas News
Des Moines Register
Detroit News
Houston Post
Indianapolis Star
(Jacksonville) Florida Times-Union
Los Angeles Times
Memphis Commercial Appeal
Miami News
Milwaukee Journal
Minneapolis Tribune
New Orleans Times-Picayune
New York Herald Tribune
Norfolk Virginian-Pilot and Portsmouth Star
Philadelphia Bulletin
Phoenix (Arizona) Republic
Pittsburgh Press
Portland Oregon Journal
Providence Journal
Richmond Times-Dispatch
Rochester Democrat & Chronicle
St. Louis Globe-Democrat
Salt Lake Tribune
San Antonio Express
San Francisco Chronicle
Spokane Spokesman-Review
Washington Star
Wichita Eagle

PARADE

Akron Beacon Journal
Albuquerque Journal
Allentown Call-Chronicle
Augusta Chronicle
Baton Rouge (La.) Advocate
Beaumont Enterprise
Boston Post
Bridgeport Post
Charleston (W.Va.) Mail
Chicago Sun-Times
Columbus (Ga.) Ledger-Enquirer
Columbus (Ohio) Citizen
Denver Rocky Mountain News
Detroit Free Press
El Paso Times
Erie Dispatch
Evansville Courier & Press
Fort Wayne Journal-Gazette
Fort Worth Star-Telegram
Greenville (S.C.) News
Harrisburg Patriot-News
Hartford Courant
Indianapolis Times
Jackson (Miss.) Clarion-Ledger Daily News
Knoxville News Sentinel
Little Rock Arkansas Gazette
Long Beach (Calif.) Independent-Press-Telegram
Long Island Press
Macon Telegraph & News
Madison Wisconsin State Journal
Newport News-Hampton-Warwick Daily Press
Newark Star-Ledger
New Bedford Standard-Times
Oakland Tribune
Pasadena Star-News
Peoria Journal-Star
Portland (Me.) Telegram
Roanoke (Va.) Times
St. Louis Post-Dispatch
St. Petersburg Times
San Diego Union
Scranton Scrantonian
Sioux Falls (S.D.) Argus-Leader
Syracuse Herald-American
Tucson Star
Washington Post and Times-Herald
Wheeling News-Register
Youngstown Vindicator
San Bernardino Sun-Telegram

FAMILY WEEKLY

ALABAMA:
Anniston Star
Dothan Eagle
Florence Times and Tri-Cities Daily
Huntsville Times
Tuscaloosa News

ARKANSAS:
El Dorado News
Hot Springs Sentinel Record

CALIFORNIA:
Sacramento Union
Santa Barbara News Press
Monterey Peninsula Herald

COLORADO:
Colorado Springs Free Press
Grand Junction Sentinel
Pueblo Star Journal & Chieftan

CONNECTICUT:
New Haven Register

FLORIDA:
Daytona Beach News Journal
Fort Myers News-Press
Gainsville Sun
Sarasota Herald-Tribune
Tallahassee Democrat
Tampa Times
West Palm Beach Post-Times

GEORGIA:
Albany Herald
Rome News Tribune

IDAHO:
Boise Statesman
Idaho Falls Post Register
Pocatello State Journal

ILLINOIS:
Bloomington Daily Pantagraph
Champaign-Urbana News Gazette
Danville Commercial News
La Salle News-Tribune
Quincy Herald-Whig
Springfield State Journal & Register

INDIANA:
Marion Chronicle-Tribune
New Albany Ledger & Tribune

IOWA:
Council Bluffs Nonpareil
Davenport Democrat & Times
Dubuque Telegraph-Herald
Waterloo Courier

KENTUCKY:
Bowling Green Park City News
Paducah Sun-Democrat

LOUISIANA:
Bogalusa News

MASSACHUSETTS:
Lowell Sun

MICHIGAN:
Grand Rapids Herald

MINNESOTA:
Albert Lea Tribune

MISSISSIPPI:
Greenville Delta Democrat-Times
Tupelo Journal
Vicksburg Post-Herald

MISSOURI:
Jefferson City Capital News Post-Tribune

NEVADA:
Las Vegas Review Journal
Reno State Journal

NEW JERSEY:
Asbury Park Press
New Brunswick Times
Trenton Times-Adver.

NEW MEXICO:
Santa Fe New Mexican

NEW YORK:
Binghamton Press
Elmira Sunday Telegram
Utica Observer-Dispatch

NORTH CAROLINA:
Concord Tribune
Salisbury Post

NORTH DAKOTA:
Fargo Forum

OHIO:
Athens Messenger
Canton Repository
Coshocton Tribune
Lima News
Zanesville Times-Signal

OKLAHOMA:
Duncan Banner

PENNSYLVANIA:
Lancaster Sunday News

SOUTH CAROLINA:
Florence News

SOUTH DAKOTA:
Huron Huronite & Daily Plainsman
Rapid City Journal

TENNESSEE:
Kingsport Times-News

TEXAS:
Abilene Reporter-News
Austin American-Statesman
Big Spring Herald
Denison Herald
Denton Record-Chronicle
Galveston News
Greenville Herald
Kilgore News Herald
Lufkin News
Marshall News-Messenger
Midland Reporter-Telegram
Paris News
Port Arthur News
San Angelo Standard-Times
Snyder News
Texarkana Gazette
Tyler Courier-Times-Telegraph
Victoria Advocate
Waco Tribune-Herald

UTAH:
Ogden Standard Examiner
Provo Herald

VIRGINIA:
Danville Register
Lynchburg News

WASHINGTON:
Pasco-Kennewick-Richland Tri-City Herald
Wenatchee World

WEST VIRGINIA:
Beckley Raleigh Register

WISCONSIN:
Racine Journal-Times-Bulletin

WYOMING:
Casper Tribune-Herald and Star
Cheyenne State Tribune & State Leader

he nation!

83 Individual Cities!

dvertising space...

ampaign ever... for any Universal Picture!

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FINNS HONORING BRITISH FILMS

. . . Special week planned by Finnish distributors, starting January 13; British Embassy sets reception in Helsinki.

by PETER BURNUP

LONDON: British films currently are being honoured by Finland at a special "British Film Week" in Helsinki, similar to last Summer's British expedition to the Venice Film Festival. The film "week" was organised on the initiative of Finnish film distributors and started January 13, with a gala performance at the Kino Palatsi.

A number of British stars and industry executives have been invited to attend the "week" and a full programme of entertainments and personal appearances has been arranged by the Finnish hosts. The British Embassy is holding a reception to mark the occasion.

Leading the contingent from Britain is John Davis, president of the British Film Producers' Association, and Robert Clark, executive producer of Associated British Picture Corporation.

Eight selected British films will be shown during the "week" and cinema-goers throughout Finland will later have the opportunity of seeing these and other British films. The elaborate itinerary calls for visits in the following few days to Stockholm, Oslo and Copenhagen where special performances of British films with personal appearances of the stars in them have been arranged.

These safaris abroad are accepted here as part of the pattern of militant selling initiated by John Davis.

The now famous page advertisement taken in behalf of the Rank Organisation in the *New York Times,* though it provoked no surprise, excited much comment this side. Mr. Davis, it is pointed out, flew to the ends of the world while World War II was still in progress establishing the outposts of the Rank Empire. That circumnavigatory enterprise has since paid rich dividends. From Hong Kong to Holland, from Melbourne, Australia, to Montreal, Canada, films like "Doctor at Sea" are making theatre records.

America Is "Challenge"

The last issued report of the Rank Organisation revealed greater-than-ever receipts from overseas. But there remains as a challenge to John Davis what many here refer to as the American Bland Barrier. Mr. Davis clearly is in the mood to accept the challenge.

Consideration was given at this week's meeting of BFPA's Council to the report of T. O. A.'s recent canvass of its members on the prospects of British screenings in the U. S.

The Council's subsequent report to the press contented itself with the discreet statement: "Proposals for stimulating and extending the interests of cinema-goers in the U. S. in British films were discussed." Nor would the association's Sir Henry French in his subsequent questioning by newsmen go further than to say that his Council's view is that the best means of putting British films over in the American market is by indirect means rather than direct.

Restless, imaginative John Davis is notoriously no believer in the orthodox. He is also no acceptor of the condition of stalemate. If a campaign designed on the method of direct assault fails, then unorthodox John Davis will be the first to resort to the Roman doctrine of Fabian infiltration. That page in the *New York Times* may be accepted as the first indication thereof.

▽

At its latest meeting, the Council of the British Film Producers' Association was informed that American film companies in Japan had obtained from the Japanese Government permission to remit in the form of sterling the equivalent of one and a half million dollars in addition to their regular remittances.

The Board of Trade, it was stated, had confirmed this information and questions had been put to them by the association about the possible effect of this arrangement on the availability of sterling in Japan for the remittance of film earnings by the British Commonwealth Film Corporation.

Subsequently, Sir Henry French, the association's director-general, said to newsmen: "We are very disturbed about this. Our point is that this shifting of sterling to Britain in behalf of the Americans will not leave enough for us.

"We were already told a short time ago that there was not sufficient sterling in Japan for full British remittances to be made although British monies blocked in Japan had now been unfrozen."

▽

Addressing the company's key executives and sales representatives at a New Year meeting here, Robert S. Wolff, RKO Radio's London chairman and managing director, claimed that 1956 was set to witness a "mighty revival" of RKO's fortunes. "We can offer facts and figures to prove that our company in engaged on the biggest reactivation policy not only in RKO's but the entire film industry," Mr. Wolff declared.

Preliminary figures of Granada Theatres, Ltd., to September 30, 1955, show an increased profit for the year. The trading profit of the group is shown at £401,043 against £372,274 in the previous year, with a net profit after taxation and all other charges of £90,628 against £84,786.

▽

Immediately following the announcement of his honour of knighthood, Tom O'Brien, M.P., issued a statement which said in part:

"Our leading actors, actresses, musicians, playwrights, film producers and executives are frequently and rightly the recipients of Royal favours, but it is the first time that the trade union side of the industry and those who do not share the limelight of the stars and whose work is less glamorous and unseen are, through my honour, being graciously recognised.

"I am very proud of this indeed."

▽

John Davis, on behalf of the Rank Organisation, has announced that an X certificate picture, "The Man with the Golden Arm," has been booked to the Odeon circuit.

In the announcement, the organisation says: "It has been the policy of the Rank Organisation not to play on its circuits pictures given an X certificate. The reason for this decision was that the X certificate has been commonly associated in the public mind either with horror or with pictures depicting sex, and which the Rank Organisation considered generally unsuitable to the family trade upon which so many of its theatres rely.

"Neveretheless, the X certificate was originated on a much broader plane and was intended to cover all types of film entertainment considered suitable for adult audiences.

"Otto Preminger's 'Man with the Golden Arm,' a United Artists release, and dealing with narcotic addiction, has been granted an X certificate and has been offered to the Odeon circuit.

"In Mr. John Davis's view it is a subject which the public has every right to see and which does not infringe the principles which have governed the Rank Organisation aproach. Accordingly this picture will open at the Odeon, Leicester Square, on the 12th January and is scheduled for general release on the 27th February.

"Mr. Davis makes this announcement to avoid any misunderstanding of the position. Similar consideration will naturally apply for the future."

Art Theatre Opened

The 800-seat Gem theatre at Far Rockaway, Long Island, N. Y. has been reopened as an art house under the name of the Pix theatre, it is announced by the office of Berk and Krumgold, theatrical real estate brokers. A corporation headed by circuit operator Morris Goldman, in conjunction with Gilbert Josephson, pioneer art theatre operator, is the lessee. The lessor is Rock Beach, Incorporated, Charles F. Haring, president.

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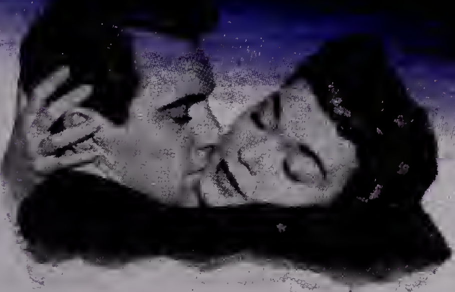

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MAGNIFICENT BUSINESS IN BOSTON, CLEVELAND, PROVIDENCE, CHARLOTTE, JACKSONVILLE, NEW ORLEANS, ATLANTA, MIAMI, SAN FRANCISCO, SPRINGFIELD, ILL., ASHEVILLE, N.C., MONROE, LA., ENID, OKLA., FALL RIVER, MASS., RALEIGH, N.C., TAMPA, FLA.

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Universal International

One Release Deal Better, Says Ladd

by SAMUEL D. BERNS

HOLLYWOOD: Active independent producers, as well as stars who enjoy "participation deals," would be wise to consider affiliations with only one major releasing organization, in order to avoid possible conflict of release date, as well as opposition to their own interest, it was suggested by Alan Ladd, head of Jaguar Productions, in an interview regarding his company's future plans. This bit of advice was offered as a precautionary measure for the current trend which offers stars and independent producers multiple opportunities for one or two-picture deals with several distributing companies.

Discussing his company's program between takes on Warner's unusual jungle set for "Santiago," the star reported "Hell on Frisco Bay," the second production under the Jaguar banner, would go into immediate release this month, while the third, "A Cry in the Night," in which he does not appear, but stars Edmond O'Brien, Brian Donlevy and Natalie Wood, is set for early Fall.

"Hell on Frisco Bay," whose title was changed from "The Darkest Hour," has a San Francisco waterfront background, and co-stars Edward G. Robinson.

"Santiago," a Warner production, in which the star's deal calls for 10 per cent of the gross, is a story of Cuba's fight for independence during the period preceding the Spanish-American War. Warners constructed a permanent five-acre jungle set on its "back back lot" for this one, which has been engineered to provide jungles, swamps or everglades, without having to go out on expensive location jaunts.

Three Stories Bought

Mr. Ladd disclosed the purchase of three story properties for Jaguar which are being prepared for production. Two of these are Westerns: "Buffalo Grass," by Frank Gruber, and "Guns of the Timberland," by Louis L'Amour. The third, "The Deep Six," is a story of the Navy in World War II, with a setting in Alaska.

Jaguar Productions, controlled by Mr. Ladd and George Bertholon, his co-producer and production manager, who worked with the star at Paramount for 17 years, is also championing the cause for "new faces." Mr. Ladd pointed to the company's first film, "Drumbeat," which gave impetus to performers like Marissa Pavan, Audrey Dalton and Charles Bronson. "A Cry in the Night" will step Natalie Wood's position up a notch, and will also launch Richard Anderson. "Santiago," which gives writer Martin Rackin his first producer credit, will also prove a career builder for Italian import Rosanna Podesta as well, he said.

Mr. Ladd attributed a great deal of the problem for giving new faces an opportunity, outside of the television orbit, to the jump in cost for minor parts from $18 per day to current minimums of $70 for uttering a simple phrase. This increased cost now results in a trimming of casts in the early stages of the screenplay, or during the pre-production budget analysis, the star said.

Mr. Ladd said that he plans to produce two Jaguar films a year for Warners, starring in at least one of these, and appear additionally under a one picture-a-year commitment for the same studio. His only remaining outside contractual commitment is one for Paramount.

JOINS HERALD STAFF

Lawrence J. Quirk has joined The HERALD editorial staff. He was formerly Boston feature writer for "Films in Review." He is a graduate of Suffolk University, Boston, and did graduate work at Boston University.

Lawrence J. Quirk

A native of Lynn, Massachusetts, he is the son of Mr. and Mrs. Andrew L. Quirk of that city and a nephew of the late James R. Quirk, editor of Photoplay Magazine prior to his death in 1932.

Mr. Quirk began his journalistic career in 1946 with the Boston "Record-American," and has worked for the Lynn, Massachusetts "Item," the New York "World-Telegram & Sun" and various magazines. More recently he has been an associate editor at Hotel & Restaurant News in Boston. An Army veteran in the Korean War, he was an instructor in military journalism at the Armed Forces Information School, Fort Slocum, N. Y. and contributed to Army publications.

Maryland Unit Fights Tax on Film Rentals

BALTIMORE: The Allied Motion Picture Theatre Owners of Maryland, Inc., is campaigning currently for exemption of the two per cent film rental tax instituted last year by the Maryland state legislature. The measure was included in a bill intended for merchandise having no relation to the motion picture industry and referred to rental services. Jack L. Whittle, chairman of the legislative committee of the Allied group, who was granted a recent hearing before one of the state committees for the purpose of presenting objections to the tax, brought out at that time that an amendment to a similar law enacted in North Carolina exempted motion picture film under certain conditions. The result has been deferred pending a February meeting of committees.

"MGM Week" Promoters Girding for Action

Eight of the 38 MGM branches in the United States and Canada have already reported booking an MGM subject in all theatres in their territories for the week of February 5-12, designated "MGM Week." Other branches have reported from 80 to 99 per cent of all theatres in their respective areas signed up for at least a short subject, newsreel or feature attraction during that week. Foreign MGM offices are cooperating around the globe, it is reported. During the week set aside as International Conference Week, more than 100 international and home office representatives will attend a meeting at the Culver City studio. Presiding will be Arthur M. Loew, president of Loew's, Inc., and Loew's International.

"Helen of Troy" Premiere In New York January 25

The New York premiere of Warners' "Helen of Troy," in CinemaScope and Warnercolor, will take place January 25 at the Criterion theatre in honor of the Overseas Press Club of America, it is announced by the company. Overseas members of the club will attend their local premieres of the film, which are taking place simultaneously in 126 cities and in over 50 countries around the world. The picture stars Rosanna Podesta and Jack Sernas and has an international cast. The story is based on Homer's "Iliad." Robert Wise directed in Italy.

Loew's Theatres Drive-in Bid Decision Appealed

An appeal was filed January 5 against the decision granting Loew's Theatres permission to own and operate a drive-in in Raritan, N. J. Filing was the attorney representing Wilber Snaper, former Allied States president, who contested the original Loew's petition. Mr. Snaper's attorney, Monroe Stein, filed the appeal, which takes exception to Judge Sidney Sugarman's ruling denying Mr. Snaper, who owns a nearby theatre, the right to enter the court as an intervenor. It also challenges Judge Sugarman's approval of Loew's Theatres petition.

Wins Critics Award

HOLLYWOOD: Francis J. Carmody, motion picture editor of the Washington, D. C. *Evening Star,* has been selected to receive the annual critics' award of the Screen Directors' Guild, it is announced by George Sidney, president of the guild. The award for outstanding writing in the field of motion picture criticism during the past year will be presented to Mr. Carmody at a dinner in the Biltmore Bowl January 29.

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JANUARY 11 RELEASE

GLORY

MARGARET O'BRIEN • WALTER BRENNAN • CHARLOTTE GREENWOOD

SUPERSCOPE
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JANUARY 18 RELEASE

POSTMARK *for* DANGER

TERRY MOORE • ROBERT BEATTY • WILLIAM SYLVESTER

JANUARY 25 RELEASE

CASH ON DELIVERY

SHELLEY WINTERS • PEGGY CUMMINS • JOHN GREGSON

FEBRUARY 8 RELEASE

SLIGHTLY SCARLET

JOHN PAYNE • ARLENE DAHL • RHONDA FLEMING

SUPERSCOPE
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FEBRUARY 15 RELEASE

The Brain Machine

PATRICK BARR • ELIZABETH ALLAN • MAXWELL REED

FEBRUARY 22 PRE-RELEASE • MARCH 28 GENERAL RELEASE

HOWARD HUGHES presents

THE CONQUEROR

JOHN WAYNE • SUSAN HAYWARD

CINEMASCOPE®
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MARCH 7 RE-RELEASE

DAVID O. SELZNICK presents

Rebecca

LAURENCE OLIVIER • JOAN FONTAINE
GEORGE SANDERS • JUDITH ANDERSON

MARCH 14 RELEASE

The Bold and the Brave

WENDELL COREY • MICKEY ROONEY • DON TAYLOR • NICOLE MAUREY

SUPERSCOPE

MARCH 21 RE-RELEASE

ONE MINUTE TO ZERO

ROBERT MITCHUM
ANN BLYTH

APRIL 4 RELEASE

GREAT DAY IN THE MORNING

VIRGINIA MAYO • ROBERT STACK • RUTH ROMAN

SUPERSCOPE
Print by TECHNICOLOR

APRIL 11 RELEASE

THE WAY OUT

MONA FREEMAN
GENE NELSON

APRIL 18 RE-RELEASE

THE BIG SKY

KIRK DOUGLAS • DEWEY MARTIN
ELIZABETH THREATT • ARTHUR HUNNICUTT

APRIL 25 RELEASE

While the City Sleeps

DANA ANDREWS • RHONDA FLEMING • IDA LUPINO • GEORGE SANDERS • THOMAS MITCHELL • SALLY FORREST

and that's only the beginning...from the new RKO

R K O RADIO PICTURES

Schine Case Decision Is Reserved

BUFFALO: Another chapter has been concluded in the 18-year-old anti-trust case against the Schine Company. The second trial before Federal Judge Harold P. Burke lasted just two days here, Wednesday and Thursday, January 4 and 5.

Government and defense attorneys rested Thursday afternoon in the retrial of the Schine defendants on criminal and civil contempt charges. Judge Burke reserved decision and fixed March 5 as the deadline for filing briefs.

The case will be decided by Judge Burke on the basis of the briefs, testimony taken during the two-day retrial and evidence submitted during the original trial before the late Judge John Knight. Judge Knight heard the non-jury case from December, 1953, until March, 1954. He died before he could hand down a decision.

In the retrial, the Government and defense agreed to have Judge Burke decide the case almost entirely on the record compiled before Judge Knight. Testimony was limited only to negotiations on a 1949 consent decree, which the defendants are accused of violating. The decree ordered Schine to sell 39 theatres.

In the original contempt trial, Judge Knight refused to accept testimony on the negotiations. A decision is not expected until some months after the briefs are filed.

Boasberg in Sales Post

Charles Boasberg has been named to the newly created post of supervisor of sales for Cecil B. DeMille's production of "The Ten Commandments," and the Ponti-De-Laurentis production of "War and Peace," it is announced by George Weltner, in charge of world wide sales for Paramount Pictures. Mr. Boasberg came to Paramount last September as special assistant to Mr. Weltner following almost thirty years of executive distribution posts with MGM and RKO Radio Pictures.

"Golden Arm" to Loew's

"The Man with the Golden Arm" has been booked by the Loew's national circuit for 24 key engagements beginning January 26, it is announced by William J. Heineman, United Artists vice-president in charge of distribution. The Otto Preminger production will be booked by Loew's in Nashville, Providence, Buffalo, Rochester, Syracuse, Columbus, Dayton, Akron, Canton, Cleveland, Toledo, Houston, Evansville, Indianapolis, St. Louis, Harrisburg, Reading, Norfolk, Richmond, Niagara Falls, Wilmington, Bridgeport, Meriden and Waterbury.

THE WINNERS CIRCLE

Pictures which were reported as doing above average business in key cities of the nation for the week ended January 7 were:

Albany: Gate of Hell (Harrison); The Lieutenant Wore Skirts (20th-Fox).

Atlanta: The American Lion (B.V.) 2nd week; The Court Martial of Billy Mitchell (W.B.); Guys and Dolls (MGM) 2nd week; The Indian Fighter (U.A.); The Last Frontier (Col.).

Boston: The African Lion (B.V.); All That Heaven Allows (U-I); Artists and Models (Par.); The Court Martial of Billy Mitchell (W.B.); Guys and Dolls (MGM); I am a Camera (DCA); Indian Fighter (U.A.); Lease of Life (IFE).

Buffalo: Artists and Models (Par.) 3rd week; Guys and Dolls (MGM) 3rd week; The Indian Fighter (U.A.) 2nd week; The Lieutenant Wore Skirts (20th-Fox); The Rains of Ranchipur (20th-Fox) 3rd week.

Columbus: The African Lion (B.V.) 2nd week; All That Heaven Allows (U-I); Guys and Dolls (MGM) 2nd week; The Indian Fighter (U.A.).

Denver: Artists and Models (Par.) 2nd week; The Court Martial of Billy Mitchell (W.B.) 2nd week; Guys and Dolls (MGM) 2nd week; Heidi and Peter (U.A.) 2nd week; The Littlest Outlaw (B.V.) 2nd week; The Rains of Ranchipur (20th-Fox) 2nd week; The Second Greatest Sex (U-I).

Des Moines: Artists and Models (Par.) 2nd week; Guys and Dolls (MGM) 3rd week.

Detroit: All That Heaven Allows (U-I); Artists and Models (Par.); The Court Martial of Billy Mitchell (W.B.); The Rains of Ranchipur (20th-Fox) 2nd week.

Hartford: All That Heaven Allows (U-I); The Court Martial of Billy Mitchell (W.B.) 2nd week; Guys and Dolls (MGM) 3rd week; The Houston Story (Col.); Rains of Ranchipur (20th-Fox) 2nd week.

Indianapolis: Artists and Models (Par.) 2nd week; The Court Martial of Billy Mitchell (W.B.) 2nd week; Guys and Dolls (MGM) 3rd week; Indian Fighter (U.A.) 2nd week.

Jacksonville: All That Heaven Allows (U-I) 3rd week; The Court Martial of Billy Mitchell (W.B.) 2nd week; The Lieutenant Wore Skirts (20th-Fox); Teen-Age Crime Wave (Col.).

Kansas City: Artists and Models (Par.) 2nd week; The Court Martial of Billy Mitchell (W.B.).; Guys and Dolls (MGM) 2nd week; The Indian Fighter (U.A.); The Lieutenant Wore Skirts (20th-Fox).

Memphis: Artists and Models (Par.) 2nd week; The Court Martial of Billy Mitchell (W.B.); Guys and Dolls (MGM) 2nd week; The Indian Fighter (U.A.); The Rains of Ranchipur (20th-Fox).

Miami: All That Heaven Allows (U-I) 2nd week; Guys and Dolls (MGM) 3rd week; Hill 24 Doesn't Answer (Cont. Dist.); Kismet (MGM).

Milwaukee: Artists and Models (Par.) 2nd week; The Court Martial of Billy Mitchell (W.B.); Guys and Dolls (MGM) 2nd week; The Rains of Ranchipur (20th-Fox).

Minneapolis: Artists and Models (Par.); Guys and Dolls (MGM) 2nd week; The Indian Fighter (U.A.) 2nd week; The Lieutenant Wore Skirts (20th-Fox); Running Wild (U-I); Tarantula (U-I); The Trouble With Harry (Par.).

New Orleans: All That Heaven Allows (U-I) 2nd week; The Big Knife (U.A.) 2nd week; The Court Martial of Billy Mitchell (W.B.); Guys and Dolls (MGM) 2nd week; The Rains of Ranchipur (20th-Fox).

Oklahoma City: Artists and Models (Par.) 3rd week; The Court Martial of Billy Mitchell (W.B.) 2nd week; Guys and Dolls (MGM) 3rd week; The Indian Fighter (U.A.); Man with the Gun (U.A.) 2nd week; The Rains of Ranchipur (20th-Fox) 2nd week.

Pittsburgh: The African Lion (B.V.) 3rd week; The Court Martial of Billy Mitchell (W.B.) 2nd week; The Rains of Ranchipur (20th-Fox) 3rd week; Sheep Has Five Legs (UMPO) 3rd week.

Portland: Artists andt Models (Par.) 2nd week; The Court Martial of Billy Mitchell (W.B.); Guys and Dolls MGM) 2nd week; The Indian Fighter U.A.) 2nd week; The Rains of Ranchipur (20th-Fox) 2nd week.

San Francisco: All That Heaven Allows (U-I) 2nd week; The Court Martial of Billy Mitchell (W.B.) 3rd week; Diabolique (UMPO) 2nd week; Guys and Dolls (MGM) 7th week; Indian Fighter (U.A.) 3rd week; Kismet (MGM) 3rd week; Man Who Loved Redheads (U.A.) 2nd week; Night My Number Came Up (Cont. Dist.) 3rd week; Rains of Ranchipur (20th-Fox) 3rd week.

Vancouver: Artists and Models (Par.) 2nd week; Footsteps in the Fog (Col.); Good Morning, Miss Dove (20th-Fox) 2nd week; Guys and Dolls (MGM) 2nd week; The Spoilers (U-I).

Washington: Artists and Models (Par.) 2nd week; The Court Martial of Billy Mitchell (W.B.); The Desperate Hours (Par.) 8th week; Guys and Dolls (MGM) 7th week; The Indian Fighter (U.A.); Rains of Ranchipur (20th-Fox) 2nd week.

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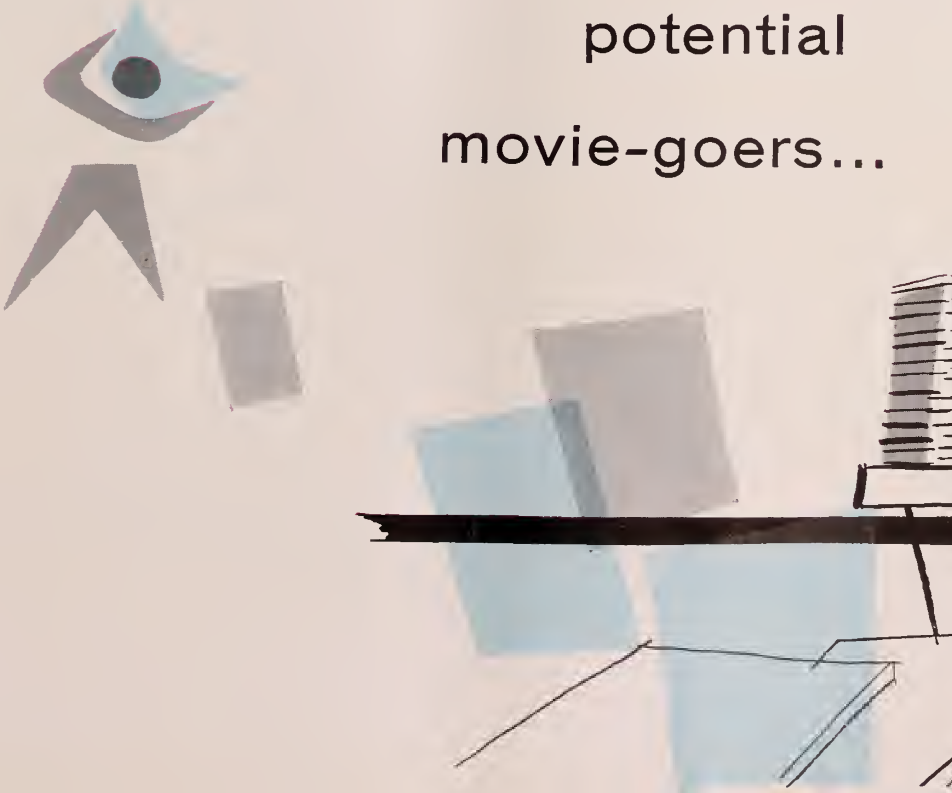

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PRINTED IN U. S. A.

Study Trend And Tastes, Zukor Urges

Contending that the audiences are ahead of the industry in their intelligence growth, Adolph Zukor, board chairman of Paramount Pictures, in an interview last week marking his 83rd birthday, his 53rd year in the industry and his wedding anniversary, said, "we must study the trends and tastes of the public rather than attempt to change them. That's the philosophy I've been practicing the last 40 or 50 years and it still holds good."

He added that the public today, in his opinion, wants a strong dramatic story that carries a message and is entertaining. The subject, he said, could deal with politics, big business, world affairs, science or other suitable elements.

"Showmanship is mandatory," he declared, as he urged exhibitors to advertise the big pictures properly on the local level to achieve maximum attendance results. In answer to a question about the eventual meeting of TV and motion pictures, he said, "when and how, only the future can tell."

Forecasting good business for the next six months, Mr. Zukor based his prediction on the industry lineup of outstanding pictures, including his own company's "The Ten Commandents" and "War and Peace." He added that with the competitive factor of TV, only outstanding pictures draw audiences out of their homes.

Tushinskys to Demonstrate New Photographing Lens

HOLLYWOOD: A new 20mm photographing lens developed for Superscope by Joseph and Irving Tushinsky in association with Dr. Werner Bender, chief Superscope physicist, will be demonstrated by the Tushinskys for the trade shortly. The lens is "of superior quality in resolution, definition and depth of focus," its makers have announced.

Universal Signs Rooney For "Francis" Film

HOLLYWOOD: Universal announced here last week that Mickey Rooney has been signed to carry on the "Francis" series, in the central role created by Donald O'Connor and played in five subsequent "Francis" films by him. Mr. Rooney will star in "Francis in the Haunted House," for which William Raynor and Herbert Margolis are completing the screenplay and which is due to start shooting late next month or early in March. Chill Wills, who has provided the voice of Francis, the talking mule, presumably will continue to do so in the new film.

Hollywood Scene

HOLLYWOOD BUREAU

The first week of 1956 ended with seven new pictures going into production and four others completed, increasing the over-all total to 28.

Sam Katzman began filming "Rock Around the Clock" for Columbia, with Fred F. Sears directing. Johnny Johnston, Bill Haley & His Comets, Alix Talton, John Archer, Lisa Gaye and Henry Slate are in it.

Nacirema Productions, independent, began shooting "Count the Dead." Norman T. Herman is the executive producer, Byron Roberts is associate. It has Howard Duff, Gloria McGehee, Dick Foran and Barton MacLane heading the cast. David T. Yokozeki is producer; Lee Sholem director.

"The Leather Saint" is a Paramount project in VistaVision, with Paul Douglas, John Derek, Jody Lawrance, Cesar Romero, Richard Shannon and Ernest Truex among the principals. Norman Retchin is the producer, and Alvin Ganzer is directing.

Herbert Bayard Swope, Jr., started "Hilda Crane," in CinemaScope and De Luxe color, for 20th Century-Fox, with Guy Madison, Jean Simmons, Jean Pierre Aumont, Peggy Knudsen, Evelyn Varden and Judith Evelyn heading the cast. Philip Dunne is the director.

Robert L. Jacks, producer, and Robert Webb, director, started "The Proud Ones," in CinemaScope and De Luxe color, with Robert Ryan, Virginia Mayo, Jeff Hunter and Robert Middleton as top players. It's another for 20th Century-Fox.

"Rebel in Town," is a Bel-Air Production for United Artists release. It has John Payne, Ruth Roman, J. Carrol Naish, Ben Cooper, John Smith and Ben Johnson in the cast. Aubrey W. Schenck is the executive producer and Howard W. Koch producer. Al Werker is directing.

United Artists will also distribute "Flight to Hong Kong," a Sabre Production now shooting in Hong Kong. Rory Calhoun and Dolores Donlon are the top players. Vic Orsatti is the executive producer, and Joseph Newman is the producer-director.

RKO to Produce "Misty"

HOLLYWOOD: RKO Radio Pictures has signed Ralph Dietrich and Martin Berkeley to produce and write "Misty," the award-winning novel by Marguerite Henry. Shooting will commence in July. "Misty" is an adventure story about wild ponies on the islands off the Virginia Capes.

Craft Earnings Down

HOLLYWOOD: The average earnings of studio craft workers for the month of November were down slightly from the October level, it was indicated in the monthly report of the California Department of Industrial Relations. The October average was $128.81. November averaged $125.60. The November work week was down one hour, to 42.6.

THIS WEEK IN PRODUCTION

STARTED (7)

COLUMBIA
Rock Around the Clock
INDEPENDENT
Count the Dead (Nacirema Prods.)
PARAMOUNT
The Leather Saint (VistaVision)
20TH-FOX
Hilda Crane (CinemaScope; De Luxe Color)
The Proud Ones (CinemaScope; De Luxe Color)
UNITED ARTISTS
Rebel in Town (Bel-Air Prods.)
Flight to Hong Kong (Sabre Prods.)

COMPLETED (4)

ALLIED ARTISTS
The Magnificent Roughnecks
UNITED ARTISTS
Bandido (Bandido Prod.; CinemaScope; De Luxe Color)
Ambassador's Daughter (Norman Krasna Prods.; CinemaScope; Eastman Color)
U-I
Apache Agent (CinemaScope; Technicolor)

SHOOTING (21)

COLUMBIA
Black Mamba (Todon Prods.; CinemaScope; Technicolor)
Zarak Khan (Warwick; CinemaScope; Technicolor)
Portrait in Smoke (Film Locations)
INDEPENDENT
Tarzan and the Lost Safari (Sol Lesser Prods.; Eastman Color)
MGM
The Catered Affair
The Living Idol (Al Lewin; CinemaScope; Eastman Color)
PARAMOUNT
Pardners (VistaVision; Technicolor)
Ten Commandments (VistaVision; Technicolor)
REPUBLIC
Dakota Incident (Trucolor)
Lisbon (Naturama; Trucolor)
20TH-FOX
The Sixth of June
The Man in the Gray Flannel Suit (CinemaScope; De Luxe Color)
23 Paces to Baker Street (CinemaScope; De Luxe Color)
Revolt of Mamie Stover (CinemaScope; De Luxe Color)
King and I (CinemaScope; De Luxe Color)
U-I
The Gentle Web (Technicolor)
Johnny Salvo
Written on the Wind (Technicolor)
WARNER BROS.
Baby Doll (Newtown Prod)
The Spirit of St. Louis (CinemaScope; WarnerColor)
Santiago (WarnerColor)

FILM BUYERS RATING

Film buyers of independent circuits in the U. S. rate current product on the basis of its performance in their theatres. This report covers 120 attractions, 4,523 playdates.

Titles run alphabetically. Numerals refer to the number of engagements on each attraction reported. The tabulation is cumulative. Dagger (†) denotes attractions published for the first time. Asterisk (*) indicates attractions which are listed for the last time.

EX means Excellent; AA—Above Average; AV—Average; BA—Below Average; PR—Poor.

	EX	AA	AV	BA	PR
A & C Meet the Mummy (U-I)	–	4	13	8	1
†African Lion, The (B.V.)	1	–	4	1	–
Ain't Misbehavin' (U-I)	–	3	28	14	2
†Apache Woman (A.R.C.)	–	2	2	–	–
†Artists and Models (Par.)	–	6	–	–	–
Big Knife, The (U.A.)	–	–	1	5	9
Blood Alley (W.B.)	–	7	17	12	–
Bring Your Smile Along (Col.)	–	–	3	1	10
*Bullet for Joey, A (U.A.)	–	–	3	5	5
*Cell 2455, Death Row (Col.)	–	3	14	8	–
Chicago Syndicate (Col.)	–	–	2	6	6
Cobweb, The (MGM)	–	6	19	15	8
Count Three and Pray (Col.)	1	4	10	5	1
Creature with the Atom Brain (Col.)	–	13	5	6	1
*Cult of the Cobra (U-I)	1	2	2	5	2
*Daddy Long Legs (20th-Fox)	1	17	28	8	9
Dam Busters (W.B.)	–	1	9	2	4
Davy Crockett (B.V.)	10	36	35	8	1
Desert Sands (U.A.)	–	–	4	6	11
Desperate Hours, The (Par.)	–	–	2	4	9
†Duel on the Mississippi (Col.)	–	–	2	1	2
*End of the Affair (Col.)	–	2	3	14	12
*Eternal Sea, The (Rep.)	–	7	14	17	9
Far Horizons (Par.)	–	1	33	13	7
Female on the Beach (U-I)	1	4	30	14	9
Five Against the House (Col.)	–	–	12	4	3
Footsteps in the Fog (Col.)	–	–	4	2	10
Foxfire (U-I)	–	20	24	14	3
Francis in the Navy (U-I)	–	11	28	11	1
Gentlemen Marry Brunettes (U.A.)	–	4	15	7	14
Girl in the Red Velvet Swing (20th-Fox)	–	1	15	20	17
Girl Rush, The (Par.)	–	–	2	19	18
Good Morning, Miss Dove (20th-Fox)	–	8	2	5	4
*Hell's Island (Par.)	–	–	13	11	12
House of Bamboo (20th-Fox)	–	20	23	15	17
How to Be Very, Very Popular (20th-Fox)	–	5	39	10	13
I Am a Camera (D.C.A.)	7	2	–	–	4
I Died 1,000 Times (W.B.)	–	–	3	4	3
Illegal (W.B.)	–	–	6	1	2
Interrupted Melody (MGM)	–	7	16	22	10
It Came From Beneath the Sea (Col.)	1	21	9	6	3
It's Always Fair Weather (MGM)	–	1	13	21	25
*Jump Into Hell (W.B.)	–	2	5	5	–
Kentuckian, The (U.A.)	6	26	22	9	5
King's Thief, The (MGM)	–	–	7	11	8
†Kismet (MGM)	–	1	4	1	–
*Kiss Me Deadly (U.A.)	–	–	6	3	16
Kiss of Fire (U-I)	–	1	2	11	3
Lady and the Tramp (B.V.)	29	27	24	4	2
Lady Godiva (U-I)	–	–	3	5	3
Land of the Pharaohs (W.B.)	–	3	16	23	14
*Las Vegas Shakedown (A.A.)	–	–	3	2	–
Last Command, The (Rep.)	–	1	7	9	12
Left Hand of God (20th-Fox)	–	35	19	5	4
*Looters, The (U-I)	–	–	6	13	9
Love Is a Many-Splendored Thing (20th-Fox.)	18	24	38	10	3
Love Me or Leave Me (MGM)	7	36	29	8	6
Lucy Gallant (Par.)	–	–	7	7	7
Magnificent Matador (20th-Fox)	2	–	14	22	19
Man Alone, A (Rep.)	–	5	5	8	10
Man From Bitter Ridge (U-I)	2	–	13	9	7
Man From Laramie (Col.)	10	34	24	14	8
Man With the Gun (U.A.)	1	1	4	3	–
Marty (U.A.)	7	1	10	4	17
McConnell Story, The (W.B.)	–	28	32	14	3
Mister Roberts (W.B.)	36	29	11	3	–
Moonfleet (MGM)	–	5	4	20	6
My Sister Eileen (Col.)	–	10	19	8	14
Naked Street (U.A.)	–	–	–	4	2
Night Holds Terror (Col.)	–	–	3	6	11
Night of the Hunter (U.A.)	–	3	9	13	2
Not As a Stranger (U.A.)	10	34	12	10	1
One Desire (U-I)	–	–	10	13	7
Pearl of the South Pacific (RKO)	6	–	8	14	9
Pete Kelly's Blues (W.B.)	3	18	8	34	9
Phenix City (A.A.)	14	10	20	14	1
Private War of Major Benson (U-I)	2	23	29	18	8
Prize of Gold, A (Col.)	–	2	10	8	3
*Prodigal, The (MGM)	4	18	34	27	9
Purple Mast (U-I)	–	2	10	15	6
Queen Bee (Col.)	–	–	3	3	4
Quentin Durward (MGM)	–	–	3	6	15
Rebel Without a Cause (W.B.)	3	13	8	2	–
†Return of Jack Slade (A.A.)	–	2	2	–	–
*Revenge of the Creature (U-I)	2	19	22	5	1
*Road to Denver (Rep.)	–	3	8	3	3
*Robber's Roost (U.A.)	–	6	6	3	2
*Santa Fe Passage (Rep.)	–	2	11	6	7
Scarlet Coat (MGM)	–	–	8	9	21
Sea Chase, The (W.B.)	1	7	52	18	5
†Second Greatest Sex, The (U-I)	–	2	4	1	–
Seven Cities of Gold (20th-Fox)	–	–	9	9	18
Seven Little Foys (Par.)	33	28	10	10	10
Seven Year Itch (20th_Fox)	43	36	19	4	2
Shrike, The (U-I)	–	2	7	15	12
Sincerely Yours (W.B.)	–	1	5	6	3
Soldier of Fortune (20th-Fox)	–	26	26	16	4
Son of Sinbad (RKO)	–	3	10	16	14
*Strange Lady in Town (W.B.)	–	11	21	16	2
*Strategic Air Command (Par.)	39	30	13	5	–
Summertime (U.A.)	–	6	8	4	9
Tall Man Riding (W.B.)	–	15	12	11	3
Tall Men, The (20th-Fox)	2	23	11	1	–
†Tarantula (U-I)	–	1	–	3	–
Tender Trap, The (MGM)	2	4	5	4	–
Tennessee's Partner (RKO)	–	1	10	6	4
†Texas Lady (RKO)	–	1	1	3	–
Three Stripes in the Sun (Col.)	1	1	3	3	–
*Tight Spot (Col.)	–	4	8	10	11
To Catch a Thief (Par.)	6	12	21	14	5
To Hell and Back (U-I)	21	26	3	1	–
Treasure of Pancho Villa (RKO)	–	–	9	8	18
Trial (MGM)	1	2	16	9	1
Ulysses (Par.)	3	1	7	10	5
View from Pompey's Head (20th-Fox)	2	6	9	15	22
Virgin Queen (20th-Fox)	1	–	12	10	13
Warriors, The (A.A.)	–	–	5	5	–
We're No Angels (Par.)	–	7	21	22	10
Wichita (A.A.)	2	19	14	5	4
You're Never Too Young (Par.)	1	21	18	13	3

THREE BAD SISTERS

ONE GOT WHAT SHE WANTED ANYWAY SHE COULD!

Soon!

THREE BAD SISTERS

ONE GOT WHAT SHE WANTED WITH HER LOOKS!

on!

THREE BAD SISTERS

ONE GOT WHAT SHE WANTED WITH A WHIP!

Soon!

"THREE BAD SISTERS"

...EACH ONE WAS MORE BEAUTIFUL—MORE TEMPTING—MORE DANGEROUS THAN THE OTHER!

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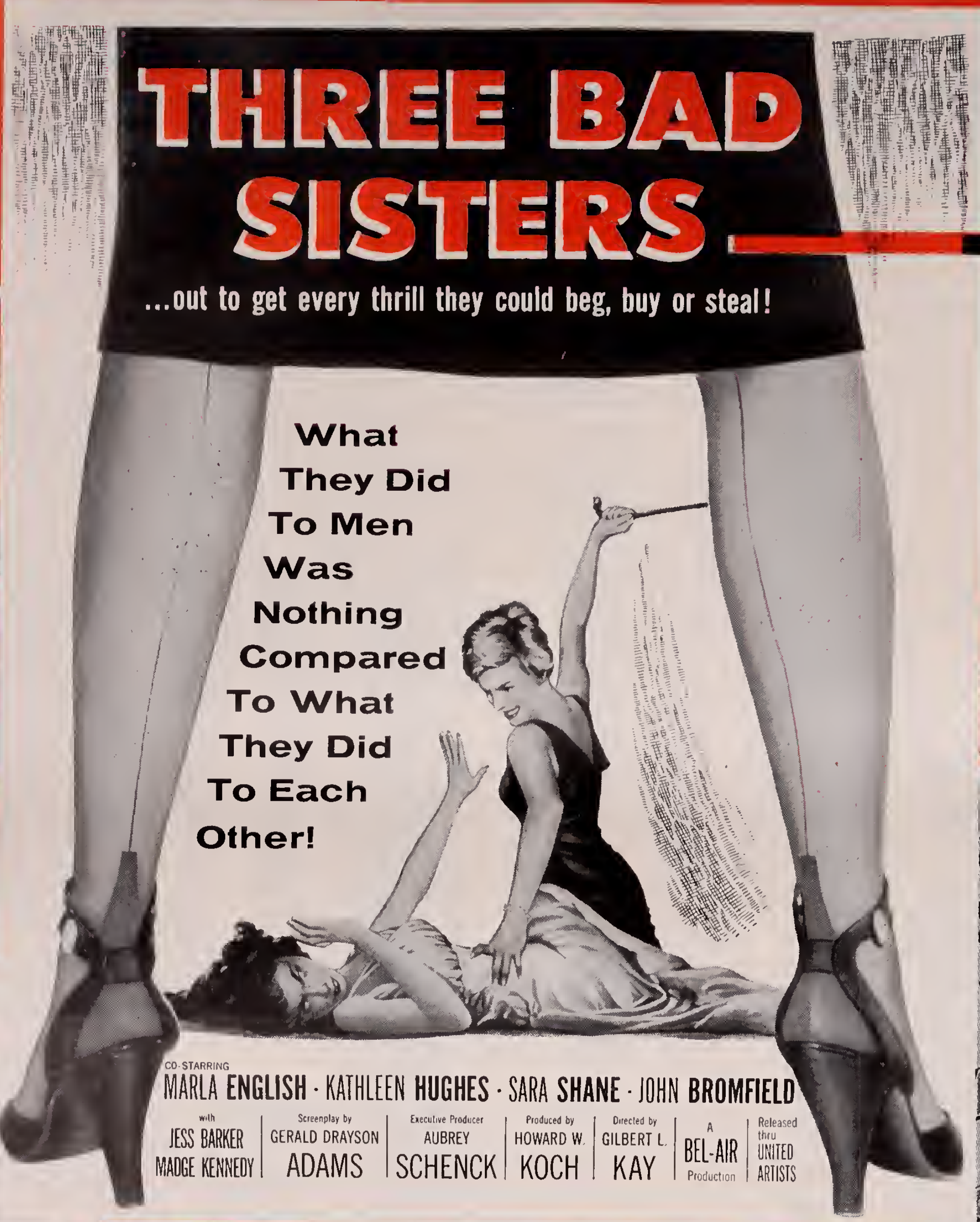
Screenplay by GERALD DRAYSOH ADAMS · Executive Producer AUBREY SCHENCK · Produced by HOWARD W KOCH · Directed by GILBERT L KAY · A BEL-AIR Production · Released thru UNITED ARTISTS



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What They Did To Men Was Nothing Compared To What They Did To Each Other!

CO-STARRING
MARLA ENGLISH · KATHLEEN HUGHES · SARA SHANE · JOHN BROMFIELD

with	Screenplay by	Executive Producer	Produced by	Directed by	A	Released thru
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Make GOOD At The BOXOFFICE!

...ere Was ...ys A Man Happy Give Them ...nything They Wanted!

RICH!.. SPOILED!.. BEAUTIFUL!..

THREE BAD SISTERS

–out to get every thrill they could beg, buy or steal!

CO STARRING MARLA ENGLISH · KATHLEEN HUGHES · SARA SHANE · JOHN BROMFIELD
with Jess Barker · Madge Kennedy · Screenplay by GERALD DRAYSON ADAMS · Executive Producer AUBREY SCHENCK
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THRU UA

Disney Year Profit Up to $1,352,576

LOS ANGELES: Consolidated net profit of Walt Disney Productions in the fiscal year ended October 1, 1955, was $1,352,576, equal to $2.07 a share on the 652,840 shares of common stock outstanding, Roy O. Disney, president, announced this week in the company's annual report to shareholders. This compares with a profit of $733,852, or $1.12 a share, in the 1954 fiscal year. Provision for income taxes was $1,150,000 in 1955 and $840,000 in 1954.

Gross income in 1955 rose to $24,638,652 from $11,641,408 reported for the preceding year. Substantial grosses from "20,000 Leagues Under the Sea" and "Lady and the Tramp," as well as gross revenues from television and the theatrical release of "Davy Crockett" accounted for much of the increase, Mr. Disney said.

At the same time he pointed out that gross film rental income for the past year is not strictly comparable with that of the prior years because of the adoption during the year of the policy of distributing all pictures in the United States and Britain through wholly-owned subsidiaries. The impetus of television also was credited with increases in revenues from character merchandising and two wholly-owned music publishing subsidiaries, Walt Disney Music Company and Wonderland Music Company.

Mr. Disney said several major activities launched during the past year had added strength and diversification to over-all operations. These included the TV shows "Disneyland" (started October 27, 1954) and "Mickey Mouse Club" (started October 3, 1955); the expansion of activities of Buena Vista Film Distribution Co. and Walt Disney Film Distributors, and the Disneyland amusement park in Anaheim, Calif.

Mr. Disney said that a prime objective for the coming year is to take steps to replace a substantial portion of the short term borrowing with long term financing to secure a substantial improvement in the working capital position. Last year the company's new activities reduced working capital by $1,630,858. With earnings for 1956 expected to equal or exceed those of 1955, it is planned that payment of dividends will be made when refinancing is accomplished.

People in The News

Richard W. Altschuler, vice-president and director of world wide sales for Republic Pictures, has been elected chairman of the sales managers committee of the Motion Picture Association of America. He succeeds Morey Goldstein, general sales manager of Allied Artists.

David Shattuck, treasurer of Technicolor Motion Picture Corporation since July, 1936, this week was also named treasurer of Technicolor, Inc., succeeding Lester G. Clark, who remains a member of the board of each organization. Also this week, B. J. Bird, formerly with the National Association of Manufacturers, was named acting director of public relations and advertising for Technicolor.

Leon Kelmer, who retired this week as manager of the RKO Albee theatre in downtown Brooklyn, was tendered a luncheon Monday at Rumpelmayer's by RKO Theatres' home office executives headed by Sol A. Schwartz, president.

Charles A. Moses has been appointed director of advertising, publicity and exploitation for Bel-Air Productions, it was announced by Aubrey Schenck and Howard W. Kock, executive producer and producer, respectively.

Lynn Farnol, head of his own public relations firm, has been added to the New York Board of Education's Commission on Integration. He will serve without fee as the Commission's public relations aid.

Siegfried Horowitz has been appointed Philadelphia sales manager for I.F.E. He gives up his present post as sales manager for Universal in Philadelphia. He succeeds Irving Shiffman, transferred to Boston.

Ben Morris, long-time manager of Columbia's home office service department, has been named executive in charge of Columbia's copyright protection department, succeeding John Kahane, who transferred to the Screen Gems TV subsidiary in a special executive capacity. Morton Saltzman has been named manager of the service department.

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Keefe BRASSELLE
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Produced by BRYAN FOY • Directed by LEWIS SEILER

PAUL DOUGLAS · RUTH ROMAN
JOE MACBETH
with BONAR COLLEANO
GREGOIRE ASLAN · SIDNEY JAMES
Screen Play by PHILIP YORDAN • Produced by M. J. FRANKOVICH
Directed by KEN HUGHES • A FRANKOVICH Production

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starring
GENE BARRY · BARBARA HALE · EDWARD ARNOLD
with PAUL RICHARDS • Story and Screen Play by JAMES B. GORDON
Produced by SAM KATZMAN • Directed by WILLIAM CASTLE
A CLOVER PRODUCTION

FURY AT GUNSIGHT PASS
DAVID BRIAN · NEVILLE BRAND · RICHARD LONG
Story and Screen Play by DAVID LANG
Produced by WALLACE MacDONALD • Directed by FRED F. SEARS

"Pride and Passion" Exhibit On Display in New York

On display for a week to January 19 is producer Stanley Kramer's personal file of the pre-production phase of his new film, "The Pride and the Passion," to be filmed in Spain this Spring with Cary Grant, Frank Sinatra and Sophia Loren. The collection is at the Associated American Artists galleries in New York. It includes sketches by production designer Rudolf Sternad and by Mr. Kramer, of locales to be photographed and of camera angles to be used. The film will be in VistaVision and color by Technicolor for United Artists release.

"Lease of Life" Released

"Lease of Life," I.F.E. Releasing Corporation's Eastmancolor drama starring Robert Donat, goes into national release during January and February with dates in 11 key cities, it is announced by Manny Reiner, I.F.E. general sales manager.

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OF THE
YEAR

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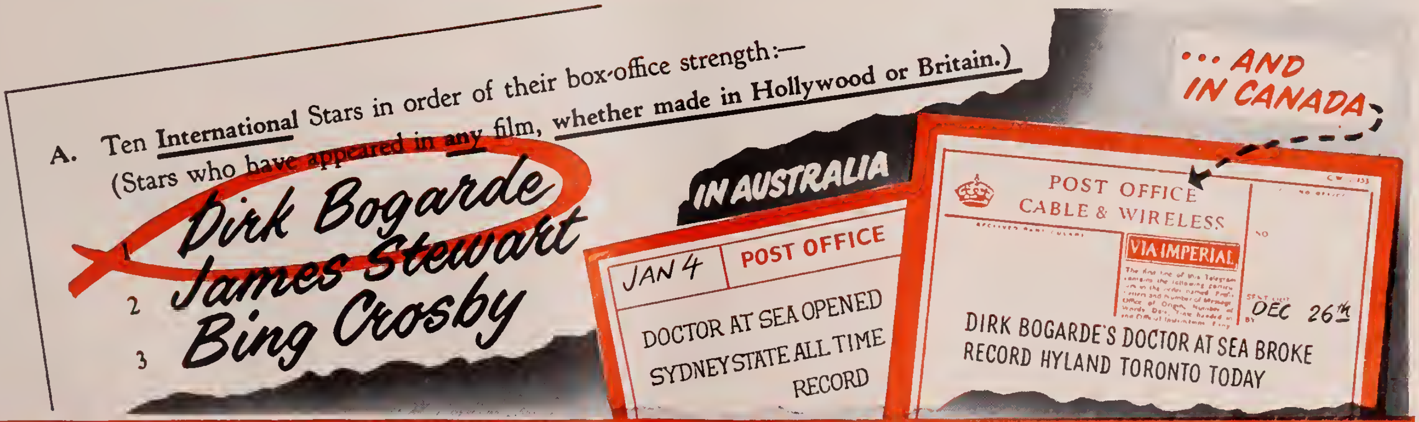
A. Ten International Stars in order of their box-office strength:—
(Stars who have appeared in any film, whether made in Hollywood or Britain.)

1 Dirk Bogarde
2 James Stewart
3 Bing Crosby

IN AUSTRALIA

JAN 4 POST OFFICE

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THESE RANK ORGANISATION STARS MEAN SUCCESS AT THE BOX-OFFICE THROUGHOUT THE WORLD

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JACK HAWKINS

DIANA DORS

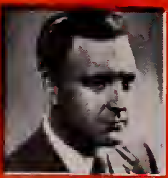
JEANNIE CARSON

PETER FINCH

ANTHONY STEEL

VIRGINIA McKENNA

KAY KENDALL


DONALD SINDEN

JOHN GREGSON

BELINDA LEE

JULIA ARNALL

The National Spotlight

ALBANY

The January schedule of releases is thin, while that for February and March is fat, some area exhibitor sources believe. . . . The first dinner and screening, for couples, in the new Variety Club rooms was scheduled Jan. 13. Cocktails and a smorgasbord were to be followed by exhibiton of a Universal feature. Committee in charge: Jules Perlmutter, Norman Jackter and Max Zuckerman. . . . Mrs. Frances Jeffers remained as manager of State in Mechanicville, and Harold Loomis at Capitol in Whitehall, when Jules Perlmutter took the houses on lease from Benton circuit of Saratoga. Perlmutter, who assumes operation of Benton's Capitol in Ballston Spa Jan. 30, named Vincent Fay as manager of Royal, Albany, on relighting the neighborhood via lease from Neil Hellman. He has conducted the Paramount here on a simliar arrangement since May. . . . Chris Pope, Schine booker, visited Film Row. . . . The Harvey English Theatres, headquartered in Hancock, are being run by Leonard Thompson as general manager and Margaret Smith as booker.

ATLANTA

Visiting on the Row recently were: Robert Rainey, Hatfield drive-in, Athens, Ala.; Fred Yarbrough, Star-Vue Drive-in, Hillsboro, Ala.; Herman Abrams, Lumpkin theatre, Lumpkin, Ga.; Jay Soloman, Independent Theatres, Chattanooga, Tenn., and Tommie Lam, Lam Amusement Co., Rome, Ga. . . . C. H. Simpson, theatre owner in Tennessee, is back in Chattanooga, Tenn., after attending the first convention of the American Releasing Corp. in Los Angeles. . . . Eddie Foster, former sales representative for exchanges in Atlanta and now manager of the Montgomery drive-in, Montgomery, Ala., was in for a visit with his many friends. . . . Bob Tarwater and his family are back from Hartselle, Ala., where they visited his wife's mother. . . . Billie Arp is the new booker at National Screen Service. She replaces Ann Rakestraw, who resigned. . . . Doris McDonald, wife of Walter McDonald, booker at United Artists, is home after a spell at the hospital. . . . Marcelle Davis, of the same company, is back after a visit with her family in Toccoa, Ga. . . . Harris Rogers has been appointed manager of the Fair Oak drive-in, Marietta, Ga. He comes from the Etowah drive-in, Etowah, Tenn., which closed for the winter.

BOSTON

Business was brisk over the New Year weekend although the midnight shows staged at several first runs were more than disappointing. Many managers admitted that they could have shut the doors after the final regular performance on Sunday night as the midnight shows were so badly received. . . . Adam R. Rizzo, president of National Construction Company of South Boston, has entered the drive-in field by purchasing property in Georgetown, Mass., on Route 13 off Route 1, for construction of an 800-car drive-in. Phil Lowe, of Theatre Candy Company, has drawn plans for a modern four-lane concession building for a late spring opening. . . . Another permit for a new drive-in has been granted to Sidney Goodridge of Milford, N. H., who will erect a 500-car drive-in in that town. . . . The lease on the Stadium theatre, Woonsocket, R. I., was not renewed by New England Theatres Inc. when it expired December 31. The theatre is being operated by Arthur Darman who owns the property. . . . Ned Eisner, who had leased his Cameo theatre, Uxbridge, Mass., for the past two years, is now back at the helm, as of January 1. . . . Funeral services for Joseph Sandler, 36, former manager of the Kenmore theatre, were held January 4. He died at Beth Israel Hospital from injuries suffered in an auto accident last August while on duty at his Kiddieland Playground in Saugus.

BUFFALO

Elmer F. Lux, former president of the Buffalo Common Council; former manager of the Buffalo RKO Radio Pictures exchange and former head of Elmart Theatres, was installed as third-time chief barker of Tent 7, Variety Club of Buffalo at a dinner-dance last January 8 in the club's Delaware Avenue headquarters, at which time the entire 1956 crew also was installed. . . . Sol A. Schwartz, president of RKO Theatres, was one of the speakers at the birthday party of Carl S. Hallauer, president of Bausch & Lomb Optical Company of Rochester, Jan. 5 in the Hotel Seneca ballroom in Kodak Town. About 800 attended the dinner party, which was sponsored by several community groups. . . . Call letters have been assigned Buffalo's new UHF station which is to operate on Channel 59. The station has been designated WNYT-TV. Bernard I. Obletz, president of Frontier Television, Inc., said construction will begin immediately. . . . Chief Barker Elmer F. Lux will act as moderator at the Variety Club's Open House Jan. 21 when the theme of the evening will be "What's My Line?" . . . Charlie Kosco, manager of the local 20th Century-Fox exchange journeyed to New York City last weekend for conferences with home office officials and a look at the CinemaScope 55, which is to be demonstrated for the Buffalo exchange area at a special preview in the Center theatre Jan. 31. . . . Harry Rubin, head of American Broadcasting-Paramount Theatres projection department, was in Buffalo last weekend.

CHARLOTTE

Twelve employees of Charlotte film exchanges have been nominated for Miss Film Row of 1956. Exhibitors will vote at the annual banquet of the Theatre Owners Association January 30. . . . The woman selected will win an all expense paid trip to Florida in February or March. . . . Columbia Pictures expects to occupy its new Charlotte branch in the next several weeks. Remodeling of the building has nearly been completed. . . . Charlotte theatres reported business was good as the new year started. But school children ended their Christmas holiday Jan. 2, cutting down matinee receipts somewhat. . . . The Charlotte Screen Guild Exchange has had a change of name. Effective January 1 it became the Howco Exchange. . . . Emery Wister, motion picture and television editor for the *Charlotte News*, made a flying trip to Hollywood.

CHICAGO

Exhibitors throughout the city reported that business was good New Year's Eve and on the subsequent holidays, and that they won't be too unhappy if it continues as it did during the past week. . . . Ed Moore of the Censor Board noted that 20 per cent of the films reviewed during the past year and a half were foreign pictures. . . . Kermit Russell and Dan Quinn started operating the Crawford on January 1. They already jointly own the Lake Shore. . . . Norman Lindquist has joined Wilding Picture Productions. For the past six years he was vice-president of the Atlas Film Company. . . . Tom Dowd, manager of the Ziegfeld theatre, was in New York to discuss new Ziegfeld presentations with Richard Davis. . . . Congratulations are being sent to Tom Riordan who, after four years of intensive work, achieved his goal of being commissioned as a lieutenant in the United States Army. While working for B & K at the Coronet theatre in Evanston, he continued his schooling and training with the ROTC and at Loyola University here. . . . The Cinema Annex theatre is making a special effort to interest midwest farmers in the midwest premiere of the documentary film, "American Farmers in the USSR" January 20.

CLEVELAND

April 9 is the date set for the testimonial industry banquet in honor of W. Ward Marsh who is celebrating his 40th anniversary as motion picture critic of the *Plain Dealer*. . . . Max Mink, RKO Palace manager, added a new year to his age as well as his calendar on January first. . . . "Guys and Dolls" is doing sensational business at Loew's Ohio where it is now in its third week. . . . Sub run houses in Cleveland report a big drop in attendance immediately following the holiday weekend upward surge. . . . In a surprise deal, Selected Theatres headed by Nate and Sam Schultz, bought the assets of the estate of the late Frank Gross, in the Stillwell and Bedford theatres, Bedford and the Mapletown theatre, Cleveland. Theatres are now under the management of the Selected Theatres circuit which numbers 12 indoor and 7 outdoor theatres in this territory. All theatre personnel remains unchanged with the change of ownership. . . . Leo Greenfield, Buena Vista district manager, and his wife are in Florida for two-week vacation. . . . Bob Dittrick, MGM booker, celebrates the new year by moving into his new home in nearby Berea. . . . Rockford theatre, Rockford, which has been on an open and closed policy the past

(*Continued on page* 40)

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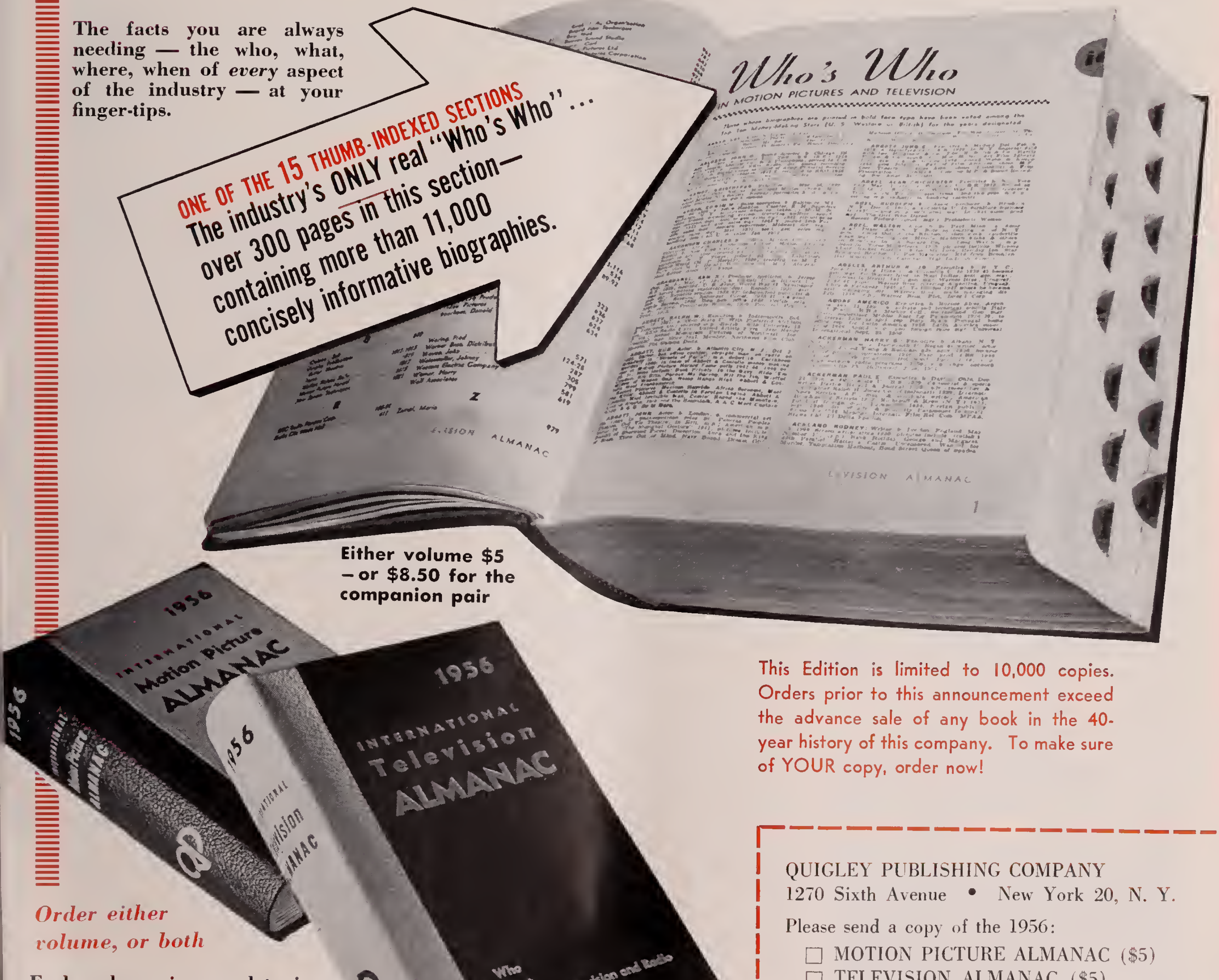

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(*Continued from page* 38)

year, is closed again. . . . J. W. Servies, National Theatre Supply vice-president and central district manager, announces that he has completed arrangements with John Selby of Selby Industries, Inc., Akron, O. to handle the sale of the Selby screen towers through its branches.

COLUMBUS

Post-holiday business continued on the upgrade with third weeks announced for "Guys and Dolls" at RKO Palace and "The African Lion" at the World. "The Indian Fighter" at Loew's Broad and "The Game of Love" at the Bexley started second weeks. . . . Western star Gene Autry will bring his show to the new Veterans' Memorial here Jan. 28-29. . . . Wilbur Smith and Associates, New Haven, Conn., will make a traffic and revenue study for the proposed 1,200-car parking garage under the State House grounds in the heart of the downtown theatre district. The firm's report is due July 1. . . . Norman Nadel, theatre editor of the Columbus *Citizen,* is in New York on a show-shopping tour. . . . Herman "Bud" Kissel, former theatre editor of the Columbus *Citizen,* is recovering in Mt. Carmel Hospital from injuries sustained when he struck by an automobile. . . . Manager Robert Sokol of Loew's Broad announced the booking of the United Artists' release, "The Man with the Golden Arm" for a January 28 opening.

DENVER

As a birthday gift to his wife, Mayer Monsky, Universal branch manager, set up a three-way telephone hookup to their son, stationed with the Army in Germany, and their daughter, attending Wellesley. Tab was $5 a minute. . . . Walter Coven, Paramount shipper, quit to become draftsman with Dow Chemical Co. in atomic plant near Denver. . . . Edna Ahlers, Paramount contract clerk, on two to three-week leave on doctor's orders. . . . Dick Fulham, 20th-Fox branch manager, to N. Y. for sales meeting. . . . Bus Amato, 20th-Fox booker, promoted to salesman, taking post vacated when Dick Fulham was promoted to manager two months ago. Booking spot goes to Thos. Parr, Jr., shipper, with assistant shipper Chick Lloyd, independent distributor, setting up exchange at 820 21st St., naming it Apex Films. . . . Furniture and family of Phil Isaacs, Paramount division manager, arrive from Washington. They have bought a home here. . . . For his daughter's second birthday party, Charles Weber, Paramount exchange screening room projectionist, entertained her friends at a short subject screening.

DES MOINES

Mildred Davis of the Universal exchange, spent a recent weekend in Kansas City with friends. . . . Wilma Frace, an inspectress at Universal, was on the sick list. . . . Stanley Soderberg, a Warner salesman, visited friends and relatives in Minneapolis. . . . Thelma Washburn of RKO is enjoying a vacation in Florida these cold days, and in her absence, Bill Burke, company auditor, is working at the Des Moines exchange as booker. . . . Mal Pugh, also of RKO, spent some time recently in South Dakota with his parents. . . . Phil Izaacs, Paramount district manager, visited the exchange recently. . . . Mr. and Mrs. William Farrell, exhibitors from Scranton, paid Film Row a visit last week. . . . Mrs. David Sternberg of Memphis, Tenn., was a house guest of Mr. and Mrs. A. H. Blank. . . . Mr. and Mrs. Jack Kennedy (Allied Artists) and daughter, Jacqueline, are vacationing on the west coast. . . . Members of Variety Club recently installed equipment for the showing of CinemaScope pictures at Mercy Hospital auditorium. Since the gift was made, the Sisters who gather from all convents in the city for monthly and bi-monthly showing of specially selected pictures, have seen and enjoyed films.

DETROIT

The long drought of newspaper advertising space continues to affect exhibitors in Detroit. Sol Krim, who has done widespread advertising for his Krim in Highland Park, has discontinued booking first run films. Krim reports that patronage has hit a low of 50 at times. . . . Walter Stevenson, *Times* film writer, writing for the *Reporter*, accused producers of withholding prime product because of lack of promotional facilities. This, said Stevenson, kept grade-A pictures out of Detroit while they were being shown in Toledo, Lansing, Iron Mountain and other outlying cities. . . . First of the springtime openings was announced by Walled Lake Drive-In Theatre Corp., which will open its new lot early in '56. Ted Rogvoy designed, Dick Roach and Norman Stockmeyer will operate. . . . Al Ackerman, owner of the Eastside, died at 49. . . . Local 199, IATSE, elected Dwight Erskine president. Retiring president, Gilbert Light, was elected business agent. . . . "Fracture Fridays" is the name of the newly formed Friday night party series to be thrown by the Detroit Variety Club. . . . Pontiac drive-in owner, Elton Samuels, has disposed of his restaurant business.

HARTFORD

Eric A. Johnston, president of the MPAA, will address the Jan. 25 session of the Springfield (Mass.) Public Forums at Springfield Technical High School Auditorium. The program is entitled "The Near East—Dilemma and Challenge." . . . Ernest A. Grecula, formerly advertising and publicity director of the Hartford Theatre Circuit, has become a sales representative in Connecticut for Alexander Film Company. . . . Atty. Steven E. Perakos, of Perakos Theatre Associates, New Britain, has been named to the board of corporators of the New Britain General Hospital. . . . Henry Lamoureux and Edward Guilbeault have taken over the long-dark Moosup theatre, Moosup, Conn., that town's only motion picture theatre. The new management team is running evening performances Mondays through Fridays, with matinees on weekends. . . . Sam Germaine, 20th-Fox salesman in Connecticut, and Mrs. Germaine, are marking their 40th wedding anniversary. . . . Morris Keppner and Lou Lipman, partners in the Mansfield (Conn.) drive-in, are planning increased playground facilities this spring.

INDIANAPOLIS

The Fox Theatre at La Porte, closed for two years, was reopened Dec. 30 by the Indiana-Illinois Theatre Corp., with Jack Lightner as manager. . . . Walter H. Weil, 61, owner of the Weil theatre at Greenfield, died there Dec. 30. . . . Del Buckley has resigned as office manager at Columbia here to go to Canada. . . . Bob Conn, retiring chief barker of Indianapolis Tent No. 10 of Variety, was presented with a caddy cart at the club's combined New Year's-installation party. . . . John B. Stoneburner, 85, who opened the first movie house in Decatur in 1905, died at Decatur Dec. 29. . . . Earl Cunningham, general manager of the Fountain Square, has returned from a vacation in Florida. . . . The holiday boom is business is continuing here, with New Year's week attractions in all four of the big first run houses holding over.

JACKSONVILLE

Charlie T. Jordan opened the new Howco Exchange branch office on Bay Street, with Claude Atkinson and Mrs. Evelyn Hazouri as bookers. . . . Elizabeth Davis is now secretary to Tom Sawyer, FST booker. . . . Exhibitors here included E. J. Chalhub, West Palm Beach; E. C. Kaniaris, St. Augustine Beach; Carl Floyd and Jack Fitzwater, Floyd Theatres, Haines City; Jerry Fender, Brunswick, Ga.; and Tommy Mullinax, Palatka. . . . "Snake" Richardson came in from the Capitol Releasing Corp. office in Atlanta. . . . WOMPI members were hard at work selling tickets for a St. Valentine's charity dance at the Women's Club. . . . Both John Allen and Bob Camp, MGM salesmen, are fathers to new baby daughters. . . . Betty Jean Sierens has resigned from the U-I staff. . . . Dixon "Dick" Regan, Paramount office manager, has gone on the road as a Paramount salesman and Walter Mock, former booker, has replaced him. . . . Judson Moses, MGM publicist from Atlanta, was here to work on the Florida premiere of "Ransom!" at the Florida theatre.

LOS ANGELES

The holiday season saw a number of exhibitors and their families taking off for distant vacation spots. Among those leaving the city were Mr. and Mrs. Jack Berman of the Aladdin Theatres, who spent the Yuletide in Mexico City. . . . Ray Olmstead, Arizona circuit operator, reported that his son Pete, became the father of a baby boy who also was given the name of Pete. . . . Glimpsed on the Row after having undergone a foot operation, was Roy Lemucchi, who operates theatres in Bakersfield. . . . Film Row's sympathy went to Frank Prince, Fox West Coast real estate department head, on the death of his father. . . . Charles Tarbox, who recently acquired the Carmel theatre from National Theatres, has withdrawn from the Exhibitors Service, and will henceforth handle his own booking and buying. . . . Back at his desk after a recent illness was Tom Muchmore, who operates theatres in Los Angeles and Canoga Park. . . . In town on business were Lloyd Katz, of the Sperling Theatres, Las Vegas; George Diamos, Tri-Delta Theatres, Arizona; and Joe Markowitz, Encinitas.

MEMPHIS

First run attendance was slow during the Christmas-New Year holiday but hit new highs as 1956 went into its second week. . . . It was the first time in many months that

(*Continued on opposite page*)

(*Continued from opposite page*)

all five first runs did above average business. . . . Memphis is operating without any movie censorship of any kind and has no censor board for the first time in 27 years. Terms of censors expired Jan. 1. . . . J. C. Cox, manager of Capitol, Union City, died at Baptist Hospital in Memphis at the age of 38. . . . R. L. (Bob) Bostick, National Theatre Supply, attended the Cotton Bowl game at Dallas New Year's Day and has returned. . . . Prof. W. C. Handy, daddy of the "Blues," a native of Memphis, has been seriously ill in a New York hospital.

MIAMI

Lee Ruwitch, executive vice-president and general manager of WTVJ, announced the television station for the sixth year will again televise the Hialeah Stake Races starting with the Inaugural January 17, the opening day. . . . Edmund Reek, producer of sports shorts for Fox-Movietone News, was in the area recently eyeing the Fontainebleau pool for the February shooting in CinemaScope of Olympic champions in a diving and swimming short. . . . NBC's Steve Allen was at the Saxony for the January 9 stanza of "Tonight," tieing in with the hotel's birthday. . . . Jack Weiner of Loew's MGM, was due in for another visit to work on preliminary promotion for "I'll Cry Tomorrow." . . . UA's southern representative Addie Addison was thumping double drums for both "Indian Fighter" and "Man with the Golden Arm." . . . Earl Rowlands, manager of the Boulevard, reports a new assistant, Clarence Tippin.

MILWAUKEE

Joe Imhof, branch manager at United Artists, has left for a rest in Tucson, Arizona. . . . New booker at the Columbia exchange is Carl Krasnay. . . . Delft has again taken over the booking for the Door and Donna theatres at Sturgeon Bay, Wisc. . . . Jerry Gruenberg, buyer for Gran Enterprises, on Christmas, went to be with his father on his 80th birthday in Los Angeles. Mr. Gruenberg's secretary, Jean Goddkind, spent New Year's in New York. . . . Columbia's "Picnic" will open at the Warner theatre here February 24, it was announced by Harry Olshan, branch manager. . . . L. F. Gran almost bowled a perfect score at the recent Christmas party held at Oriental Bowling Alleys.

MINNEAPOLIS

Theatre business in Minneapolis has definitely picked up with six houses reporting "better than average" grosses—the first time this has happened in several months. . . . Sam Idelkope, former Paramount booker, is the new salesman at Allied Artists, replacing Avron Rosen who joined Buena Vista. . . . LaVerne Hagel, bookers clerk at MGM, is engaged to Ralph Zachman of Monticello, Minn. . . . Elsie Linwall, stenographer, and Jeanette Haus, stenographer, are new at Warner Brothers. . . . A children's theatre where parents can leave children while shopping will be included in the new Northbrook Shopping Center expansion now underway in suburban Brooklyn Center. . . . The new slate of officers of the Variety Club of the Northwest, headed by Sim Heller, president, was installed this week at a dinner at the Nicollet hotel. . . . The former Scenic, Tyler, Minn., has been reopened by William Jensen under the name of Bill's theatre. . . . CinemaScope has been installed in the Capitol theatre at Bismarck, N. D. House has been remodeled and redecorated also.

NEW ORLEANS

Will Conrad has closed the Scott, Scott, La., for an indefinite period. . . . The Famous, previously under the management of United Theatres, January 1 started operating under the new ownership of Famous Theatre, Inc. with Rene Brunet as president and general manager. Their first attraction featured "Sincerely Yours" chalking up exceptionally good business. . . . Byron Adams, branch manager of U.A.'s Atlanta exchange, was a visitor here over the New Year's holiday to attend the 22nd annual Sugar Bowl football classic. . . . John Saunders, southeastern district manager of Manley, returned to home base in Memphis after a post New Year's week visit here. . . . Miss Maud O'Brien, New Orleans *Times Picayune-States* columnist, will grace the speaker's table at the WOMPI's luncheon January 17, to be held in Room A, New Orleans Hotel. . . . Hodges Theatre Supply handled the sale of CinemaScope equipment and the large screen which they also installed in the Famous. . . . Raymond Gremillion, of Southeastern, reported that they recently completed the installation of CinemaScope equipment in the leper colony's two theatres in Carville, La.

OKLAHOMA CITY

"African Lion" is showing at four suburban theatres in Oklahoma City this week. . . . The regular monthly meeting of United Theatre Owners of Oklahoma, Inc., was to be held January 9. . . . Theatre operators—including drive-ins—report very good business during the holidays due to the mild weather. . . . Mr. and Mrs. Jerry Barton and their baby daughter spent the holidays in Oklahoma City. Mr. Barton is the son of Mr. and Mrs. R. Lewis Barton, theatre owners, and lives in Washington, D. C. . . . "Gone with the Wind" has been brought back to the Ritz Theatre in Shawnee, Okla.

PHILADELPHIA

The Pennsylvania State Board of Motion Picture Censors, after United Artists had censored one segment, passed "The Man With the Golden Arm," which clearance was virtually automatic since the local courts forced the board to grant its seal of approval to "She Shoulda Said No." . . . Victor H. Blanc, former chief barker of the local Variety Club, Tent No. 13, was named chairman of the Philadelphia Commission for the establishment of a woodland in the State of Israel in honor of Gov. and Mrs. George M. Leader, of Pennsylvania. . . . Max Bernstein, Allied Picture representative, and Marilyn Cohen, were married last week. . . . Fire destroyed the screen and stage curtains at William Goldman's Strand, Pottstown, Pa. . . . Stockholders meeting was held this week of the Allied Motion Picture Theatre Service, Inc., of which Sidney E. Samuelson is president. . . . Dr. Samuel Goldstein is offering his Paxtang in suburban Harrisburg, Pa., for sale as a result of the voters turndown of Sunday movies. . . . Clifton R. Graeff, projectionist at the Rialto,

(*Continued on following page*)

John
Wayne
is
more
John
Wayne
than
ever
in
THE
CONQUEROR

Coming
in early 1956
from RKO

RKO RADIO PICTURES

(Continued from preceding page)

Wilmington, Del., became the father of a son. . . . Gary Chohany was promoted as assistant to manager William Riding at Loew's, Wilmington, Del. . . . Reading, Pa., city treasurer reported that 1955 amusement tax receipts, chiefly from movie houses, will be much below the total for 1954. Even with better business in December, he does not expect to reach $135,000, which was last year's total. For the first 11 months of 1955, the receipts were only $121,171. . . . Francis C. Kennedy, after being fined $50 and costs, dropped Sundays from the operating schedule of his Sinking Springs drive-in near Reading, Pa., and continues with weekday showings in providing patrons with in-car heaters.

PITTSBURGH

The Stanley has acquired "Rose Tattoo" for a late January date, while the Penn adds "Anything Goes" to its slate. . . . Universal-International sent marriage counselor Helen Rose here for interviews anent the Fulton's "There's Always Tomorrow". . . . Fred MacMurray and June Haver spent a day here plugging MacMurray's movie, "At Gunpoint". . . . Lucille Ball and Desi Arnaz due here Feb. 2 to plug their "Forever Darling". . . . The Nixon theatre, Pittsburgh's sole legitimate house, and which switches to films on Jan. 31 with "Guys and Dolls," expects to keep the Sam Goldwyn musical for a minimum of five weeks. . . . "The Square Jungle" has been added to the Harris feature chart later this month. . . . Stanley Warner district managers Henry Burger, Bob Bowman and Dick Wright along with publicity director Phil Katz flew to New York for promotional sessions on new product. . . . Stanley Warner managerial promotions and shifts find Leopold Satori going from the Belmar to the Rowland; Reuben Harris from the Strand to the Belmar; Marty Gurowski upped to manager of the Victor in McKeesport; John Zugeli to manager of the Strand; Tom Budjanec to the Washington, and Tom Morris to the Nittany in Penn State.

PORTLAND

First run business is sizzling at the box office with all first run houses running strong product and managers putting on big campaigns. . . . Marty Foster, Guild theatre manager, is still in New York on business. His 400-seat house is getting a complete facelifting. Assistant manager Nancy Welch is carrying on. . . . Frank Christy, Evergreen booker, was in town from Seattle for a few days. . . . Russ Brown, National Theatres executive, is back to his Los Angeles office after spending a week here. . . . Stubby Kaye was here for a couple of days to publicize "Guys and Dolls," now in a third week at the Broadway. . . . The owner of the deluxe neighborhood house, the Irvington, just purchased the deluxe neighborhood Graeper's Egyptian. The houses are about a mile apart and ace spots. . . . Jack Matlack back to work after a month's vacation in the Islands.

ATTENTION SHOWMEN!
BOOK LIVE STAGE SHOWS
Why not put your empty stage to work and earn extra profits.
Attractive proposition for
CIRCUITS & INDEPENDENTS
COAST TO COAST BOOKINGS
Shows for any size budget
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1560 Broadway
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PROVIDENCE

Under manager Phil Nemirow's personal supervision, workmen are busily engaged in giving the RKO Albee a good scrubbing. From top to bottom, the popular Westminster Street house presents a dazzling clean look. Following this, a complete painting and re-decorating program will be started. . . . Bill Trambukis, Loew's State manager, was recently elected publicity chairman of the Junior Chamber of Commerce. He has also been appointed a delegate to the national convention which will be held in Kansas City, next May. . . . Floyd FitzSimons was in town, handling exploitation on "Guys and Dolls", scheduled for screening at the Albee. . . . Joe Mansfield, UA exploitation man, was also a recent visitor, working on "Indian Fighter". . . . Paul McKenna has been appointed chief-of-service at Loew's State, replacing Robert Peterson who recently resigned to enter another field of business. . . . Local theatremen were saddened to hear of the death of the mother of Willard Matthews. A huge floral offering was sent by the houses. Matthews, manager of the Majestic, is currently on leave, handling the Comerford interests in Scranton, Pa. . . . Employees of Loew's presented manager Bill Trambukis with a beautiful gold watch, as a Christmas gift. . . . Ralph Rouse, member of the service staff of Loew's, who was severely burned when a boiler exploded in his home, was back after a six-week convalescence.

SAN FRANCISCO

The drying and repairing of the projection and sound equipment will keep the Yuba City drive-in closed for two months time, Charles Maestri, general manager of Lippert theatres, reports. Despite the floods, the drive-in is intact structurally. . . . George Mann, Redwood theatres, says the three Eureka theatres are being supplied by special trucking on the damaged and restricted Highway 101. . . . With telephone service restored to storm-isolated communities, further reports of damage to theatres mount. Water reached the center of the screen of Dave William's River theatre, Guernieville. . . . The Orrick theatre, Orrick, and the Pic theatre, Crescent City were flooded but reopened. . . . Extensive renovation is planned for the Palo Alto drive-in, Palo Alto, to repair flood damage. . . . The distributors of the area were commended by George Mann for their response to the challenge of the recent "major catastrophe". . . . Returning this week from a three months trip abroad were Mr. and Mrs. Walter G. Preddy. He is president of the Walter G. Preddy Equipment Co. . . . Here for in-service training with the local Warner Bros. office is Sam Schandrisidi of Thailand.

ST. LOUIS

The lease on the Rosewood theatre at Rosewood and South Lauderdale, in Memphis, Tenn., has been taken over by Augustine J. Clanciole and Mrs. Clanciole. They also operate the Plaza, the Luciann and the Rosemary in Memphis. . . . Mr. and Mrs. T. R. Lewis, who own and operate the Park theatre between the Twin Cities of Marble Hill, Mo., and Lutesville, Mo., were hosts recently to all the children of grade school age in the two cities, at the showing of "The Glass Slipper". . . . The Canton theatre at Canton, Mo., took a holiday vacation recently and was closed from December 20 to Christmas Day. . . . The 50-year-old Crawford theatre, in downtown Wichita, Kan., is to be torn down to make room for a parking lot. Several generations of theatre goers patronized the show house to see the stars of bygone days in action. . . . Miss Garnet Jane Hunt, daughter of Mr. and Mrs. Garrett Hobert Hunt, owners of the Hunt theatre, Doniphan, Mo., was to be married January 15 at the First Baptist Church in Doniphan to Glenn Edward White of Poplar Bluff, Mo. Miss Hunt is booker and buyer of motion pictures for the Hunt theatre.

VANCOUVER

Basil Orme Nixon has been appointed B. C. fire marshal, replacing Bill Walker who retired at the end of 1955. Nixon joined the fire marshal's office in 1942 as assistant fire marshal. He will be in charge of theatres and booth equipment, also examinations for projectionists. . . . Sam Ellerington, veteran projectionist at the Orpheum and a Canadian Picture Pioneer, after being hospitalized for a major operation is recouping at his home. . . . The Park, at White Rock in the Fraser Valley, and the 300-seat Village, at Qualicum Beach on Vancouver Island, will close due to the inroads of TV. . . . Bill Campbell, 77, former drama and movie critic of the *Calgary Albertan* and who retired to live in Vancouver in 1950, died here this week. . . . Jack Donnelly, of the Strand operating staff, has left for a six-week holiday in Mexico.

WASHINGTON

The Bernheimer Theatres office at 1311 Rhode Island Ave., N. E. was destroyed by fire. . . . Robert Miller, Universal booker, is the father of a new son. . . . Father Hartke of Catholic University, and a chaplain of the Variety Club, returned from Los Angeles where he attended a convention of the American Educational Theatre Association. . . . Mrs. Clara Lust, of Lust Theatre Supply, is a grandmother again. Her daughter, Mrs. Regina Trupp, gave birth to a girl. . . . The Richmond theatre, Alexandria, is being redecorated. . . . Recent Washington visitors included Phil Isaacs, former Paramount branch manager, and now district manager with offices in Denver; and Joe Gins, former branch manager of Universal, and now district manager with offices in Boston. . . . Sympathy is extended to George Dorsey of Warner Pathe News, on the death of his mother, Grace M. Dorsey, who died at the age of 91. . . . The Vincent B. Costello Post, American Legion, attended a showing of "Court Martial of Billy Mitchell," at the Metropolitan theatre. Mitchell headed the post in 1927.

Managers' Round Table

An International Association of Motion Picture Showmen—Walter Brooks, Director

"The Importance of the Theatre in the Town"

CHARLES A. OWEN, editor of the Logan County (Oklahoma) News, told residents of Crescent, Oklahoma, recently, that they were on the verge of losing their theatre—and if the theatre went, they could look to a gradual deterioration of their town. We quote this well-spoken piece from Bob Wile's Service Bulletin for Independent Theatre Owners of Ohio, as follows:

"I hope you will take five minutes to read this piece; one minute's reading time, and four minutes to think it over," he pleads with his readers, and then informs them that unless something is done about it, the town will lose its theatre.

"If that happens, you can kiss goodbye to some of the other businesses in town, and if enough of them are forced to close, you can kiss the town goodbye.

"Perhaps you think the theatre isn't important to your community. You couldn't be more wrong. For example, look at our neighboring town of Marshall," he wrote.

Owen pointed out that the Marshall Theatre closed two years ago. Since then about half of the businesses in town have been forced to close. The only drug store locked up Saturday night, "and when your town loses its drug store, you've had it."

Television hurt the theatre business only temporarily, he told his subscribers, and more theatres were open last year than ever before. Rural folks and teenagers have been loyal patrons of the Ritz Theatre, which Jess Jones operates, and enough of them have been attending to allow the exhibitor to almost break even in recent weeks.

"Then, who isn't attending?" he asks. "You and I and the rest of the townfolk, to whom the growth or failure of our city means more than anything else.

"In fact, if all the movie dollars spent by folks in the Crescent area had been spent at the Ritz last month, the problem would not exist.

"The problem is immediate . . . we are open to suggestions as to what to do and how to do it. Let's don't wait and buy our ticket after the train has left.

"The Ritz has CinemaScope, widescreen and most of the other advantages offered by a modern theatre. If anything else is needed, your attendance dollars will have to buy it.

"Jess doesn't know we are writing this, and may not even approve. But we refuse to stand idly by and see a vital concern lost when so little effort by each of us would spell the difference.

"What are you willing to do about it?"

FILM BUYERS RATING

We wonder how many of our good managers—there are more members of the Round Table than all the managers employed by all the circuits in the United States, Canada and overseas—read and *study* the preference poll which is posted each week in the Herald, as the "Film Buyers Rating" of current films. Last week, for instance, 4,470 playdates were reported, to cover 115 attractions.

Here is a poll to eclipse all polls, in audience preference. These are the *buyers* speaking, and they speak with authority, and from practical experience. No fooling around with these figures—for the Herald's editorial policy plays no favorites. No theorists, either, nor guessing games. Just a good showman's basic report on the quality of the pictures he has played—graded in five classifications of merit.

Now is a good time, at the start of a new year, to watch these totals. Look carefully at the left-hand column of figures, those that are marked "Excellent"—and look again at the far right column, which are marked "Poor." Study the other gradations, and see for yourself how your fellows judge current film product on their own screens. Decide for yourself that their conclusions are on the level.

Here, at Quigley Publications, we like to level with managers at the point of sale. The point is, for us, that the Herald is happy in the consciousness of, and responsibility to, a good name.

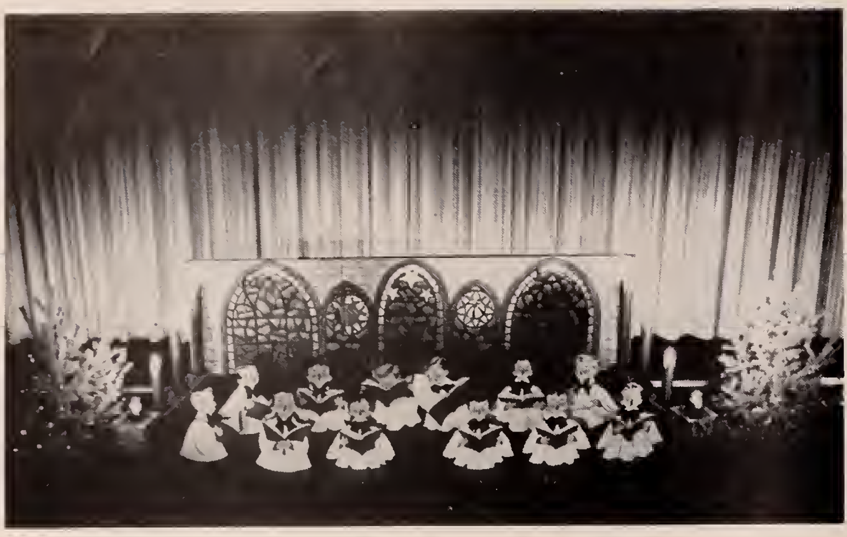
¶ SEVENTEEN, the national magazine devoted to the young girls of that age, has an idea which we are watching with great interest. They have created a new issue, "Seventeen-at-School" and the copy for January, 1956, is now at hand. It is offered as a guide for Junior High School teachers who have classes in home economics, and for students in this age bracket it provides a series of guides for the discussion of current entertainment films. The sub-title "Tonight at the Movies" describes a part of their educational program for home and family living.

For instance, in this first issue, Sigana Earle, director of Homemaking Education for the magazine, discusses "The Court Jester" which was Seventeen's January "Picture of the Month," and encourages round table discussion of motion pictures in general as part of the school program. "Youth Looks at Life" and Hollywood's contribution to "Million Dollar Visual Aids" are directed to home economics teachers as suggestive material in classroom use for community benefits.

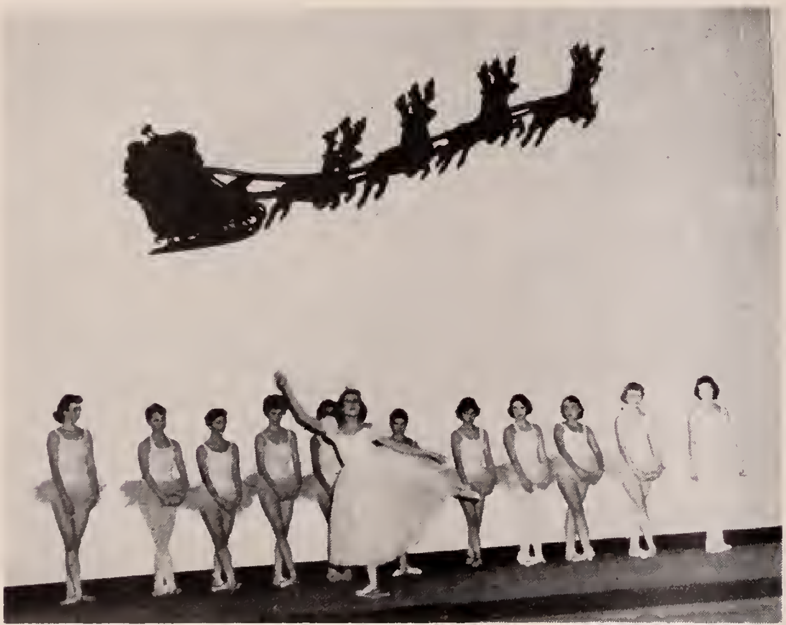
"Seventeen's" new publication compares somewhat in purpose and style with the long-established "Study Guide" which is prompted by the Motion Picture Association. But it goes a step farther and with more spread.

* * *

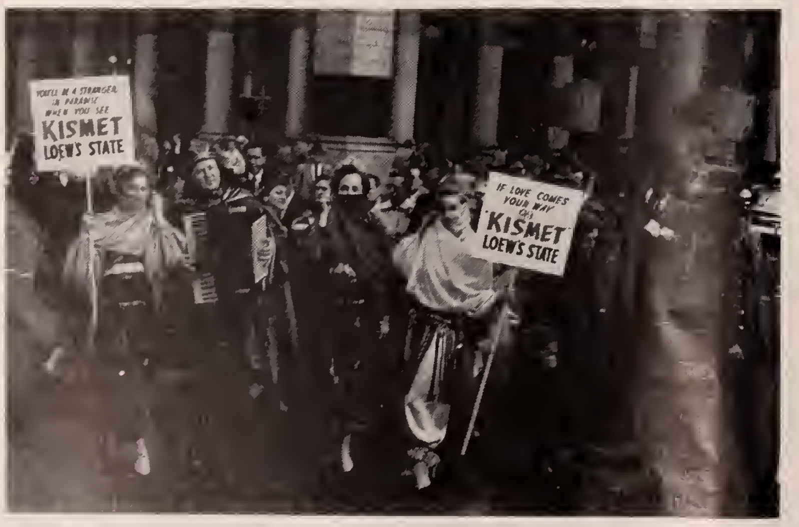
¶ AARON NADELL, well known in the industry, has written a fine handbook which should be owned by every good theatre manager and may be obtained from the Quigley Bookshop. It is called "The Master Guide to Theatre Maintenance" and is a comprehensive outline in the selection and use of methods, devices and supplies for attracting, selling and entertaining patrons, and for keeping the theatre comfortable, sanitary and appealing to the eye. It is published by the author, and the price is $5 per copy. We recommend it as a book of knowledge that you can keep close to your conduct and management of motion picture theatres, in these days of transition, and the necessity of fighting for perfection. —*Walter Brooks*



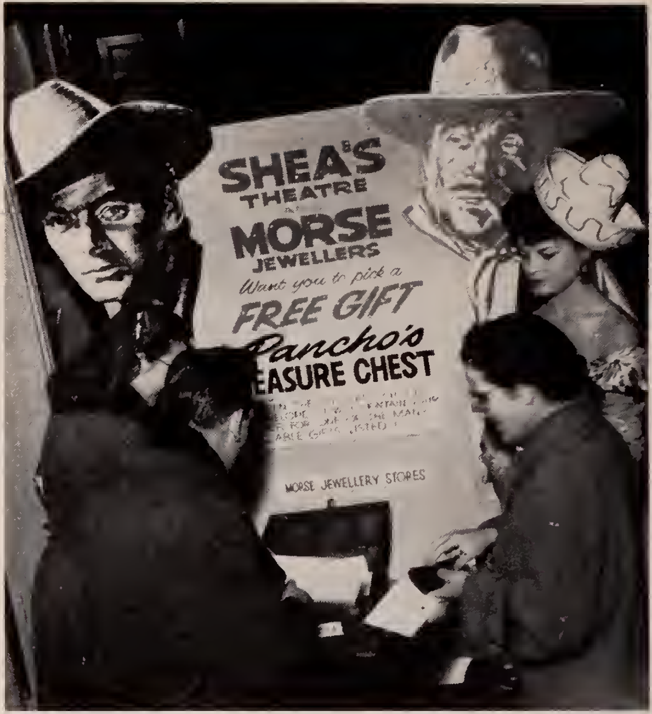
Sam Gilman, manager of Loew's State theatre, Syracuse, had a stage display to be proud of, using cut-out figures of choirboys in a Christmas setting, nicely decorated and lighted to plant the proper spirit for the holiday season. We like it so well that we think others should remember how effective this display proved to be, following a good manager's best instinct for good showmanship, in good taste.



Ray Leveque, manager of the Rialto theatre, Amsterdam, N. Y., used a local dancing school group for his stage presentation at Christmas, with a nice Santa Claus touch inexpensively provided and complete with reindeer.

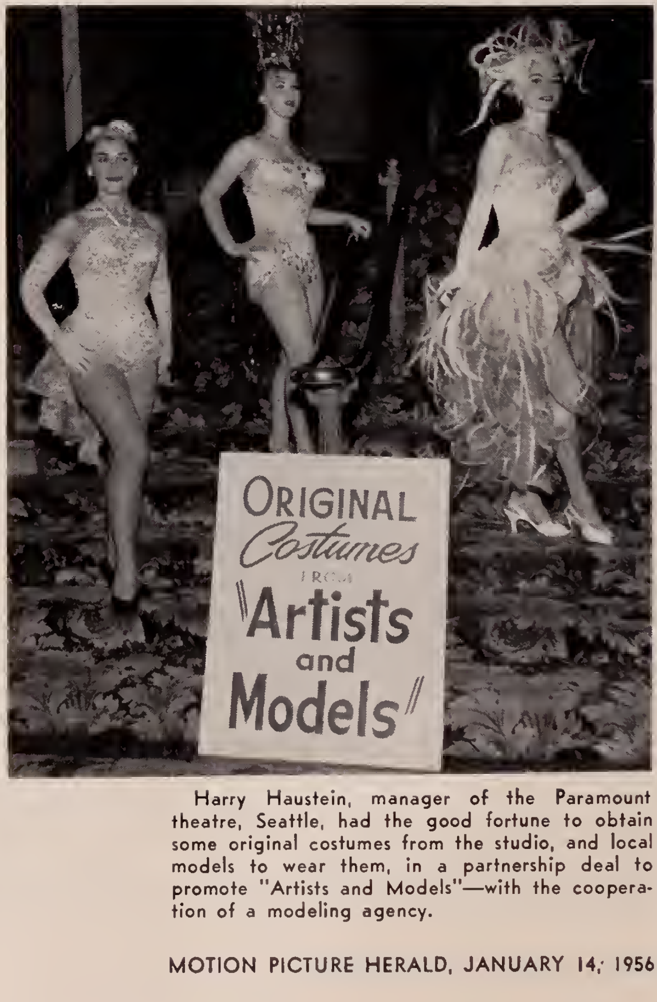

KISMET
LOEW'S STATE
IF LOVE COMES YOUR WAY
KISMET
LOEW'S STATE

Three harem beauties and a strolling troubadour sang praises of "Kismet" as street ballyhoo for the benefit of Loew's State theatre, St. Louis, Mo. And they certainly looked intriguing as a come-on for this musical extravaganza.


SHEA'S THEATRE
MORSE JEWELLERS
Want you to pick a
FREE GIFT
Pancho's
EASURE CHEST
MORSE JEWELLERY STORES

Len Bishop, manager of Shea's theatre, Toronto, and Tiff Cook, of Famous Players-Canadian's exploitation staff, were working partners in this promotion for RKO's "Treasure of Pancho Villa"—using a well-worn device, the treasure chest with sponsored gifts for those who were lucky.

Working Partners


ORIGINAL Costumes FROM "Artists and Models"

Harry Haustein, manager of the Paramount theatre, Seattle, had the good fortune to obtain some original costumes from the studio, and local models to wear them, in a partnership deal to promote "Artists and Models"—with the cooperation of a modeling agency.

Showmen in Action

Neatest trick of the week was worked by Harry Botwick, district manager for Florida States Theatres in Miami, when he applied for a "Special Tax Return—for Wagering" in the name of Nathan Detroit, who will be identified as a character in "Guys and Dolls" —playing at the Florida and Colony theatres. He was so identified by the Internal Revenue Service, and the return was denied officially, although Nathan operates "the oldest established, permanent floating crap game"—in the picture. But the stunt hit the front pages in Miami newspapers and went out as a wire story to Associated Press throughout the country!

▼

Sol Schocker, general manager of the Super Skyway Drive-in, West End Drive-in and Franklin theatres, in Allentown, Pa., says he gets the Herald every week at his home address, and conducts many ticket-selling promotions, which will be entered for the Quigley Awards.

▼

Russ McKibbin, manager of the Imperial theatre, Toronto, and Tiff Cook were both cooking with gas for the exploitation of "Artists and Models". Russ had a female artist and sixteen models in the window of a men's wear shop, attracting more attention than anything along Yonge Street, with alternate plugs for all concerned.

▼

Morris Rosenthal, fighting for his share of the public's amusement dollar with "The Indian Fighter" at Loew's Poli theatre, New Haven, and Kirk Douglas in person, sans whiskers, following his recent public shave on television, to talk to the press.

▼

The national Catholic magazine, *The Sign,* lauds RKO's color film, "Naked Sea", as a picture with exciting moments, visually stirring scenes, a good deal of interest for every age. The film is documentary, and concerns deep-sea tuna fishing off the coasts of Panama, Equador and the Galapagos Islands.

▼

Bill Lavery had an extensive campaign for the New Year's opening of "The Court Martial of Billy Mitchell" at Schine's Oswego theatre, Oswego, N. Y. He obtained the full cooperation of the U.S. Air Force, and the squad cars covered the city for ten days in advance, with posters and promotion for the picture.

▼

The Carver Theatre, Washington, D. C. will start the New Year with the "Brown Brevities Revue"—with seventeen people, and the Waldorf Theatre, Waldorf, Md., will have "Wild Bill Hickok" and his western revue, as a stage attraction. The tendency to stage talent and "Late Ramble" shows is part of the local answer to higher admission prices. Ike Weiner and Ted Megaarden are operators of the theatres.

The *Ponca City News* carries a big display ad for the gala reopening of the Poncan theatre, where Don R. Hall is the manager. They picked the night before Christmas for the premiere of the newly decorated theatre, with open house from 2 until 5 p.m. and with "Artists and Models" as the attraction.

▼

James A. Duncan, manager of the 23rd Street Drive-In, Chattanooga, Tenn., had a 12-foot cut-out Santa Claus and assorted cartoon characters in proportionate sizes, as outdoor display for the Christmas season. Looks fine in a photograph for our picture page. We met Jim last year in Altanta at the convention.

▼

Joe De Victoria, publicist for the Golden Gate theatre, had a good story in the *San Francisco Chronicle* when he advertised for a live tarantula—and we've just received the press clippings. Got fifty times more than classified space, with a picture of "Little Joe"—and the explanation that "the SPCA doesn't need to worry, we feed him larvae, and we even feed the larvae!" All good publicity for that big "Tarantula" from Universal-International that is breaking box office records.

▼

We're glad to note the world premiere on February 7th of MGM's new picture starring Lucille Ball and Desi Arnez, "Forever Darling" at Dipson's Palace theatre, Jamestown, N. Y., which is Lucille's birthplace—and good enough reason for a civic holiday. This Round Table always applauds premieres at the local level, especially in small cities and towns where the impact is better for all parties concerned.

Smiling broadly at the turnout for the opening of "Guys and Dolls" at Florida State's newly reopened Colony theatre on Lincoln Road, Miami Beach, are Harry Botwick, district manager for the circuit, and B. S. Pulley, one of the stars of the show.

Boyd Fry, manager of Loew's Grand theatre, Atlanta, had a strikingly beautiful Nativity scene as a display during Christmas with the appreciation of his patrons.

▼

Kenneth Rogers, manager of the 41 Drive-In, five miles south of Macon, Ga., on Route 41, says he has long been a reader of the Round Table, but that he never applied for his membership card until now, so he is considered in, with the prospect that he will now contribute to this reciprocal exchange of showmanship.

▼

Bob Walker sends us a current copy of our favorite small town newspaper, the Fruita, Colorado, *Times,* and we see that the Ford Foundation gets the front page for a grant of $10,000 to the Lower Valley Hospital, which is all to the good. But Bob's own contribution is a news story to the effect that patrons of the Uintah Theatre don't agree with the National Audience Poll, and they say so, with emphasis. It's difference of opinion that makes horse racing, and audience polls popular, and newsworthy.

Virgil Galotta, manager of the Wilson theatre, Arlington, Va., is awarded the $100 prize for his campaign on "Love Me or Leave Me" in the Neighborhood Theatre managers' incentive drive. Here he is surrounded by MGM salesman Tom Cosgrove, Joe Kronman, office manager of MGM's Washington branch, and at right, Cal Bain, another of MGM's sales staff who applaud such winners and help with the incentive.

Texas Compo Opens Full Year Program

Kyle Rorex, executive director of Texas Compo, a cousin once removed from the National Council of Motion Picture Organizations, has announced a series of four participation-promotion programs, one in each quarter of 1956, which have been created and designed to sell motion pictures to the public, and to stimulate ticket sales at the box office. This is in line with Texas Compo's constructive policy of business building, in addition to their usual duties to Texas exhibitors. The four campaigns have been prepared for the Lone Star State, but will be available to every theatre manager throughout the world, by direct arrangement with the Texas headquarters.

Ticket Selling Ideas For Every Quarter

During the first quarter (January, February and March) the famous "Oscar Race" which originated in Texas will be conducted. In previous years this contest has been enormously successful, and is repeated by popular demand. It is a plan to permit theatre patrons to participate in the annual Academy Awards by attempting to select the "Oscar" winner in each of six categories. Prizes are sponsored or consist of theatre tickets. Last year a survey proved that the "Oscar Race" increased business by as much as 21% in many theatres.

In the second quarter (April, May and June) the "Teacher of the Year" will be selected by popular vote in each town or neighborhood and the local theatre will pay tribute to the indispensable teaching profession. The balloting will require the support and particpation of all students, although the voting is also open to the public, with the students electioneering for their favorites. This campaign has been tested by the Phil Isley circuit—and they should know, because Mr. Isley's daughter is better known as Jennifer Jones, and she was "Good Morning, Miss Dove"—which glorified teachers.

Proven Plans Are Put Back Again

Drive-In Theatre operation will be featured in the third quarter (July, August and September) and cash prizes will be awarded to drive-in owners and managers who turn in the best campaigns for "Drive-In Theatre Week" in this period. Due to the overwhelming success of this plan last year, it will be elaborated, and the 23rd Anniversary of Drive-In theatres will be celebrated during the first week in July. To properly focus attention, the special package of promotion materials may be obtained, as in other campaign's direct from Mr. Rorex's office in Dallas, for use elsewhere than in Texas.

In the final quarter of the year (October, November and December) Kyle Rorex establishes a Manager's Award as another annual feature in ticket-selling enterprise. A theatre manager simply selects a picture after September 30th which he personally endorses and guarantees to his patrons as good entertainment, and then proceeds to sell that idea to prove his capacity as a showman. The personal endorsement is part of the plan, and must be put up in each original campaign as the key to this particular selling approach. The campaign materials have all been provided, including two trailers, a 40x60 display, a composite mat, radio, TV and other newspaper publicity. Kyle Rorex does an exceptional job, and proves the value and intrinsic worth of things that grow in Texas, all big in size and 'Scope.

Showmen In Action

That old promotion spirit is a long way from being dead. With gift books registering NO SALE at the box-office of Schine's Hipp theatre, Corbin, Ky., manager Lou Merenbloom hit the road—and sold $120 worth by calling on his local trade. Shows what a little git-up-and-git will do.

The Ben Poblockis—"Ben, Eddie, Barney, Ray, Jerry, Jim and Bill"—which is a family to admire, sent out a circular letter over his signature as manager of the Plaza theatre, Burlington, Wisconsin, complimenting children on their good behavior in the past year, taking good care of the nice improvements which were made in 1954, and for which both management and patrons may be grateful.

Broadway Comes to Green Bay, Wis.

Elmer Brennan, northern district manager for Standard Theatres, Milwaukee, is cooperating with the Concert-Drama Association of Green Bay, Wisconsin, in bringing a series of five performances, including both Broadway stage and television shows, to the Bay Theatre, operated by the film circuit. The series is called the Winter Theatre and a ticket sale is maintained in the theatre lobby, with both mail and telephone orders for reservations. The first two attractions have been Ed Sullivan and his "Toast of the Town" program, and Guy Lombardo's Royal Canadians. The series which was made possible because of the interest shown by those living in Green Bay and ten nearby communities, has brought the Bay Theatre to the attention of thousands and has gone far to recapture that "lost audience" at the local level.

"Glory" Gets Blue Grass Premiere

RKO's new David Butler picture, "Glory", starring Margaret O'Brien, had its premiere on January 11th, at the Kentucky theatre, in Lexington, where Art Stanisch, good Round Table member and Quigley Award winner, is resident manager. The opening sparked a saturation promotion campaign with over 200 playdates in the vicinity of Kentucky's Blue Grass areas, including the greatest TV, radio and exploitation coverage ever accorded a motion picture in that section. The entire campaign was worked out under the supervision of Dave Cantor, RKO's manager of exploitation in New York, with fieldman Hank Howard handling Lexington, Louisville, southern Kentucky, Indiana and Ohio bookings. Ralph Banghart will operate between Cincinnati and Indianapolis, with Al Margolian working out of Cleveland—and all converged on Lexington and Louisville for the final days of the campaign.

The City of Lexington has proclaimed "Glory Day" and the 200-piece University of Kentucky band will head a parade to welcome Governor Harry Chandler, and representatives of Calumet Farms, and other famous racing stables that cover this Blue Grass country. Miss O'Brien will act as a judge in a contest, in cooperation with a local department store and two newspapers, to find four beautiful girls—the trouble being to pick only four in that State, famous for its beauties. The Thoroughbred Club of America will act as hosts to the stars, Margaret O'Brien, Charlotte Greenwood and Walter Brennan, and top syndicate sports writers will be guests of the Club.

David Treadway, an employee of the Duncan theatre, Union, S. C., is a new member of the Round Table, and he sent a niice Christmas greeting to Martin Quigley, which was appreciated by our editor-in-chief and publisher. We like his comments on The HERALD, and what he refers to as "treasurable"—a nice Southern expression.

▼

Norm Levinson can always be depended on to dig up something new and pertinent to the picture he is exploiting. So what do you think, he found the author of "The Tender Trap" right there in Minneapolis, and had him autographing copies of his latest book, "A Guide to Campus Humor" for attractive co-eds.

▼

From half way around the world, comes a letter of appreciation from R. M. Richards, manager of the Majestic theatre, Melbourne, Australia, for the citation which he received in the second quarter of 1955 of the Quigley Awards competition. He says "These Awards are highly valued, and further campaigns are being prepared for submission in other quarterly judgings."

Selling Approach

THE TROUBLE WITH HARRY — Paramount. VistaVision, with color by Technicolor. The *unexpected* from Alfred Hitchcock. The man who thrilled you with "To Catch a Thief" and "Rear Window" comes through with his most unusual story yet! Unexpected romance! Unexpected comedy! Unexpected suspense! And filmed amid all the autumn splendor of Vermont's hills—more colorful than anything you've ever seen on the big screen. The trouble with Harry was—that he was dead, and wouldn't stay buried! Edmund Gwenn, John Forsythe, Shirley MacLaine and all star cast. 24-sheet and all posters have intriguing pictorial art for your lobby and marquee display. Special herald keys the campaign with the best sales approach. Newspaper ad mats in a variety of styling, to sell Hitchcock, to sell this whimsical comedy, and to sell the colorful settings. Small space ads are provided liberally, with some excellent big ones, especially No. 408. The complete campaign mat is a real bargain, furnishing ten ad mats and slugs and two publicity mats, all for 35c at National Screen. Buy these composite mats on standing order, and take the whole mat to your newspaper office. Don't cut it up yourself. Some amusing commercial tieups, featuring the title as a cue for window dressing. The State of Vermont has pre-sold this picture in cooperative advertising. There are some music tieups and other suggestions.

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THE INDIAN FIGHTER—United Artists. CinemaScope, print by Technicolor. The sweep of "Red River" — the drama of "High Noon" — the violence of "Shane" and now the might of Kirk Douglas in this fighting, loving legend of the frontier. Another western that will prove superior entertainment in our new dimensions. 24-sheet and other posters have cut-out art materials to use in your own way as lobby and marquee display. Excellent jumbo herald from Cato Show Print, in striking color, with one-half of the back page blank for your imprint and a cooperative advertiser. Newspaper ad mats in large sizes, and some that are small, but the best buy for small theatres is the composite mat, which has eight one- and two-column ad mats and slugs, plus two publicity mats, all for 35c, which won't buy one ordinary mat sold singly. There are publicity mats of Elsa Martinella, new Italian actress, that will get free space if you show them to your newspaper man. (How did she get way out west, to fight Indians? There are wolves in New York!) Dell Publishing Company has a comic book, available on newsstands. Indian feather headbands and similar novelties are offered in the pressbook. A set of color-glo stills will help you sell color with color in a lobby frame.

THE SECOND GREATEST SEX—Universal-International. CinemaScope, with print by Technicolor. All the great times, the great tunes, the wonderful dancing fun of those Kansas calico days—the hilarious history of the early frontier. Jeanne Crain, Kitty Kallen, Mamie Van Doren, Bert Lahr. Paul Gilbert and a big cast, in a picture that will delight all the folks who like westerns—or ever did, through all the years. This is different, and any resemblance to "Oklahoma!" is purely coincidental. It's a grand opportunity for square dancing as an exploitation aid—you can have them dancing in the streets to this music. And we compliment Universal for providing two-color newspaper ads, for such as Erv Clumb, in Milwaukee, and others who know how these can build up into great cooperative newspaper pages, at no cost to the theatre. Erv lines up eight sponsors to swing a color cooperative full page ad. The 24-sheet and other posters give you the title in great big letters and some pictorial art to put over the dancing theme, which you can use as cut-outs for lobby and marquee.

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THE PRISONER—Columbia Pictures. Alec Guinness, great British actor, in perhaps the most provocative drama of our times, with Jack Hawkins, giving two fine performances. "Any confession I may have made in prison will be a lie—the result of human weakness!" Which one was the prisoner? The accused, or the accuser? The hunter, or the hunted? No posters larger than the one-sheet, since this is aimed at little art theatres, who have their own advertising standards. But it will satisfy your discerning patrons who are seeking something new and different from the usual film fare. Newspaper ad mats are good—and strong—in usable sizes, and the composite mat supplies five ad mats and slugs, and two publicity mats, for a majority of situations, all for 35c at National Screen. Four kinds of still sets are available, and that's unusual. Art theatres sell their attractions with liberal use of stills.

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37 years of Know-How means Better Trailers... Faster!

FILMACK

CHICAGO
1327 S. WABASH

NEW YORK
341 W. 44th St.

Better Refreshment Merchandising

. . . Timely news supplementing the special monthly department covering all phases of refreshment service.

Five New Distributors For Sweden Freezer

Five new distributors have been added to the list of firms handling the line of soft-serve ice cream and milk shake making equipment of the Sweden Freezer Manufacturing Company, Seattle, Wash., according to an announcement by Harvey F. Swenson, president. The firms appointed are the Cyril D. Schultz Company, Erie, Pa.; Devereaux Refrigeration Company, Kensington, Md.; Virginia Fixtures Company, Norfolk, Va.; Central Refrigeration Service, Huntington, West Va.; and A. G. Gosselin Company, Manchester, N. H.

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New Drink Cup for Theatres

A new type of drink cup especially constructed for the theatre trade with a design stressing the "entertainment value of movies for the whole family" has been added to its line by the Maryland Cup Company, Baltimore. Trade-named the "Cinema Cup," it is being offered exclusively to theatre concession operations and thus will serve ideally for inventory control, it is pointed out. The cup is available in a complete range of sizes, including 7-, 9-, 10-, 14-, or 16-ounce.

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CONGRATULATING A WINNER

Mrs. Rosella Newman, supervisor in Evansville, Ind., for the Confection Cabinet Corporation, supplier of refreshment services to theatres, is congratulated by Lester Grand, executive of the firm on a recent tour of theatres, upon being one of the first winners of *Motion Picture Herald's* Special Merit Awards for refreshment merchandising. Mrs. Newman, formerly snack bar manager of Loew's Victory and Majestic theatres in Evansville, was recently promoted to the rank of supervisor.

CLASSIFIED ADVERTISING

Fifteen cents per word, money-order or check with copy. Count initials, box number and address. Minimum insertion $1.50. Four insertions for the price of three. Contract rates on application. No border or cuts. Forms close Mondays at 5 P.M. Publisher reserves the right to reject any copy. Film and trailer advertising not accepted. Classified advertising not subject to agency commission. Address copy and checks: MOTION PICTURE HERALD, Classified Dept., Rockefeller Center, New York (20)

POSITIONS WANTED

MANAGER—CAPABLE, EXPERIENCED, FAMily man, age 38. Now assistant general manager small circuit. Consider anywhere. Pleasant working conditions. Prefer South. BOX 2892, MOTION PICTURE HERALD.

THEATRES

NO TELEVISION, TOWN 10,000 PEOPLE. MODern. CinemaScope, building, equipment, netting $22,000. Will pay out four years. $50,000 down. Brochure. P. McADAM, Livingston, Mont.

FOR SALE: NICE CLEAN 400-SEAT THEATRE. Good opportunity and priced right. Write CREST THEATRE, Wellington, Kans.

FOR SALE: MODERN 400-SEAT THEATRE. Built new from the ground up. Opened in 1947. Simplex E-7 projectors and 4 star sound. Peerless Magnarc lamps. Wide screen, CinemaScope, Manley Popcorn machine. Three changes per week. Priced low for quick sale. Have other interests. $35,000 takes all. N. C. WETTSTEIN, Coleman Theatre, Coleman, Wis.

NEW EQUIPMENT

BARGAINS GALORE — HOLMES PARTS! CONdenser lenses, 95c; constant speed motors $12.50; shutter shafts $1.25; sound optical lenses $9.95; intermittent $24.50; Star-Sprocket assembly $10; EE-14070 Vertical Drive Shaft w/5 gears, bearings $9.75; 1000W T-20C-13 Mogul prefocus Lamps $25 dozen ($3.95 each). S. O. S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

BEST CINEMASCOPE BUY! CINEMATIC IV adjustable anamorphics $375 pr. Metallic seamless screens 75c sq. ft. Buy on time. S.O.S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

PREPARE FOR "KISMET." LOWEST PRICES, prompt deliveries on Foxhole Sprockets for Standard & Super Simplex, E-7, X-L, Century Projectors; also most soundheads including RCA PS24, MI 1040, 1050, 1060, 9030, 9050; W.E. 206, 208, TA 7400; Simplex 4 Star and Ballantyne. S. O. S. CINEMA SUPPLY CORPORATION, 602 W. 52nd Street, New York 19.

STUDIO EQUIPMENT

MITCHELL 16 CAMERA, 3 BALTAR LENSES, 2 magazines, complete $2995; 10′ Title Animation Stand, motorized zoom, stopmotion, $2500 value, $975.00 Bardwell McAlister studio floodlites, 3 heads on rolling stand hold 12 bulbs, $180 value, $29.50; Quadlite Heads only, $4.95; Stands only $19.95; Neumade editing tables with worklight, $58.00 value, $33.95; Moviola 35mm composite sound/picture, $495.00; Microrecord 16/35mm Automatic Processing Outfits, demonstrators, $136.95. S. O. S. CINEMA SUPPLY CORPORATION, 602 W. 52nd Street, New York 19.

USED EQUIPMENT

EXCELLENT COATED PROJECTION LENSES—many brand new! Wollensak "Sunray" Series I: 2", 3", 3½", 3¾", 5", 5¼", 5½", 6", 7¾" $35.00 pair. Super Snaplite fl. 9—2"-2¼" $170.00 pr.; Superlite 2¼"-3"-3¼" $150.00 pr.; Superlite 3½" $90.00 pr. Trades Taken. Wire or telephone order today. S. O. S. CINEMA SUPPLY CORPORATION, 602 W. 52nd Street, New York 19.

PAIR DEVRY 12,000 PROJECTORS, 70 AMPERE lamphouses, rectifiers, etc., excellent, $1,495; E7 mechanisms, excellent, $475 pair; Magnarc lamphouses, late type $475 pair; Strong 1kw lamphouses and rectifiers $475 complete; bargains on new and used lenses. What do you need? STAR CINEMA SUPPLY, 621 W. 55th St., New York 19.

WANTED TO BUY

WANTED — ILLUSTRATED SONG SLIDES. Collector wants early pop., comic, sentimental titles. Will buy small or large lots. JOHN RIPLEY, 2400 Crestview, Topeka, Kans.

SERVICES

THEATRE BLOWUPS BEST QUALITY SERVice. STITES PORTRAIT COMPANY, Shelbyville, Ind.

HELP WANTED

SALESMEN—AGENTS MAKE EXTRA MONEY—sell nationally advertised automatic Sno-Ball Sno-Cone machines on easy terms. SNO-MASTER MFG. CO., 124 Hopkins Pl., Baltimore 1, Md.

MANAGER — SHOWMAN EXPERIENCED IN medium-sized town operation. $5200 minimum. Family group and hospital insurance. North Central location. Give full information first letter. References not used unless deal. BOX 2893, MOTION PICTURE HERALD.

WANTED, TWO (2) MANAGERS FOR FIRST-run theatres in cities of medium size situated in eastern part of the states. Must be thoroughly experienced and definitely interested in exploitation. Reply, giving full resume of employment, salary requirements, references, and availability for interview. BOX 2894, MOTION PICTURE HERALD.

BOOKS

RICHARDSON'S BLUEBOOK OF PROJECTION. New 8th Edition. Revised to deal with the latest technical developments in motion picture projection and sound, and reorganized to facilitate study and reference. Includes a practical discussion of Television especially prepared for the instruction of theatre projectionists, and of new techniques for advancement of the art of the motion picture. The standard textbook on motion picture projection and sound reproduction. Invaluable to beginner and expert. Best seller since 1911. 662 pages, cloth bound, $7.25 postpaid. QUIGLEY BOOKSHOP, 1270 Sixth Avenue, New York 20, N. Y.

NEW — FOR THEATRE MANAGERS — "THE Master Guide to Theatre Maintenance," compiled from authorities, handy for reference with hard covers and index. Chapters on maintenance of building and furnishings, on air conditioning, projection, sound, exploitation devices, all written in non-technical language especially for theatre owners, managers and staffs. Indexed for ready reference. Send $5.00 today to QUIGLEY BOOKSHOP, 1270 Sixth Avenue, New York 20, N. Y.

MOTION PICTURE ALMANAC — the big book about your business—1956 edition. Contains over 12,000 biographies of important motion picture personalities. Also all industry statistics. Complete listings of feature pictures 1944 to date. Order your copy today. $5.00, postage included. Send remittance to QUIGLEY BOOKSHOP, 1270 Sixth Avenue, New York 20, N. Y.

Legion Approves Five of Nine New Productions

The National Legion of Decency this week reviewed ten pictures, putting two in Class A, Section I, morally unobjectionable for general patronage; three in Class A, Section II, morally unobjectionable for adults; three in Class B, morally objectionable in part for all, and two in Class C, condemned. In Section I are "Fury at Gunsight Pass" and "Never Say Goodbye." In Section II are "Alone on the Streets," "Hell on Frisco Bay" and "Ransom." In Class B are "The Conqueror" because of "excessive brutality; suggestive costuming, dancing and situations;" "The Lieutenant Wore Skirts" because of "suggestive costuming, dialogue and sequences," and "Shack Out on 101" because of "suggestive dialogue and situations." In Class C is "A Husband for Anna" because "this picture, in the story it tells, condones immoral actions and in treatment seriously offends Christian and traditional standards of morality and decency by reason of suggestive costuming and situations," and "Letters From My Windmill" because it is "seriously objectionable and conducive to a misunderstanding of religion and religious practices."

Universal Votes Dividend

The board of directors of Universal Pictures Company, Inc., has declared a quarterly dividend of $1.0625 per share on the 4¼ per cent cumulative preferred stock of the company. The dividend is payable March 1, 1956 to stockholders of record February 15.

Henry Weiner

HAVANA: Henry Weiner, 79, former United Artists manager in Cuba, died at his home here January 9. Mr. Weiner joined U.A. in 1921 as head of the company's newly opened office in Havana. He held the post 31 years.

Norman S. Gaskill, Jr.

PHILADELPHIA: Norman S. Gaskill, Jr., 39, office manager for Columbia Pictures here for the past two years, died January 6 at his desk at the exchange office. He is survived by his wife, Evelyn, and a son.

Shurlock's Mother Dies

HOLLYWOOD: Mrs. Frances H. Shurlock, 99, mother of Geoffrey Shurlock, Production Code Administrator, died here January 7, eight days short of her hundredth birthday. A daughter, Mrs. Olive Sjorlander, had arrived from Sweden to attend the birthday ceremonies.

Lease Long Island Unit

The 900-seat Howard theatre at Howard Beach, Long Island, N. Y., has been leased by Michael Fishman, L. I. theatre operator.

The Product Digest

Glory

RKO-Butler—A Horse and a Girl

(Print by Technicolor)

Stories about horses and horse racing are nothing unusual for film audiences. But there is never a plethora of them to make audiences feel sated. "Glory" comes along at a time when there are very few tales of the turf about and should therefore gain a goodly audience. It has all the necessary ingredients including color, Superscope, a good cast and even music but its tired story and excessive running time prevent it from being a better picture than it is.

Margaret O'Brien returns to the screen an attractive young lady and she and Charlotte Greenwood as her grandmother carry the burden of the plot. They comprise an impoverished family who own a small stable of horses. When a filly is born, Miss O'Brien falls in love with her, names her "Glory" and sees a great future for her. Miss Greenwood holds no such enthusiasm for the female of the species and tries to get rid of her as a yearling. But through the intervention of a rich sportsman (the love in the young lady's life) they get her back.

Glory loses races constantly until Walter Brennan, a trainer, discovers she needs goggles to race successfully. Her young owner enters her in the Kentucky Derby but the lack of money still plagues her and her grandmother. Once again the horse is sold and brought back and this time all their friends pool their money for the necessary funds. Needless to say, Glory wins the Derby and Miss O'Brien wins her man (despite the presence of a spoiled society lass).

The picture is saddled with some subplots including a romance between Miss O'Brien and an orchestra leader whom she works for. In addition, Brennan and Miss Greenwood carry on a screaming feud throughout the picture about some trifle that wears rather thin after the first four or five outbursts.

Although "Glory" deals primarily with horses and its dialogue rarely leaves the subject (even in its songs), the races seen are few and far between. David Butler, who produced and directed, would have been wiser to include more.

The acting is better than the material with Miss Greenwood giving her usual adept performance. The supporting cast includes John Lupton and Byron Palmer as Miss O'Brien's wanted and unwanted loves and Lisa Davis as the other woman. Pete Milne wrote the screenplay which was based on a story by Gene Markey. "Glory" trots more often than it runs.

Seen at the RKO screening room in New York. Reviewer's Rating: Good.—JAY REMER.

Release date, January 11, 1956. Running time, 100 minutes. PCA No. 17647. General audience classification.

Clarabel Tilhee.................. ......Margaret O'Brien
Ned Otis...... ....Walter Brennan
Miz Tilbee......................Charlotte Greenwood
John Lupton, Byron Palmer, Lisa Davis, Gus Schilling, Theron Jackson, Hugh Sanders, Walter Baldwin, Harry Tyler, Leonid Kinskey, Paul E. Burns, Madge Blake

The Night My Number Came Up

J. Arthur Rank—Superstition

"The Night My Number Came Up," a new British experiment in the realm of the psychic, although told at somewhat too leisurely a pace perhaps to satisfy action-conditioned American audiences, does succeed in maintaining a goodly degree of suspense.

Acting performances are first rate, especially those of Michael Redgrave and Canadian-born Alexander Knox, successful now in England, who carries off first honors here because he makes himself consistently understood amid the welter of British accent. The story is reported to be based on a 1951 *Saturday Evening Post* article of the same title as the picture, recounting the real-life experience of one Air Marshal Sir Victor Goddard.

At a dinner party in the home of Knox, a British official in Asia, Michael Hordern, a British naval officer, describes to an air commander, Michael Redgrave, and other guests a dream he had had the night before. In the dream, Redgrave is one of 13 people aboard a DC3. Along with the five-man crew, the plane also carries an attractive girl, a "very important personage," and five other civilians. The aircraft is lost over the sea, its radio has failed and fuel is running low when, through a break in the snow clouds, a rock-strewn beach is sighted. The pilot attempts an emergency landing, fails to avoid the cliff, and the plane crashes.

Redgrave and another officer, Denholm Elliott, who is also among the guests hearing the strange dream, are due to fly to Japan the next day. Gradually all the details of the dream begin to materialize in actuality. Knox, who finds himself among the passengers in the plane doomed in the dream, and whose many years in the Orient have rendered him susceptible to fatalism and superstition, is gradually joined by the others in a realization of their fate. The conclusion will satisfy some audiences, frustrate others who require pat resolutions. The suspense is well enough handled, but the heavy British accents, the drawn-out pace and unsatisfactory (to some) conclusion would seem to limit this film to specialized audiences who lean toward intellectual exercises as against action emphasis.

A J. Arthur Rank Organisation presentation, the film has a screenplay by R. C. Sherriff, production supervision by Hal Mason, direction by Leslie Norman and is an Ealing Studios-Michael Balcon production.

Seen at the Sutton theatre, New York. Reviewer's Rating: Very Good. — LAWRENCE J. QUIRK.

Release date, February 21, 1956. Running time, 94 minutes. General audience classification.

Air Marshal Hardie....................Michael Redgrave
Mary Campbell............. ....Sheila Sim
Owen Robertson......................Alexander Knox
Flight Lt. McKenzie...................Denholm Elliott
Ursula Jeans, Ralph Truman, Michael Hordern, Nigel Stock, Bill Kerr, Alfie Bass, George Rose, Victor Maddern, David Orr, David Yates, Doreen Aris, Charles Perry, Geoffrey Tyrrell, Hugh Moxey, Richard Davies

Fury at Gunsight Pass

Columbia—Western Bank Robbers

This Columbia Western follows a familiar pattern but holds the interest nicely with fast-paced direction, earnest acting and dialogue that sticks to the point and wastes nary a word. David Brian and Neville Brand provide the only name values, but young Richard Long in the third starring spot demonstrates promising development as an actor. A windstorm running throughout the picture's last quarter offers interesting counterpoint to the action—and there's plenty of that. The kids in the front rows will love it, and adults won't be bored.

SHOWMEN'S REVIEWS
SHORT SUBJECTS
WHAT THE PICTURE DID
THE RELEASE CHART
THE COMPANY CHART

Brian and Brand, leaders of a gang of western toughs, have the usual designs on a small town bank, but their carefully laid plans go awry. They plan to close in in separate groups during the wedding of the banker's son, Long, when it is expected the locale will be clear. Percy Helton, the local undertaker, is an accomplice. The wedding ceremony runs on too long and Brian and his henchmen, who according to previous arrangement were to come in first and mingle with the wedding guests while Brian's partner, Brand and his men were scheduled to arrive an hour later for the take ($35,000), find themselves shooting it out with the alerted townspeople through a miscalculation. Brian, it also appears, had planned to double cross his partner and make off with the money in advance.

In the ensuing confusion, Helton secretes the satchel of money which the bandits had murdered the banker to obtain, the banker's partner accuses the dead man of being the bandits' accomplice, the banker's son vows to clear his father's name, the second bandit group led by Brand arrive, take alarm, and escape, and the usual lynching threats are made on Brian's captured half of the gang.

The complicated plot threads are finally straightened out after much shooting and scurrying about, during which the posse of townspeople sent out to capture Brand and his men is itself captured, and an infuriated Brand returns with his men to locate the satchel. Long and his friends finally succeed, after further plot action in the windstorm, in setting all things to right in neat style, and the young man and his bride, Lisa Davis, resume their interrupted honeymoon.

David Lang wrote the story and screenplay, Wallace MacDonald produced and Fred F. Sears directed this little action piece, which may not leave audiences cheering but should entertain them solidly enough.

Seen at the Columbia screening room in New York. Reviewer's Rating: Good.—L.J.Q.

Release date, February, 1956. Running time, 68 minutes. PCA No. 17716. General audience classification.

Whitey Turner.............................David Brian
Dirk Hogan...............................Neville Brand
Roy Hanford..............................Richard Long
Kathy Phillips..............................Lisa Davis
Katharine Warren, Percy Helton, Morris Ankrum, Addison Richards, Joe Forte, Wally Vernon, Paul E. Burns, Frank Fenton, James Anderson, George Keymas, Robert Anderson, Fred Coby, John Lehmann, Guy Teague

Wiretapper

Continental Pictures—Crime Doesn't Fit

This is what is known as an exploitation picture. Lacking names, it has other sales appeal. There is the central one, wiretapping, which for several years has furnished excitement for the tabloids.

There is what is known as "The Jim Vaus Story." This refers to a book Vaus wrote in the brightness of inspiration. Vaus tapped wires for the Mickey Cohen mob until Billy Graham pummeled him with Scripture

(Continued on following page)

(*Continued from preceding page*)

made popular. He dashed off the book, took to the road, and now himself has a considerable pulpit reputation. He is reported along with Mr. Graham to be associated in the production company, Mission Communications Services.

Finally, there is Mr. Graham. He arrives toward the end, as his Gospel reading, aggressive and sincere, makes Vaus rue the life wasted and yearn for the cleanliness of a purged conscience—and therefore risk his skin by quitting the gang. Mr. Graham's reading is theatrically effective and is worth possible sensationalism in exploiting the picture where the Graham name registers.

There is one more asset, the acting by Bill Williams. He brings to the Vaus role a somber and therefore efficient portrayal. He is the master in electronics and the weakling in character, sliding from one job for the mobsters into others, and although it is a sort of gestatory development as he becomes increasingly uneasy and ripe for the conversion, he finds achievement and relish in inventing a machine which will delay race results and enable him and his associates to cheat the "bookies". The session with Graham ends all this and although he expects a bullet in the back after defying the gangsters, they strangely forbear, and the story ends.

The welding of religious with typical crime drama is moderately successful. Oddly, the purposeful producers are most convincing with the situations and dialogue pertaining to hoodlumism and organized crime. The sweetness and light assigned to Miss Lee as the wife forever innocent and trusting, is sticky and incredible.

John O'Dea adapted his screenplay from the Vaus book, Dick Ross directed, and Rodney Nelson was production executive. Continental Pictures is the corporate production name, and Embassy Pictures of Boston has world wide distribution rights. States-right exchanges have been given franchises. The picture is in 1:85 to 1 ratio.

Seen at a New York production room. Reviewer's Rating: Good.—Floyd Elbert Stone.

Release date, February, 1956. Running time, 80 minutes. PCA No. 17618. General audience classification.

Jim Vaus.............................. ..Bill Williams
Mrs. Vaus............... ....Georgia Lee
Douglas Kennedy, Phil Tead, Stanley Clements, Ric Roman, Richard Benedict, Paul Picuni, Steve Conte, Melinda Plowman, Art Gilmore, Howard Wendell, Dorothy Kennedy, Barbara Hudson, Evangeline Carmichael

Three Bad Sisters

UA—Sex and Sadism

Younger audiences, and the critically undiscerning, should find this potpourri of standard melodramatics and assorted villainies fairly diverting fare, liberally sprinkled with sex, although contrived situations, a laborious pace and pedestrian acting will limit its appeal to action and neighborhood houses.

John Bromfield has more lives than a cat in this one. He saunters away from plane crashes and auto accidents that kill fellow passengers, and neatly sidesteps various schemes for his undoing concocted by the sisters, only two of whom are "bad," incidentally. These unpleasant young women are played by Marla English, a malicious, amoral flirt; Kathleen Hughes, a scheming, sadistic wench, and Sara Shane, who while technically "good" seems intrinsically more evil than the others in her passive acceptance of the goings-on about her.

Bromfield, a pilot, gets involved with the sisters when their father, a multi-millionaire, goes berserk and grabs the controls of the chartered plane, killing himself but not the star. Miss Hughes, the millionaire's daughter, wants to get rid of her sisters so she can inherit the fortune. She talks Bromfield into a deal to alienate sister Sara Shane (the executrix) from her lawyer fiancee, Jess Barker and hence aid her in controlling the estate.

A spurious contract between Bromfield and the deceased is introduced by Miss Hughes in order to insinuate Bromfield into the household. The remainder of the film is taken up with the star fending off the onslaughts, romantic and murderous, of the sisters, coping with a suspicious family aunt, who thinks he murdered the millionaire in the plane crash, and falling in love with, and marrying the "good" sister.

Things get highly overwrought, with the indefatigable Miss Hughes disfiguring her sister in a quarrel over Bromfield, and driving her to suicide; Miss Shane attempting suicide and getting saved by her husband, a busy fellow; and Miss Hughes getting her final comeuppance in an auto crash at the finish, thus satisfying the rulings regarding villainesses coming to no good end. It should be noted, however, that the highly colored amorality and greed the little lady demonstrates for 70-odd minutes prior to this deserved ending is likely to linger longer in impressionable young minds and this should debar the film from general audience classification.

The screenplay by Gerald Drayson Adams. A Bel-Air Production released through United Artists, it lists Aubrey Schenck as executive producer; Howard Koch as producer and Gilbert L. Kay as director.

Seen at a New York projection room. Reviewer's Rating: Fair.—L. J. Q.

Release date. January, 1956. Running time, 73 minutes PCA No. 17670. Adult audience classification.

Vicki............... ....Marla English
Valerie..............................Kathleen Hughes
Lorna ....Sara Shane
Jim Norton..........................John Bromfield
Jess Barker, Madge Kennedy, Tony George, Eric Wilton, Brett Halsey, Marlene Felton

Appointment in London

Associated Artists—World War II Drama

"Appointment in London," which co-stars Dirk Bogarde and Dinah Sheridan manages to be nostalgic about a long-gone war era without resorting too heavily to heart tugs. Bogarde was the winner of the 1955 Motion Picture Herald—*Fame* poll of British exhibitors.

The time is 1943, the setting a bomber command base somewhere in England. Principals are wing commander Bogarde, an American (William Sylvester), an Australian (Bill Kerr), and Bryan Forbes. Returning from a strategic mission over the Continent, the men are informed by group captain Ian Hunter that an important London appointment is slated for a month away. Later, celebrating in a village pub, Bogarde and Sylvester meet and are subsequently enchanted by WREN officer Sheridan, who, it develops, has eyes only for Bogarde.

Hunter decides that Bogarde has had enough combat, and grounds him indefinitely. Kerr, however, has a pre-takeoff accident, and Bogarde disobeys Hunter's orders and goes on the mission.

Finally Bogarde's ship comes into sight to Miss Sheridan's deep relief.

Disregarding the inevitable flurry of flag-waving histrionics, "Appointment in London" impresses as well-made melodrama.

The film was produced by Aubrey Baring and Maxwell Setton, with competent direction by Philip Leacock.

Seen at Loew's Poli theatre, Hartford. Reviewer's Rating: Good.—Allen M. Widem.

Release date, November, 1955. Running time, 96 minutes. General audience classification.

Dirk Bogarde, Dinah Sheridan, Ian Hunter, William Sylvester, Bill Kerr, Bryan Forbes, Walter Fitzgerald

The Day the World Ended

American Releasing—Science Fiction

Richard Denning, Lori Nelson and Adele Jergens are the principal players and selling-names in this science-fiction film produced and directed by Roger Corman for executive producer Alex Gordon. The script is by Lou Rusoff, as is that of "The Phantom from 10,000 Leagues," another American Releasing Corporation attraction that is being paired with this one in some territories to make up an all-science-fiction program.

"The Day the World Ended," filmed in SuperScope, opens at the end of atomic disasters which have depopulated the world save for seven people who arrive singly at a mountain sheltered home where a scientist, foreseeing the depopulation, has prepared reserve supplies to maintain his daughter and himself until life may again be made possible elsewhere in the world. The seven go through expectable situations and complications, but the over-all terror is an ape-like mutant, produced by atomic radiation, which stalks the forest but is destroyed, finally, by a rainfall in which it cannot survive.

The story is properly implausible, the action is overslowed, as if for the juvenile comprehension on which the film may depend for main revenue, and the impact is less than the essential merit of the basic idea would suggest.

Previewed at the Hollywood Hawaii theatre. Reviewer's Rating: Fair.—William R. Weaver.

Release date, January, 1956. Running time, 80 minutes. PCA No. 17722. General audience classification.

Rock ....Richard Denning
Louise ....Lori Nelson
Adele Jergens, Touch Connors, Paul Birch, Raymond Hattan, Paul Dubov, Jonathan Haze, Paul Blaisdell

The Phantom from 10,000 Leagues

American Releasing—Science Fiction

Kent Taylor, Cathy Downs and Michael Whalen are the principal players and selling-names in this science-fiction film produced by Jack and Dan Milner and directed by the latter. The script is by Lou Rusoff, as is that of "The Day the World Ended," another American Releasing Corporation attraction that is being paired with this one in some territories to make up an all-science-fiction program.

"The Phantom from 10,000 Leagues" concerns the research conducted by an oceanographer off the coast of California and the resultant monster which stands guard, at sea bottom, over an uranium deposit so powerful that it sends a shaft of light up through the water. The monster has killed a number of fishermen and skin-divers before the monster's creator, who has produced him by a process of atomic mutation, blows it to bits. U. S. and other agents, including local police, have had a hand in the story before its termination.

The pace is slow, as if in consideration of the probability that the film's destiny is the science-fiction fringe, but the story line is kept clear and there is proper relationship between cause and effect.

Previewed at the Hawaii theatre. Reviewer's Rating: Fair.—W.R.W.

Release date, January, 1956. Running time, 80 minutes. PCA No. 17791. General audience classification.

Ted ....Kent Taylor
Lois ....Cathy Downs
Michael Whalen, Helene Stanton, Philip Pine, Rodney Bell, Pierce Lyden, Vivi Janis, Michael Garth

SHORT SUBJECTS

BASKETBALL HIGHLIGHTS (RKO)

Sport Special (53,801)

The highlights of National Invitational Tournament of basketball at Madison Square Garden and the N.C.A.A. tournament in Kansas City are presented. Among the games shown are Duquesne vs. Louisville, Cincinnati vs. Niagara, Dayton vs. St. Louis, St. Francis (Pa.) vs. Holy Cross, San Francisco vs. LaSalle, St. Francis (Pa.) vs. Cincinnati, Dayton vs. Duquesne, East vs. West All Stars.

Release date: April 15, 1955 15 *minutes*

PAGEANTS AND PASTIMES (20th-Fox)

CinemaScope Special in Eastman Color (7510-1)

The setting of this short filmed by British Movietonews is the race course on Ascot Heath where the famous summer meeting has long been the highlight of the English racing season. The Queen and the Duke of Edinburgh are cheered by the crowd as they arrive. The conclusion shows the installation of Sir Winston Churchill in to the "Most Noble Order of the Garter."

Release date: March, 1955 13 *minutes*

"What the Picture did for me"

. . . the original exhibitors' reports department, established October 14, 1916. In it theatremen serve one another with information about the box office performance of product—providing a service of the exhibitor for the exhibitor. ADDRESS REPORTS, What the Picture Did for Me, Motion Picture Herald, Rockefeller Center, New York 20.

Allied Artists

LORD OF THE JUNGLE: Johnny Sheffield, Wayne Morris—A Tarzan type picture that the kids seemed to like. It's the type of picture TV is getting —Harland Rankin, Rankin Enterprises, Chatham, Ont., Canada.

Buena Vista

LADY AND THE TRAMP: Disney Cartoon Feature—Delightful entertainment. Of course, as soon as the children left, we were all through. Played Sunday, Monday, December 4, 5.—Mrs. Elaine S. George, Star Theatre, Heppner, Ore.

LADY AND THE TRAMP: Cartoon Feature—Great picture for exploitation which will do business for you.—Harland Rankin, Rankin Enterprises, Chatham, Ont., Canada.

Columbia

MAN FROM LARAMIE, THE: James Stewart, Arthur Kennedy—Our people agree with TOA in their opinion of James Stewart. Did proudly for December with its Christmas shopping and frigid temperature Played Sunday, Monday, December 11, 12.—Mrs. Elaine S. George, Star Theatre, Heppner, Ore.

Lippert

LONESOME TRAIL: Wayne Morris, John Agar—This is strictly for a double bill, a class "B" picture. Played Thursday, Friday, Saturday, December 22, 23, 24.—Harland Rankin, Rankin Enterprises, Chatham, Ont., Canada.

Metro-Goldwyn-Mayer

SCARLET COAT: Cornel Wilde, Anne Francis—This is good, but like all historical pictures, must be sold. Will die an awful death unless you appeal to those interested in our history.—Hugh G. Martin, Valerie Theatre, Inverness, Fla.

TENDER TRAP, THE: Frank Sinatra, Debbie Reynolds—This is one of the finest comedies of all time. Will rank with "It Happened One Night" (Col.) and "The Awful Truth" (Col.). Did better than average business and deserved it.—Hugh G. Martin, Clay Theatre, Green Cove Springs, Fla.

Paramount

GIRL RUSH: Rosalind Russell, Fernando Lamas —We haven't been doing much on musicals recently, but the laughter on this one was long and loud. Played Thursday, Friday, Saturday, December 8, 9, 10.—Mrs. Elaine S. George, Star Theatre, Heppner, Ore.

GIRL RUSH, THE: Rosalind Russell, Fernando Lamas—The trailer looked good, but the picture didn't go over. Rosalind Russell isn't for musical comedies. Played Monday, Tuesday, Wednesday, December 19, 20, 21.—Harland Rankin, Rankin Enterprises, Chatham, Ont., Canada.

LUCY GALLANT: Jane Wyman, Charlton Heston —Did average business the week before Christmas, which is a compliment to the picture.—Hugh G. Martin, Palace Theatre, Leesburg, Fla.

RKO Radio

HANSEL & GRETEL: Anna Russell, Mildred Dunnock—If you have not played this one, play it and give your children patrons a treat. Be sure and double bill it with something for your adults.—James Hardy, Shoals Theatre, Shoals, Ind.

CONSTANT READER GLAD THAT RANKIN IS BACK

James A. Duncan, manager of the 23rd Street Drive-In theatre, Chattanooga, Tenn., who reads "What the Picture Did for Me" regularly, writes to Harland Rankin, at Chatham, Ontario, with this cordial message:

"It was indeed a pleasure to see your name again in Motion Picture Herald. I wondered if you had actually been absent from exhibitor ranks, or whether I had just missed seeing your name. I remember that I used to watch for your reports.

"In your visits around the country, if you are ever in the vicinity of Chattanooga, please accept this as your invitation to visit with me, as I would be most happy to see you."

Harland has been traveling, and he has threatened to get out of film business, but he will always come back to his theatre activity, in spite of other interests. In the meantime, we would like to remind Mr. Duncan that "What the Picture Did for Me" is a reciprocal arrangement, and perhaps Harland Rankin, and other readers would like to see comments from Chattanooga in this original department of exhibitor reports — established in 1916, for mutual aid and benefit, so theatre men can serve one another.

Twentieth Century-Fox

CALL NORTHSIDE 777: James Stewart, Richard Conte—Although this has a good cast, it didn't do above average business. Played Monday, Tuesday, December 5, 6.—Harland Rankin, Rankin Enterprises, Chatham, Ont., Canada.

HOW TO BE VERY, VERY POPULAR: Betty Grable, Robert Cummings, Sheree North—This I thought good comedy, good music and color. Well liked and should do extra business anywhere.—Harland Rankin, Rankin Enterprises, Chatham, Ont.. Canada.

SEVEN CITIES OF GOLD: Richard Egan, Anthony Quinn—I thought this a very good picture, but it didn't seem to take. Played Thursday, Friday, Saturday, December 15, 16, 17.—Harland Rankin, Rankin Enterprises, Chatham, Ont.. Canada.

VIEW FROM POMPEY'S HEAD, THE: Richard Egan, Dana Wynter—This one failed us during the week before Christmas.—Hugh G. Martin, Palace Theatre, Leesburg, Fla.

United Artists

BIG KNIFE, THE: Jack Palance, Ida Lupino—I cannot say what I'd really like to about this one, but the producer who thought this one up should have to sleep with the print the rest of his life—walkouts, squawks and more walkouts greeted us on Friday and Saturday before Christmas. We gave three-ninths on our week and failed to do expenses before film rental. In fact, a new low was established on Saturday—the first time a Saturday has ever done 35% less than a Friday. Instead of paying percentage for this one, the producer should be sued for making our patrons lose confidence in our ability to please. Not for the small town. Exhibitors, beware! —Hugh G. Martin, Palace Theatre, Leesburg, Fla.

MARTY: Ernest Borgnine, Betsy Blair—The ones who requested this didn't show up; those who came were pleased mightily. I missed the boat in whipping up much enthusiasm for it. Played Tuesday, Wednesday, December 6, 7.—Mrs. Elaine S. George, Star Theatre, Heppner, Ore.

ROBBER'S ROOST: George Montgomery—Not much of a picture, but drew moderately well. I wish someone would start on all the Zane Greys again and give them production values commensurate with their drawing power in the western fan belt. Played Thursday, Friday, Saturday, December 8, 9, 10.—Mrs. Elaine S. George, Star Theatre, Heppner, Ore.

Universal

TO HELL AND BACK: Audie Murphy, Marshall Thompson—Did better than average business. Evidently it did not play every drive-in double feature in nearby Jacksonville ahead of our date.—Hugh G. Martin, Clay Theatre, Green Cove Springs, Fla.

Warner Bros.

McCONNELL STORY, THE: June Allyson, Alan Ladd—Very good story and did nice holiday business on it. Seemed to satisfy all. Played Monday, Tuesay, Wenesday, December 26, 27, 28.—Harland Rankin, Rankin Enterprises, Chatham, Ont., Canada.

MISTER ROBERTS: Henry Fonda, James Cagney —Here is one of the best comedies I've seen in some time. Did build-up business and had everybody talking about it. Give it extra time.—Harland Rankin, Rankin Enterprises, Chatham, Ont., Canada.

PETE KELLY'S BLUES: Jack Webb, Janet Leigh —This proved to be a crowd getter and they seemed to enjoy it. Played Thursday, Friday, Saturday, December 1, 2, 3.—Harland Rankin, Rankin Enterprises, Chatham, Ont., Canada.

SEA CHASE, THE: John Wayne, Lana Turner—Excellent picture. Lana Turner and Wayne do a real good job. Audience was enthusiastic.—Harland Rankin, Rankin Enterprises, Chatham, Ont., Canada.

THE RELEASE CHART

Index to Reviews and Advance Synopses, with Ratings

Release dates and running time are furnished as soon as available. Advance dates are tentative and subject to change. Running times are the official times supplied by the distributor.

All page numbers in this chart refer to pages in the PRODUCT DIGEST SECTION.

Short Subjects Chart December 31, page 722.

Features by Company January 14, 1956, page 745.

Color pictures designated by (c).

Legion of Decency Ratings: A-1, Unobjectionable; A-2, Unobjectionable for Adults; B, Objectionable in part for all; C, Condemned.

Under the column heading Special Data projection and available sound systems are designated by the following keys: SYSTEM: CS—CinemaScope; VV—Vista Vision; SA—SuperScope (anamorphic print); 3D—two prints; 3D(1)—single strip. SOUND: Ss—Four track magnetic stereophonic sound; Ss(2)—Separate stereophonic sound print; Ds—Optical directional sound, as Perspecta; Ms—single track magnetic sound; Os—standard optical sound.

All films (except CinemaScope) made in Hollywood since early 1953 are intended for aspect ratios from 1.33 to 1 up to approximately 1.75 to 1.

*Following a title indicates a Box Office Champion.

TITLE—Production Number—Company		*Stars*	*Release Date*	*Running Time*	*REVIEWED Issue*	*REVIEWED Page*	*L. of D. Rating*	*Herald Review*	*Special Data*
A									
A & C Meet the Mummy (526)	Univ.	Abbott and Costello	June,'55	79m	May 7	425	A-1	Good	
African Lion (c)*	BV	True Life Adventure	Oct. 10,'55	75m	Aug. 13	553	A-1	Very Good	
Ain't Misbehavin' (529) (c)	Univ.	Rory Calhoun-Piper Laurie	July,'55	82m	May 28	458	B	Good	
All That Heaven Allows (c) (5609)	UI	Rock Hudson-Jane Wyman	Jan.,'56	89m	Oct. 29	650	A-2	Very Good	
Apache Ambush	Col.	Bill Williams-Richard Jaeckel	Sept.,'55	68m	Sept. 3	577	A-2	Fair	
Apache Woman (c)	ARC	Lloyd Bridges-Joan Taylor	Oct.,'55	83m	Oct. 15	634		Good	
Appointment in London (Brit.)	Asso. Art.	Dirk Bogarde-Dinah Sheridan	Nov.,'55	96m	Jan. 14	738		Good	
Artists and Models (c) (VV) (5510)	Para.	Dean Martin-Jerry Lewis	Jan.,'56	109m	Nov. 12	665	B	Good	
At Gunpoint (5531) (c) (CS)	AA	Fred MacMurray-Dorothy Malone	Dec. 25,'55	81m	Dec. 10	698	A-1	Excellent	
B									
Bar Sinister (see It's a Dog's Life)	MGM	Jeff Richards-Jarma Lewis	Sept. 23,'55	88m	Aug. 27	570	A-2	Good	CS-Ss, Ms, Os
Bengazi (516) (SS) (c)	RKO	Richard Conte-Victor McLaglen	Sept. 14,'55	79m	Oct. 1	611	A-1	Fair	
Benny Goodman Story, The (c) (5611)	Univ.	Steve Allen-Donna Reed	Feb.,'56	116m	Dec. 24	713	A-1	Excellent	
Betrayed Woman (5524)	AA	Carole Mathews-Tom Drake	July 17,'55	70m	Oct. 15	634	B	Fair	
Big Bluff, The	UA	John Bromfield-Martha Vickers	July,'55	70m	July 30	538	B	Fair	
Big Knife, The*	UA	Jack Palance-Ida Lupino	Nov.,'55	111m			B	Good	
Big Street, The (577)	RKO	Henry Fonda-Lucille Ball (reissue)	June 1,'55						
Billy the Kid (c) (611)	MGM	Robt. Taylor-Brian Donlevy (reissue)	Dec.,'55	95m					
Blood Alley (CS) (c) (502)*	WB	John Wayne-Lauren Bacall	Oct. 1,'55	115m	Sept. 24	601	A-2	Very Good	CS-Ss, Ms, Os
Bobby Ware Is Missing (5532)	AA	Neville Brand-Arthur Franz	Oct. 23,'55	66m	Dec. 3	689	A-1	Fair	
Bold & the Brave (SS)	RKO	Wendell Corey-Mickey Rooney	Mar. 14,'56				A-2		
Bottom of the Bottle (602-3) c) (CS)	Fox	Van Johnson-Joseph Cotten	Jan.,'56						
Brain Machine	RKO	Patrick Barr-Elizabeth Allan	Feb. 15,'56						
Brave One, The (CS) (c)	RKO	Michel Ray-Joi Lansing	Dec. 24,'55						
Break to Freedom (Brit.)	UA	Anthony Steel-Jack Warner	June,'55	88m	July 23	522	A-1	Good	
Bring Your Smile Along (c)	Col.	Frankie Laine-Keefe Brasselle	Aug.,'55	83m	July 2	498	A-1	Good	
Bringing Up Baby (575)	RKO	Katharine Hepburn-C. Grant (reissue)	May 4,'55	102m					
C									
Carousel (c) (CS) (604-9)		Gordon MacRae-Shirley Jones	Feb.,'56						
Case of the Red Monkey (5521) (Brit.)	AA	Richard Conte-Rona Anderson	June 26,'55	74m	July 16	514	A-1	Good	
Cash on Delivery	RKO	Shelley Winters-Peggy Cummins	Jan. 25,'56	82m					
Cell 2455, Death Row	Col.	William Campbell-Robert Campbell	May,'55	77m	Apr. 16	401	B	Very Good	
Champion	Astor	Kirk Douglas-Marilyn Maxwell (reissue)	June,'55	99m					
Champion's Reward	MacDonald	Jesse Owens-John Davis	Oct.,'55	60m	Nov. 5	658		Good	
Chicago Syndicate	Col.	Dennis O'Keefe-Abbe Lane	July,'55	86m	June 25	490	B	Good	
Circus Girl (c)	Rep.	Circus Spectacle of India	Aug.,'55						
City of Shadows (5436)	Rep.	Victor McLaglen-John Baer	June 2,'55	70m	Sept. 3	577		Fair	
Cobweb, The (c) (CS) (531)	MGM	Lauren Bacall-Richard Widmark	Aug.,'55	124m	June 11	473	A-2	Very Good	CS-Ss, Ms, Os
Comanche (c) (CS)	U.A.	Dana Andrews-Linda Cristal	Mar.,'56						
Come Next Spring (c)	Rep.	Steve Cochran-Ann Sheridan	Mar.,'56	92m					
Conqueror, The (CS) (c)	RKO	John Wayne-Susan Hayward	Mar. 28,'56	111m			B		
Count Three and Pray (c) (CS)	Col.	Van Heflin-Joanne Woodward	Oct.,'55	102m	Sept. 24	601	A-2	Very Good	CS-Ss or Ds
Court Jester, The (c) (VV) (5512)	Par.	Danny Kaye-Jeanmaire	Mar.,'56	101m					
Court Martial (Brit.)	Kingsley	David Niven-Margaret Leighton	Aug.,'55	105m	Aug. 20	561	B	Very Good	
Court Martial of Billy Mitchell, The (c) (CS) (507)	WB	Gary Cooper-Charles Bickford	Dec. 31,'55	100m	Dec. 10	697	A-1	Excellent	
Creature with the Atom Brain	Col.	Richard Denning-Angela Stevens	July,'55	70m	June 18	483	A-2	Fair	
Crooked Web, The	Col.	Frank Lovejoy-Mari Blanchard	Dec.,'55	77m	Nov. 26	681	A-2	Excellent	
Cross Channel (5441)	Rep.	Wayne Morris-Yvonne Furneaux	Sept. 29,'55	61m	Nov. 5	658		Fair	

TITLE—Production Number—Company	Stars	Release Date	Running Time	REVIEWED		L. of D. Rating	Herald Review	Special Data
				Issue	Page			
D								
Dam Busters (420) (Brit.) WB	Richard Todd-Michael Redgrave	July 16,'55	102m	June 25	490	A-1	Good	
Davy Crockett (c) BV	Fess Parker-Buddy Ebsen	June,'55	95m	May 21	441	A-1	Excellent	
Day the World Ended (SS) Amer. Rslg.	Richard Denning-Lori Nelson	Jan.,'56	80m	Jan. 14	738		Fair	
Deadliest Sin, The (5601) AA	Sydney Chaplin-Audrey Dalton	Jan. 29,'56	75m					
Deep Blue Sea (c) (CS) (527-2) (Brit.) Fox	Vivien Leigh-Kenneth Moore	Nov.,'55	99m	Sept. 24	601	B	Good	CS-Ss, Ms, Os
Desert Sands (SS) (c) UA	Ralph Meeker-Marla English	Sept.,'55	87m	Aug. 20	561	A-2	Good	
Desperate Hours, The (VV) (5509) Para.	Humphrey Bogart-Fredric March	Nov.,'55	112m	Sept. 17	593	A-2	Excellent	VV
Devil Goddess Col.	Johnny Weissmuller-Angela Stevens	Oct.,'55	70m	Aug. 20	561	A-1	Good	
Diabolique (Fr.) UMPO	Simone Signoret-Paul Meurisse	Dec.,'55	107m	Jan. 7	730	B	Very Good	
Diane (c) (CS) (616) MGM	Lana Turner-Pedro Armendariz	Jan. 6,'56	110m	Dec. 24	714	A-2	Good	
Dig That Uranium (5541) AA	Leo Gorcey-Huntz Hall	Jan. 8,'56	61m			A-1		
Divided Heart, The (Brit.) (5408) Rep.	Cornell Borchers-Yvonne Mitchell	Aug. 11,'55	89m	Aug. 13	554	A-1	Excellent	
Doctor At Sea (Brit.) (c) (VV) Rep.	Dirk Bogarde-Brigitte Bardot	Feb.,'56	92m					
Don Juan's Night of Love (Ital.-Eng. dubbed) (5435) Rep.	Raf Vallone-S. Pampanini	May,'55	71m	June 11	473		Fair	
Double Jeopardy (5437) Rep.	Rod Cameron-Gale Robbins	June,'55	70m	Sept. 17	594	A-2	Fair	
Duel on the Mississippi (c) Col.	Lex Barker-Patricia Medina	Oct.,'55	72m	Sept. 24	602	A-2	Good	
E								
Eternal Sea, The Rep.	Alexis Smith-Dean Jagger	May,'55	103m	Apr. 9	393	A-1	Very Good	
F								
Far Horizons, The (c) (VV) (5412) Para.	Charlton Heston-Fred MacMurray	June,'55	108m	May 21	441	A-1	Good	VV
Female on the Beach (536) Univ.	Joan Crawford-Jeff Chandler	Sept.,'55	97m	July 16	513	B	Very Good	
Fighting Chance, The (5532) Rep.	Rod Cameron-Ben Cooper	Dec. 15,'55	70m	Jan. 7	730		Good	
Finger Man (5519) AA	Frank Lovejoy-Peggie Castle	June 19,'55	82m	June 18	482	B	Very Good	
5 Against the House Col.	Guy Madison-Kim Novak	June,'55	84m	May 14	434	B	Good	
Flame of the Islands (c) Rep.	Yvonne de Carlo-Zachary Scott	Jan.,'56	90m	Dec. 17	707	B	Fair	
Footsteps in the Fog (c) Col.	Stewart Granger-Jean Simmons	Sept.,'55	90m	Aug. 27	569	A-2	Excellent	
For Better, For Worse (Brit.) (c) Stratford	Dirk Bogarde-Cecil Parker	June22,'55	83m					
Forbidden Planet (c) (CS) (625) MGM	Anne Francis-Walter Pidgeon	Mar. 30,'56						
Forever Darling (620) (c) MGM	Lucille Ball-Dezi Arnaz	Feb. 10,'56	100m					
Fort Yuma (c) UA	Peter Graves-Joan Vohs	Oct.,'55	79m	Oct. 1	610	B	Fair	
Four Against Fate (Brit.) Asso. Artists	Anna Neagle-Michael Wilding	Oct.,'55	84m	Oct. 29	650		Good	
Foxfire (c) (528) Univ.	Jeff Chandler-Jane Russell	July,'55	91m	June 18	482	B	Good	
Francis in the Navy (534) Univ.	Donald O'Connor-Martha Hyer	Aug.,'55	80m	July 2	497	A-1	Good	
Frisky (Ital.) DCA	Gina Lollobrigida-Vittorio DeSica	Nov.,'55	98m	Nov. 26	682	B	Fair	
Fury at Gunsight Pass Col.	David Brian-Richard Long	Feb.,'56	68m	Jan. 14	737	A-1	Good	
Fury in Paradise (c) Filmakers	Peter Thompson-Rea Iturbi	Oct.,'55	77m	Nov. 19	674		Fair	
G								
Gaby (c) (CS) (627) MGM	Leslie Caron-John Kerr	Apr. 27,'56						
Gentlemen Marry Brunettes (c) (CS) UA	Jane Russell-Jeanne Crain	Oct.,'55	97m	Sept. 17	593	A-2	Very Good	
Ghost Town UA	Kent Taylor-John Smith	Mar. '56	75m			A-1		
Girl in the Red Velvet Swing (c) (624-9) (CS) Fox	Ray Milland-Joan Collins	Oct.,'55	109m	Oct. 29	651	A-2	Very Good	CS-Ss,Ms,Os
Girl Rush, The (c) (VV) (5502) Para.	Rosalind Russell-Fernando Lamas	Sept.,'55	85m	Aug. 13	553	B	Very Good	VV
Glory (SS) (c) (605) RKO	Margaret O'Brien-Walter Brennan	Jan. 11,'56	100m	Jan. 14	737		Good	
Good Morning, Miss Dove (c) (CS) (528-0)* Fox	Jennifer Jones-Robert Stack	Nov.,'55	107m	Nov. 19	673	A-1	Excellent	CS, Ss, Ms, Os
Great Adventure (Swed.-Eng. Narr.) DeRochemont	Non-professional	Sept.,'55	75m	June 18	483	A-1	Excellent	
Green Buddha (5439) Rep.	Wayne Morris-Mary Germaine	July9,'55	61m	Dec. 31	721		Good	
Gun That Won the West, The (c) Col.	Dennis Morgan-Paula Raymond	Sept.,'55	71m	July 16	514	A-1	Fair	
Guy Named Joe, A (609) MGM	Spencer Tracy-Irene Dunne (reissue)	Nov.,'55	120m					
Guys and Dolls (c) (CS)* (614) MGM	Brando-Sinatra-Simmons-Blaine	Special	150m	Nov. 12	665	B	Superior	CS-Ss, Ms, Os
H								
Headline Hunters (5440) Rep.	Rod Cameron-Julie Bishop	Sept. 15,'55	69m	Oct. 29	650	A-1	Good	
Heidi and Peter (c) (Swiss—Eng. dubbed) UA	Heinrich-Getler-Elsbeth Sigmund	Dec.,'55	89m	Dec. 3	689	A-1	Fair	
Helen of Troy (c) (CS) (510) WB	Rosanna Podesta-Jack Sernas	Feb. 11,'56	118m	Dec. 24	713	A-2	Superior	
Hell on Frisco Bay (c) (CS) (509) WB	Alan Ladd-Edward G. Robinson	Jan. 28,'56	98m	Dec. 24	714	A-2	Fair	
Hell's Horizon Col.	John Ireland-Marla English	Dec.,'55	80m	Nov. 26	681	A-2	Good	
Hell's Island (c) (VV) (5411) Para.	John Payne-Mary Murphy	May,'55	84m	May 7	425	B	Good	VV
Hidden Guns Rep.	Bruce Bennett-Richard Arlen	Jan.,'56	66m					
Hill 24 Doesn't Answer (Israel) Sikor	Edward Mulhard-Haya Harait	Nov. 15,'55	102m	Nov. 26	681		Good	
Hold Back Tomorrow (5603) Univ.	Cleo Moore-John Agar	Nov.,'55	75m	Oct. 8	625	A-2	Fair	
Home of the Brave UA	Frank Lovejoy-James Edwards (reissue)	June,'55	86m					
Honky Tonk (612) MGM	Clark Gable-Lana Turner (reissue)	Dec.,'55	104m					
House of Bamboo (c) (CS) (516-5) Fox	Robert Stack-Robert Ryan	July,'55	102m	July 2	497	A-2	Very Good	CS-Ss, Ms, Os
Houston Story, The Col.	Gene Barry-Edward Arnold	Feb.'56	79m	Jan. 7	730	B	Fair	
How to Be Very, Very Popular (c) (CS) (518-1)* Fox	Betty Grable-Sheree North	July,'55	89m	July 23	521	B	Very Good	CS-Ss, Ms, Os
I								
I Am A Camera DCA	Julie Harris-Laurence Harvey	Aug. 4,'55	98m	Aug. 6	545	C	Fair	
I Cover the Underworld (5434) Rep.	Sean McClory-Joanne Jordan	May,'55	70m	Apr. 30	417		Fair	
I Died A Thousand Times (c) (CS) (505) WB	Jack Palance-Shelley Winters	Nov. 12,'55	109m	Oct. 15	633	A-2	Very Good	CS-Ss, Ms. Os

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I Remember Mama (576)	RKO	Irene Dunne-B. Bel Geddes (reissue)	May 18,'55						
I'll Cry Tomorrow (c) (CS) (615)	MGM	Susan Hayward-Eddie Albert	Special	117m	Dec. 17	705	A-2	Excellent	
Illegal (503)	WB	Edward G. Robinson-Nina Foch	Oct. 15,'55	88m	Sept. 3	577	A-2	Fair	
Indian Fighter, The (c) (CS)	UA	Kirk Douglas-Elsa Martinelli	Dec.,'55	88m	Dec. 24	713	B	Very Good	
Inside Detroit	Col.	Dennis O'Keefe-Pat O'Brien	Jan.,'56	82m	Dec. 17	706	A-2	Fair	
Interrupted Melody (c) (CS) (529)*	MGM	Glenn Ford-Eleanor Parker	July 1,'55	106m	Mar. 26	377	A-2	Excellent	CS-Ss or Ds
Invasion of the Body Snatchers (SS) (5602)	AA	Kevin McCarthy-Dana Wynter	Feb. 5,'56	80m					
It Came from Beneath the Sea	Col.	Kenneth Tobey-Faith Domergue	July,'55	80m	June 18	482	A-1	Good	
It's a Dog's Life (reviewed under title The Bar Sinister) (c) (CS) (603)	MGM	Jeff Richards-Jarma Lewis	Dec. 23,'55	88m	Aug. 27	570	A-2	Good	CS-Ss, Ms, Os
It's Always Fair Weather (c) (CS) (601)*	MGM	Gene Kelly-Cyd Charisse	Sept. 2,'55	102m	Aug. 27	569	A-2	Excellent	CS-Ss or Ds
J									
Jaguar (5531)	Rep.	Sabu-Chiquita	Jan.,'56	66m					
Jail Busters (5529)	AA	Leo Gorcy-Huntz Hall	Sept. 18,'55	61m	Oct. 1	610	A-2	Good	
Joe Macbeth	Col.	Paul Douglas-Ruth Roman	Feb.,'56	90m					
Julius Caesar (422)	MGM	Brando, Calhern, Garson, Kerr, Mason	Spec.	121m	June 6,'53	1861	A-1	Superior	
K									
Kentuckian, The (c) (CS)*	UA	Burt Lancaster-Dianne Foster	Aug.,'55	104m	July 16	513	B	Very Good	
Killer Is Loose	UA	Joseph Cotten-Rhonda Fleming	Feb.,'56	73m					
Killer's Kiss	UA	Frank Silvers-Jamie Smith	Nov.,'55	67m	Sept. 24	602	B	Fair	
King Dinosaur (5418)	Lippert	Bill Bryant-Wanda Curtis	June 17,'55	59m	Sept. 24	602		Fair	
King's Thief, The (c) (CS) (532)	MGM	Edmund Purdom-Ann Blyth	Aug. 5,'55	79m	July 23	522	A-1	Good	CS-Ss or Ds
Kismet (c) (CS) (613)	MGM	Howard Keel-Ann Blyth	Dec. 23,'55	113m	Dec. 10	698	A-2	Excellent	
Kiss of Fire (c)	Univ.	Jack Palance-Barbara Rush	Oct.,'55	87m	Aug. 27	570	A-2	Fair	
L									
Lady and the Tramp (CS) (c)*	B.V.	Cartoon Feature	July,'55	75m	Apr. 23	409	A-1	Excellent	CS
Lady Godiva (5601) (c)	Univ.	Maureen O'Hara-George Nader	Nov.,'55	89m	Oct. 15	634	A-2	Good	
Land of the Pharaohs (419) (c) (CS)*	WB	Jack Hawkins-Joan Collins	July 2,'55	105m	June 25	489	B	Excellent	CS-Ss
Last Command, The (c) (5407)	Rep.	S. Hayden-Anna Maria Alberghetti	Aug. 3,'55	110m	July 30	537	A-1	Very Good	
Last Frontier, The (c) (CS)	Col.	Victor Mature-Guy Madison	Jan.,'56	98m	Dec. 17	706	A-2	Very Good	
Last Hunt, The (c) (CS) (621)	MGM	Robert Taylor-Stewart Granger	Feb. 24,'56	108m					
Lawless Street, A (c)	Col.	Randolph Scott-Angela Lansbury	Dec.,'55	78m	Nov. 19	674	B	Good	
Lay That Rifle Down (5438)	Rep.	Judy Canova-Robert Lowery	July 7,'55	71m	Oct. 29	651	A-1	Fair	
Lease of Life (Brit.) (c)	IFE	Robert Donat-Kay Walsh	Jan.,'56	93m	Dec. 31	721		Good	
Left Hand of God, The (CS) (c) (520-7)*	Fox	Humphrey Bogart-Gene Tierney	Sept.,'55	87m	Aug. 27	569	A-2	Very Good	CS-Ss, Ms, Os
Let's Make Up (c) (Brit.)	UA	Errol Flynn-Anna Neagle	Feb.,'56	72m			A-2		
Letters From My Windmill (Fr.)	Tohan	Henri Vilbert-Roger Crouzet	Feb.,'56	116m					
Lieutenant Wore Skirts (CS) (c) (601-5)	Fox	Tom Ewell-Sheree North	Jan.,'56	99m	Jan. 7	729	B	Good	
Life in the Balance, A (506-6)	Fox	Ricardo Montalban-Anne Bancroft	July,'55	74m	Jan. 22	297	A-2	Very Good	
Littlest Outlaw, The (c)	BV	Pedro Armendariz-Joseph Calleia	Feb.,'56	75m	Dec. 24	713	A-1	Excellent	
Living Swamp (c) (CS) (512-4)	Fox	Portrayal of Nature	July,'55	33m	July 9	505			CS-Ss, Ms, Os
Lone Ranger, The (c) (511)	WB	Clayton Moore-Jay Silverheels	Feb. 25,'56	86m	Jan. 7	729		Good	
Lonesome Trail (5416)	Lippert	Wayne Morris-John Agar	July 1,'55	73m	Sept. 17	594		Poor	
Lord of the Jungle (5518)	AA	Johnny Sheffield-Wayne Morris	June 12,'55	69m	Oct. 1	610	A-1	Fair	
Lost Continent (c)	IFE	Documentary	Mar.,'56	86m					
Love Is a Many-Splendored Thing (c) (CS) (521-5)*	Fox	William Holden-Jennifer Jones	Aug.,'55	102m	Aug. 13	553	B	Excellent	CS-Ss, Ms, Os
Love Me or Leave Me (CS) (c) (527)*	MGM	Doris Day-James Cagney	June,'55	122m	May 28	457	B	Excellent	CS-Ss, Ms, Os
Lover Boy (revised; reviewed under title Lovers, Happy Lovers) (526-4)	Fox	Gerard Philipe-Valerie Hobson	Oct.,'55	85m	Nov. 13,'54	210	B		
Lucy Gallant (VV) (c) (5504)	Para.	Jane Wyman-Charlton Heston	Dec.,'55	104m	Oct. 1	609	A-1	Very Good	VV
M									
Madame Butterfly (c)	IFE	Kaoru Yachigusa	Mar.,'56						
Maddalena (Ital.) (c)	IFE	Marta Toren-Gino Cervi	Dec.,'55	90m					
Magic Fire (c)	Rep.	Yvonne de Carlo-Carlos Thompson	Feb.,'56	90m					
Magnificent Matador, The (c) (CS) (513-2)	Fox	Maureen O'Hara-Anthony Quinn	June,'55	94m	May 21	442	B	Good	CS-Ss, Ms, Os
Man Alone, A (c)	Rep.	Ray Milland-Mary Murphy	Oct.,'55	96m	Sept. 24	601	A-2	Excellent	
Man From Bitter Ridge, The (c) (525)	Univ.	Lex Barker-Mara Corday	June,'55	80m	Apr. 23	410	A-1	Fair	
Man From Laramie, The (c) (CS)*	Col.	James Stewart-Arthur Kennedy	Aug.,'55	104m	July 2	497	A-2	Excellent	CSs, Ss or Ds
Man in the Gray Flannel Suit (606-4) (c) (CS)	Fox	Gregory Peck-Jennifer Jones	Mar.,'56						
Man Who Loved Redheads (c) (Brit.)	UA	Moira Shearer-John Justin	July,'55	89m	July 30	538	B	Fair	
Man Who Never Was (603-1) (c) (CS)	Fox	Clifton Webb-Gloria Grahame	Feb.,'56						
Man With the Golden Arm, The	UA	Frank Sinatra-Eleanor Parker	Jan.'56	119m	Dec. 17	706	B	Good	
Man With the Gun, The	UA	Robert Mitchum-Jan Sterling	Nov.,'55	83m	Oct. 15	633	A-2	Very Good	
Manfish (c)	U.A.	Victor Jory-John Bromfield	Feb.,'56	76m					
Marty*	UA	Ernest Borgnine-Betsy Blair	Mar.,'55	91m	Mar. 26	377	A-2	Very Good	
McConnell Story, The (CS) (c) (501)	WB	June Allyson-Alan Ladd	Sept. 3,'55	107m	Aug. 13	553	A-1	Very Good	CS-Ss or Ms
Meet Me in Las Vegas (c) (CS) (622)	MGM	Cyd Charisse-Dan Dailey	Mar. 9,'56						
Mister Roberts (CS) (c) (418)*	WB	Henry Fonda-James Cagney	July 30,'55	123m	May 28	457	B	Excellent	CS-Ss or Ms
Moonfleet (CS) (c) (528)	MGM	Stewart Granger-Viveca Lindfors	June 24,'55	89m	May 14	433	B	Very Good	Cs-Ss or Ds
My Sister Eileen (c) (CS)	Col.	Janet Leigh-Jack Lemmon	Oct.,'55	108m	Sept. 10	585	B	Excellent	CS, Ss or Ds
Mystery of the Black Jungle (5442)	Rep.	Lex Barker	Oct. 20,'55	72m					

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N									
Naked Dawn, The (5602) (c)	Univ.	Arthur Kennedy-Betta St. John	Nov.,'55	82m	July 30	538	B	Fair	
Naked Sea (c) (604)	RKO	Documentary	Dec. 13,'55	70m	Nov. 5	657	A-1	Good	
Naked Street, The	UA	Farley Granger-Anthony Quinn	Aug.,'55	84m	Aug. 13	554	A-2	Good	
Night Freight (5526)	AA	Forrest Tucker-Barbara Britton	Aug. 28,'55	80m	Aug. 20	561	A-2	Fair	
Night Holds Terror, The	Col.	Jack Kelly-Hildy Parks	Sept.,'55	86m	July 16	513	B	Very Good	
Night My Number Came Up, The (Brit.)	Cont. Dist.	Michael Redgrave-Alexander Knox	Feb. 21,'56	94m	Jan. 14	737		Very Good	
Night of the Hunter, The	UA	Robert Mitchum-Shelley Winters	Sept.,'55	93m	July 23	522	B	Very Good	
No Man's Woman (5445)	Rep.	Marie Windsor-Patric Knowles	Oct. 27,'55	70m	Nov. 19	674		Good	
No Place to Hide (c) (5603)	A.A.	David Brian-Marsha Hunt	Feb. 26,'56	72m					
Northwest Passage (c) (623)	MGM	S. Tracy-Robt. Young (reissue)	Mar.,'56	126m					
Not as a Stranger*	UA	Robert Mitchum-Olivia de Havilland	July,'55	135m	June 18	481	B	Excellent	
O									
Oklahoma! (c) (Todd-AO)	Magna	Gordon MacRae-Gloria Grahame	Special	145m	Oct. 29	651	B	Superior	
On the Threshold of Space (605-6) (c) (CS)	Fox	John Hodiak-Virginia Leith	Mar.,'56						
One Desire (c) (532)	Univ.	Anne Baxter-Rock Hudson	Aug.,'55	94m	July 9	505	A-2	Fair	
One Minute to Zero	RKO	Robt. Mitchum-Ann Blyth (reissue)	Mar. 21,'56	105m					
Operation Malaya (Brit.)	A.R.C.	Documentary	Oct. 25,'55	65m	Nov. 5	658		Fair	
Othello	UA	Orson Welles-Suzanne Cloutier	June,'55	92m	June 4	465	A-2	Good	
P									
Paris Follies of 1956 (c) (5534)	AA	Forest Tucker-Barbara Whiting	Nov. 27,'55	73m	Dec. 31	721		Fair	
Patterns	U.A.	Van Heflin-Ed. Begley	Mar.,'56						
Pearl of the South Pacific (SS) (c) (515)	RKO	Virginia Mayo-Dennis Morgan	July 4,'55	85m	July 9	505	A-2	Good	
Pete Kelly's Blues (421) (c) (CS)*	WB	Jack Webb-Janet Leigh	Aug. 27,'55	95m	Aug. 6	545	B	Excellent	CS-Ss or Ms
Petty Girl, The	Col.	Robert Cummings-Joan Caulfield (reissue)	June,'55	87m					
Phantom from 10,000 Leagues	Amer. Rslg.	Cathy Downs-Kent Taylor	Jan.,'56	80m	Jan. 14	738		Fair	
Phenix City Story, The (5525)*	AA	Richard Kiley-Kathryn Grant	Aug. 14,'55	100m	July 23	521	B	Excellent	
Picnic (c) (CS)	Col.	William Holden-Rosalind Russell	Feb.,'56	115m	Dec. 10	697		Excellent	
Postmark for Danger	RKO	Terry Moore-Robert Beatty	Jan. 18,'56	84m					
Prisoner, The (Brit.)	Col.	Alec Guinness-Jack Hawkins	Dec.,'55	91m	Dec. 17	705	A-2	Good	
Private War of Major Benson (c) (533)	Univ.	Charlton Heston-Julie Adams	Aug.,'55	105m	May 28	457	A-1	Excellent	
Prize of Gold, A (c)	Col.	Richard Widmark-Mai Zetterling	June,'55	98m	May 14	435	B	Fair	
Purple Mask, The (CS) (c) (530)	Univ.	Tony Curtis-Coleen Miller	July,'55	82m	June 4	465	A-1	Good	CS-Ss, Ms, Os
Q									
Queen Bee	Col.	Joan Crawford-Barry Sullivan	Nov.,'55	95m	Oct. 22	641	B	Very Good	
Quentin Durward (CS) (c) (607)	MGM	Robert Taylor-Kay Kendall	Oct. 21,'55	101m	Oct. 15	633	A-1	Very Good	CS-Ss, Ms, Os
R									
Rains of Ranchipur, The (c) (CS) (529-8)	Fox	Lana Turner-Richard Burton	Dec.,'55	104m	Dec. 17	705	A-2	Excellent	
Ransom! (617)	MGM	Glenn Ford-Donna Reed	Jan. 20,'56	104m	Jan. 7	729	A-2	Good	
Rebecca	RKO	Laurence Olivier-Joan Fontaine (reissue)	Mar. 7,'56	130m					
Rebel Without a Cause (CS) (c) (504)	WB	James Dean-Natalie Wood	Oct. 29,'55	111m	Oct. 22	641	A-2	Very Good	Cs-Ss or Ms
Return of Don Camillo (Fr.)	IFE	Fernandel	Dec.,'55	115m					
Return of Jack Slade, The (SS)	AA	John Ericson-Mari Blanchard	Oct. 9,'55	79m	Oct. 29	650	A-2	Very Good	
River Changes (513)	W.B.	Rosana Roiy-Harold Marisch	Mar. 24,'56	91m					
Riviera (c) (Ital.)	IFE	Martine Carol-Raf Vallone	Jan.,'56	88m					
Road to Denver (c) (5406)	Rep.	John Payne-Mona Freeman	June,'55	90m	July 2	498		Good	
Rose Tattoo, The (VV) (5511)	Para.	Burt Lancaster-Anna Magnani	Feb.,'56	117m	Nov. 5	657	B	Very Good	
Running Wild (5604)	Univ.	William Campbell-Mamie Van Doren	Dec.,'55	81m	Nov. 5	658	B	Fair	
S									
Samurai (c) (Jap.)	Fine Arts	Toshiro Mifune	Nov.,'55	92m	Nov. 26	682		Good	
Savage Princess (c) (Indian)	UA	Dilip Kumar-Mimmi	Oct.,'55	101m					
Scarlet Coat, The (CS) (c) (533)	MGM	Cornel Wilde-Anne Francis	Aug. 19,'55	101m	June 25	489	A-2	Good	CS-Ss or Ms
Sea Chase, The (c) (CS) (416)*	WB	John Wayne-Lana Turner	June 4,'55	117m	May 14	433	B	Very Good	Cs-Ss
Sea Shall Not Have Them, The (Brit.)	UA	Michael Redgrave-Dirk Bogarde	June,'55	91m	June 4	465	A-2	Very Good	
Second Greatest Sex (5606) (c) (CS)	Univ.	Jeanne Crain-George Nader	Dec.,'55	87m	Oct. 8	625	B	Very Good	
Secret Venture (5443)	Rep.	Kent Taylor-Jane Hylton	Nov. 10,'55	68m	Nov. 26	681		Fair	
Seven Cities of Gold (c) (CS) (522-3)	Fox	Richard Egan-Michael Rennie	Sept.,'55	103m	Sept. 17	593	A-1	Very Good	
Seven Little Foys (c) (VV) (5413)*	Para.	Bob Hope-Milly Vitale	July,'55	95m	June 4	466	A-2	Excellent	VV
Seven Year Itch, The (c) (CS) (517-3)*	Fox	Marilyn Monroe-Tom Ewell	June,'55	105m	June 11	473	B	Very Good	CS-Ss, Ms, Os
Shack Out On 101 (5535)	AA	Terry Moore-Frank Lovejoy	Dec. 4,'55	80m	Dec. 3	689	B	Good	
Shadow of the Eagle (Brit.)	UA	Richard Greene-Valentina Cortesa	July,'55	93m	Sept. 10	585	A-2	Fair	
Sheep Has Five Legs (French)	United Mot. Pic. Org.	Fernandel	Aug.,'55	93m	Aug. 27	570		Very Good	
Shepherd of the Hills (c) (5507)	Para.	John Wayne-Betty Field (reissue)	Oct.,'55	97m					
Shrike, The (535)	Univ.	Jose Ferrer-June Allyson	Sept.,'55	88m	May 14	433	A-2	Very Good	
Simba (c) (Brit.) (5421)	Lippert	Dirk Bogarde	Sept. 9,'55	99m	Sept. 3	577	A-2	Very Good	
Sincerely Yours (c) (506)	WB	Liberace-Joanne Dru	Nov. 26,'55	115m	Oct. 29	649	A-1	Excellent	
Slightly Scarlet (SA) (c)	RKO	John Payne-Rhonda Fleming	Feb. 8,'56	99m					
Soldier of Fortune (CS) (c) (514-0)*	Fox	Clark Gable-Susan Hayward	June,'55	96m	May 28	458	B	Very Good	
Son of Sinbad (c) (SA)	RKO	Dale Robertson-Sally Forrest	June 1,'55	88m	June 4	466	C	Fair	SA
Special Delivery	Col.	Joseph Cotten-Eva Bartok	Sept.,'55	86m	July 30	537	A-2	Good	
Spoilers, The (c) (5607)	Univ.	Anne Baxter-Jeff Chandler	Jan.,'56	84m	Dec. 10	698	A-2	Very Good	
Spy Chasers (5522)	AA	Leo Gorcey-Huntz Hall	July 24,'55	61m	Aug. 13	554	A-1	Good	

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Square Jungle, The (5608)	Univ.	Tony Curtis-Pat Crowley	Jan.,'56	86m	Dec. 3	689	A-2	Very Good	
Steel Jungle (514)	W.B.	Walter Abel-Perry Lopez	Mar. 31,'56	86m					
Strategic Air Command (VV) (c) (5425)*	Para.	James Stewart-June Allyson	July,'55	114m	Apr. 2	385	A-1	Excellent	VV
Stratton Story (619)	MGM	James Stewart-June Allyson	Feb.,'56	106m					
Storm Fear	UA	Cornel Wilde-Jean Wallace	Jan.,'56	87m	Dec. 17	706	A-2	Good	
Sudden Danger (5540)	AA	Bill Elliott-Beverly Garland	Dec. 18,'55	65m	Dec. 24	714	A-2	Good	
Summertime (c)	UA	Katharine Hepburn-Rossano Brazzi	June,'55	99m	June 18	482	B	Good	
Svengali (c) (Brit.) (602)	MGM	Hildegarde Neff-Derek Bond	Sept. 9,'55	82m	Oct. 1	609	A-2	Excellent	
T									
Tall Men Riding (c) (4173)	WB	Randolph Scott-Dorothy Malone	June 18,'55	83m	May 14	434	A-2	Good	
Tall Men, The (c) (CS) (523-1)*	Fox	Clark Gable-Jane Russell	Oct.,'55	121m	Oct. 1	611	B	Excellent	
Tarantula (5605)	Univ.	John Agar-Mara Corday	Dec.,'55	80m	Nov. 19	674	A-1	Good	
Target Zero (508)	WB	Richard Conte-Peggie Castle	Dec. 10,'55	92m	Nov. 19	673	A-1	Good	
Teckman Mystery, The (Brit.)	Asso. Artists	Margaret Leighton-John Justin	Aug.,'55	90m	Aug. 27	570		Good	
Teen-Age Crime Wave	Col.	Tommy Cook-Mollie McCart	Nov.,'55	77m	Oct. 15	634	B	Good	
Tender Trap, The (CS) (c)* (608)	MGM	Frank Sinatra-Debbie Reynolds	Nov. 4,'55	111m	Oct. 29	649	B	Excellent	
Tennessee's Partner (SS) (c)	RKO	John Payne-Ronald Reagan	Sept. 27,'55	87m	Oct. 1	609	B	Good	
Texas Lady (c) (SS) (603)	RKO	Claudette Colbert-Barry Sullivan	Nov. 30,'55	86m	Dec. 10	698	A-1	Good	
That Lady (c) (CS) (504-1)	Fox	Olivia de Havilland-Gilbert Roland	June,'55	100m	May 28	458	A-2	Fair	
There's Always Tomorrow (5610)	Univ.	Barbara Stanwyck-Fred MacMurray	Feb.,'56	84m					
They All Kissed the Bride	Col	Joan Crawford-Melvyn Douglas (reissue)	June,'55	87m					
Thirty Seconds Over Tokyo (610)	MGM	S. Tracy-Van Johnson (reissue)	Nov.,'55	138m					
This Island Earth (c)* (527)	Univ.	Jeff Morrow-Faith Domergue	June,'55	87m	Apr. 2	385	A-1	Very Good	
This Man is Dangerous (Fr.-Eng. Dubbed)	Fortune	Edward Constantine-Colette Dereal	July,'55	81m	Oct. 15	635	B	Good	
This Strange Passion (Mex.)	Omnia	Arturo deCordova	Dec.,'55	80m	Jan. 7	730		Good	
Three Bad Sisters	UA	Marla English	Jan.,'56	73m	Jan. 14	738	B	Fair	
Three Musketeers, The (c) (618)	MGM	Gene Kelly-Lana Turner (reissue)	Feb.,'56	126m					
Three Stripes in the Sun	Col.	Aldo Ray-Phil Carey	Nov.,'55	93m	Oct. 22	641	A-1	Very Good	
Thunderstorm (5604)	A.A.	Linda Christian-Carlos Thompson	Mar. 4,'56	81m					
Time Slip (5530)	AA	Gene Nelson-Faith Domergue	Oct. 9,'55	71m					
To Catch a Thief (VV) (c) (5502)*	Para.	Cary Grant-Grace Kelly	Sept.,'55	97m	July 16	513	A-2	Excellent	VV
To Hell and Back (c) (CS)*	Univ.	Audie Murphy-Marshall Thompson	Oct.'55	106m	July 23	521	A-2	Very Good	
Too Bad She's Bad (Ital.)	Kingsley	Sophia Loren-Vittorio De Sica	Jan.,'56						
Top Gun	UA	Sterling Hayden-William Bishop	Dec.,'55	73m	Dec. 17	707	A-1	Fair	
Toughest Man Alive (5533)	AA	Dane Clark-Lita Milan	Nov. 6,'55	72m	Nov. 19	674	A-1	Fair	
Track the Man Down	Rep.	Kent Taylor-Petula Clark	Jan.,'56						
Trail of the Lonesome Pine (c) (5506)	Para.	Fred MacMurray-Henry Fonda (reissue)	Oct.,'55						
Treasure of Pancho Villa (601) (c) (SS)	RKO	Rory Calhoun-Shelley Winters	Oct. 19,'55	96m	Oct. 1	609	A-2	Good	
Trial (604)*	MGM	Glenn Ford-Dorothy McGuire	Oct. 7,'55	105m	Aug. 6	545	A-2	Excellent	
Tribute to a Bad Man (626) (c) (CS)	MGM	James Cagney	Apr. 13,'56						
Trouble With Harry (c) (VV) (5508)	Para.	Edmund Gwenn-John Forsythe	Jan.,'56	99m	Oct. 8	625	B	Excellent	VV
Twinkle in God's Eye, The (5444)	Rep.	Mickey Rooney-Coleen Gray	Oct. 13,'55	73m	Oct. 15	634	A-1	Fair	
U									
Ulysses (c) (5408)*	Para.	Kirk Douglas-Silvana Mangano	Oct.,'55	104m	June 25	490	A-2	Fair	
Umberto D (Ital.)	Harrison	Carlo Battisti-Maria Pia Casilio	Nov. 7,'55	89m	Nov. 19	673	B	Excellent	
Unconquered (c) (5505)	Para.	Paulette Goddard-Gary Cooper (reissue)	Oct.,'55	147m					
V									
Vanishing American, The (c) (5501)	Rep.	Scott Brady-Audrey Totter	Nov.17,'55	90m	Nov. 26	681	A-1	Good	
View From Pompey's Head, The (c) (CS) (525-6)	Fox	Richard Egan-Dana Wynter	Nov.,'55	97m	Oct. 29	649	B	Very Good	Cs, Ss, Ms, Os
Virgin Queen, The (c) (CS) (519-9)	Fox	Bette Davis-Richard Todd	Aug.,'55	92m	July 30	537	A-1	Excellent	Cs-Ss, Ms, Os
W									
Wakamba (c) (514)	RKO	African Adventure	June 29,'55	65m	July 2	498	A-2	Fair	
Walk A Crooked Mile	Col.	Louis Hayward-Dennis O'Keefe (reissue)	Dec.,'55	91m					
Warriors, The (c) (5523) (CS)	AA	Errol Flynn-Joanne Dru	Sept. 11,'55	85m	Sept. 17	594	A-1	Good	
We're No Angels (VV) (c) (5414)	Para.	Humphrey Bogart-Joan Bennett	Aug.,'55	103m	June 18	481	A-2	Very Good	VV
When Gangland Strikes	Rep.	Raymond Greenleaf-Marjie Millar	Feb.,'56	70m					
White Christmas (c) (VV)* (5429R)	Para.	Crosby-Kaye-Clooney (reissue)	Oct.,'55	120m	Sept. 4,'54	130	A-1	Excellent	VV
Wichita (c) (5520) (CS)	AA	Joel McCrea-Vera Miles	July 3,'55	81m	June 25	489	A-1	Very Good	
Wicked Wife (5606) (Brit.)	AA	Nigel Patrick-Moira Lister	Mar. 18,'56	75m			A-2		
Will Any Gentleman? (c) (Brit.)	Stratford	George Cole-Veronica Hurst	Sept. 27,'55	84m	Oct. 1	610		Good	
Wiretapper	Continental	Bill Williams-Georgia Lee	Feb.,'56	80m	Jan. 14	737		Good	
Wizard of Oz, The (c) (530)	MGM	Judy Garland-Ray Bolger (reissue)	July 8,'55	105m					
World Without End (CS) (c) (5607)	AA	Hugh Marlowe-Nancy Gates	Mar. 25,'56	80m					
X-Y-Z									
Yearling, The (c) (624)	MGM	Jane Wyman-Gregory Peck (reissue)	Mar.,'56	128m					
You're Never Too Young (c) (VV) (5415)	Para.	Dean Martin-Jerry Lewis	Aug.,'55	102m	June 18	481	A-2	Excellent	

FEATURES LISTED BY COMPANIES – PAGE 745, ISSUE OF JANUARY 14, 1956
SHORT SUBJECTS CHART APPEARS ON PAGES 722-723, ISSUE OF DECEMBER 31, 1955

The Product Digest

RELEASE CHART BY COMPANIES

Complete catalogue of features released during 12 months plus coming attractions

This Product Digest section — a regular service of MOTION PICTURE HERALD — lists all features in release from January, 1955, plus complete coming attractions. Titles are arranged in order of release dates. Advance dates are subject to change. Running times are the official times supplied by the distributor.

For index to reviews, synopses and ratings see the alphabetical Release Chart in the weekly Product Digest.

(R) designates reissue. (C) color. (C.S.) CinemaScope. (V.V.) VistaVision. (S.S.) SuperScope.

ALLIED ARTISTS

PROD. NO.	TITLE	RELEASE	STARS	RUNNING TIME	TYPE
5421	Bowery to Bagdad	Jan. 2 '55	Bowery Boys	64	Comedy
5507	Treasure of Ruby Hills	Jan. 16 '55	Zachary Scott, Carole Matthews	71	Western
5508	The Big Combo	Feb. 13 '55	Cornel Wilde, Richard Conte	89	Drama
5510	Murder Is My Beat	Feb. 27 '55	Barbara Payton, Paul Langton	77	Drama
5509	Dial Red O	Mar. 13 55	Bill Elliott, Keith Larsen	63	Drama
5512	Big Tip Off	Mar. 20 '55	Richard Conte, Constance Smith	78	Drama
5511	Seven Angry Men	Mar. 27 '55	Raymond Massey, Debra Paget	90	Drama
5513	Annapolis Story (C)	Apr. 10 '55	John Derek, Diana Lynn	81	Drama
5514	High Society	Apr. 17 '55	Leo Gorcey, Huntz Hall	61	Comedy
5515	Shot Gun (C)	Apr. 24 '55	Sterling Hayden, Yvonne De Carlo	80	Drama
5516	Las Vegas Shakedown	May 15 '55	Dennis O'Keefe, Thomas Gomez	79	Melodrama
5517	Skabenga	May 29 '55	Documentary	61	Doc't'ry
5518	Lord of the Jungle	June 12 '55	Johnny Sheffield, Wayne Morris	69	Adventure
5519	Finger Man	June 19 '55	Frank Lovejoy, Peggie Castle	82	Drama
5521	Case of the Red Monkey (Brit.)	June 26 '55	Richard Conte, Rona Anderson	73	Drama
5520	Wichita (C) (CS)	July 3 '55	Joel McCrea, Vera Miles	81	Western
5524	Betrayed Women	July 17 '55	Carole Matthews, Tom Drake	70	Drama
5522	Spy Chasers	July 31 '55	Leo Gorcey, Huntz Hall	61	Drama
5525	The Phenix City Story	Aug. 14 '55	Richard Kiley, Kathryn Grant	100	Drama
5526	Night Freight	Aug. 28 '55	Forrest Tucker, Barbara Britton	79	Drama
5523	The Warriors (CS) (C)	Sept. 11 '55	Errol Flynn, Joanne Dru	85	Drama
5529	Jail Busters	Sept. 18 '55	Leo Gorcey, Huntz Hall	61	Drama
5528	Return of Jack Slade (SS)	Oct. 9 '55	John Ericson, Mari Blanchard	79	Western
5532	Bobby Ware Is Missing	Oct. 23 '55	Neville Brand, Arthur Franz	66	Drama
5533	Toughest Man Alive	Nov. 6 '55	Dane Clark, Lita Milan	72	Drama
5534	Paris Follies of 1956 (C)	Nov. 27 '55	Forrest Tucker, Whiting Sisters	73	Musical
5535	Shack Out on 101	Dec. 4 '55	Terry Moore, Frank Lovejoy	80	Drama
5540	Sudden Danger	Dec. 18 '55	Bill Elliott, Tom Drake	65	Drama
5531	At Gunpoint (CS) (C)	Dec. 25 '55	Fred MacMurray, Dorothy Malone	81	Drama
5541	Dig That Uranium	Jan. 8 '56	Leo Gorcey, Huntz Hall	61	Comedy
5601	The Deadliest Sin	Jan. 29 '56	Sydney Chaplin, Audrey Dalton	75	Drama
5602	Invasion of the Body Snatchers (SS)	Feb. 5 '56	Kevin McCarthy, Dana Wynter	80	Drama
5603	No Place to Hide (C)	Feb. 26 '56	David Brian, Marsha Hunt	72	Drama
5604	Thunderstorm	Mar. 4 '56	Linda Christian, Carlos Thompson	81	Comedy
5605	The Four Seasons (C)	Mar. 11 '56	David Wayne, Keenan Wynn	84	Drama
5606	The Wicked Wife (Brit.)	Mar. 18 '56	Nigel Patrick, Moira Lister	75	Drama
5607	World Without End (C) (CS)	Mar. 25 '56	Hugh Marlowe, Nancy Gates	80	Drama
5608	The Come on (SS)	Apr. 1, '56	Anne Baxter, Sterling Hayden	82	Drama
5609	Crashing Las Vegas	Apr. 8 '56	Leo Gorcey, Huntz Hall	63	Comedy
5610	Screaming Eagles	Apr. 22 '56	Tom Tryon, Jan Merlin	81	Drama
5611	Mother—Sir	Apr. 29 '56	Joan Bennett, Gary Merrill	80	Drama
5612	The Atomic Man	May 13 '56	Gene Nelson, Faith Domergue	73	Drama
5613	The Indestructible Man	May 20 '56	Lon Chaney, Jr., Casey Adams	70	Drama
5614	Crime In the Streets	May 27 '56	James Whitmore, John Casavetes	91	Drama
5615	The First Texan (C) (CS)	June 10 '56	Joel McCrea, Felicia Farr	82	Drama
5616	Magnificent Roughnecks	June 17 '56	Jack Carson, Mickey Rooney	80	Drama

(Continued in column 2)

Stratford

(All British)

PROD. NO.	TITLE	RELEASE	STARS	RUNNING TIME	TYPE
....	The Good Beginning	Jan. 20 '55	John Fraser, Lana Morris	65	Drama
....	Cocktails in the Kitchen (C)	June 22 '55	Dirk Bogarde, Cecil Parker	83	Comedy

BUENA VISTA (Disney)

PROD. NO.	TITLE	RELEASE	STARS	RUNNING TIME	TYPE
....	Davy Crockett, King of the Wild Frontier (C)	June '55	Fess Parker, Buddy Ebsen	95	Western
....	Lady and the Tramp (C) (CS)	July '55	Feature Cartoon	75	Cartoon
....	African Lion (C)	Oct. 10 '55	True Life Adventure	75	Doc't'ry
....(R)	Song of the South (C)	January '56	Uncle Remus	95	Musical
....	Littlest Outlaw, The (C)	Feb. '56	Joseph Callcia, Pedro Armendariz	75	Drama

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PROD. NO.	TITLE	RELEASE	STARS	RUNNING TIME	TYPE
....	Great Locomotive Chase (C) (CS)		Fess Parker		Drama

COLUMBIA

PROD. NO.	TITLE	RELEASE	STARS	RUNNING TIME	TYPE
....	The Bamboo Prison	Jan. '55	Robert Francis, Dianne Foster	80	Drama
....	Masterson of Kansas (C)	Jan. '55	George Montgomery, Nancy Gates	73	Western
....	Violent Men (C) (CS)	Jan. '55	Glenn Ford, Barbara Stanwyck	96	Drama

(Continued on following page column 1)

COLUMBIA *(continued)*

PROD. NO.	TITLE	RELEASE	STARS	RUNNING TIME	TYPE
....	Pirates of Tripoli (C)	Feb. '55	Paul Henreid, Patricia Medina	72	Drama
....	Ten Wanted Men (C)	Feb. '55	Randolph Scott	80	Drama
....	Women's Prison	Feb. '55	Ida Lupino, Howard Duff	80	Drama
....	The Detective (Brit.)	Mar. '55	Alec Guinness, Joan Greenwood	86	Comedy
....	New Orleans Uncensored	Mar. '55	Arthur Franz, Beverly Garland	76	Drama
....	Wyoming Renegades (C)	Mar. '55	Phil Carey, Martha Hyer	73	Western
....	Jungle Moon Men	Apr. '55	Johnny Weissmuller	70	Adventure
....(R)	Return of October (C)	Apr. '55	Glenn Ford, Terry Moore	89	Drama
....	Three for the Show (CS) (C)	Apr. '55	Betty Grable, The Champions	93	Musical
....	Cell 2455, Death Row	May 55	William Campbell, Robert Campbell	77	Melodrama
....	End of the Affair	May '55	Deborah Kerr, Van Johnson	106	Drama
....	Seminole Uprising (C)	May '55	George Montgomery, Karin Booth	74	Western
....	Tight Spot	May '55	Ginger Rogers, Edward G. Robinson	97	Melodrama
....	5 Against the House	June '55	Guy Madison, Kim Novak	84	Drama
....	A Prize of Gold (C)	June '55	Richard Widmark, Mal Zetterling	98	Drama
....(R)	The Petty Girl	June '55	Robert Cummings, Joan Caulfield	87	Drama
....(R)	They All Kissed the Bride	June '55	Joan Crawford, Melvyn Douglas	87	Drama
....	Chicago Syndicate	July '55	Dennis O'Keefe. Abbe Lane	84	Drama
....	Creature with the Atom Brain	July '55	Richard Denning, Angela Stevens	70	Drama
....	It Came from Beneath the Sea	July '55	Kenneth Tobey, Faith Domergue	80	Drama
....	Bring Your Smile Along (C)	Aug. '55	Frankie Lane, Connie Towers	83	Musical
....	Man From Laramie (C) (CS)	Aug. '55	James Stewart, Arthur Kennedy	104	Western
....	Apache Ambush	Sept. '55	Bill Williams, Adele August	68	Western
....	Footsteps in the Fog (C)	Sept. '55	Jean Simmons, Stewart Granger	90	Drama
....	Gun That Won the West (C)	Sept. '55	Dennis Morgan, Paula Raymond	71	Drama
....	Night Holds Terror	Sept. '55	Jack Kelly, Hildy Parks	86	Drama
....	Special Delivery	Sept. '55	Joseph Cotten, Eva Bartok	86	Comedy
....	Count Three and Pray (CS) (C)	Oct. '55	Van Heflin, Joanne Woodward	102	Drama
....	Devil Goddess	Oct. '55	Johnny Weissmuller, Angela Stevens	70	Drama
....	Duel On the Mississippi (C)	Oct. '55	Patricia Medina. Lex Barker	72	Drama
....	My Sister Eileen (C) (CS)	Oct. '55	Janet Leigh, Jack Lemmon	108	Comedy
....	Queen Bee	Nov. '55	Joan Crawford, Barry Sullivan	95	Drama
....	Teen-Age Crime Wave	Nov. '55	Tommy Cook, Mollie McCart	77	Drama
....	Three Stripes in the Sun	Nov. '55	Aldo Ray, Mitsuko Kimura	93	Drama
....	The Crooked Web	Dec. '55	Frank Lovejoy, Mari Blanchard	77	Drama
....	Hell's Horizon	Dec. '55	John Ireland, Marla English	80	Drama
....	A Lawless Street (C)	Dec. '55	Randolph Scott, Angela Lansbury	78	Drama
....	Prisoner, The (Brit.)	Dec. '55	Alec Guinness, Jack Hawkins	91	Drama
....(R)	Walk A Crooked Mile	Dec. '55	Louis Hayward, Dennis O'Keefe	91	Drama
....	Inside Detroit	Jan. '56	Dennis O'Keefe, Pat O'Brien	82	Drama
....	The Last Frontier (C) (CS)	Jan. '56	Victor Mature, Guy Madison	98	Drama
....	Fury at Gunsight Pass	Feb. '56	David Brian, Richard Long	68	Western
....	Houston Story	Feb. '56	Gene Barry, Edward Arnold	79	Drama
....	Joe Macbeth	Feb. '56	Paul Douglas, Ruth Roman	90	Drama
....	Picnic (CS) (C)	Feb. '56	William Holden, Kim Novak	115	Drama
....	Long. Gray Line (C) (CS)	Special	Tyrone Power, Maureen O'Hara	138	Drama

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PROD. NO.	TITLE	RELEASE	STARS	RUNNING TIME	TYPE
....	Battle Stations		John Lund, William Bendix		Drama
....	Blackjack Ketchum Desperado		Howard Duff, Maggie Mahoney		Western
....	Cockleshell Hero (C) (CS)		Jose Ferrer, Trevor Howard		Drama
....	Earth vs. the Flying Saucers		Joan Taylor, Hugh Marlowe		Adventure
....	Eddy Duchin Story (C) (CS)		Tyrone Power, Kim Novak		Drama
....	44 Soho Square		Lee Paterson, Faith Domergue		Drama
....	Gamma People		Paul Douglas, Patricia Medina		Adventure
....	He Laughed Last		Frankie Laine, Lucy Marlow		Musical
....	Hot Blood (C) (CS)		Jane Russell, Cornel Wilde		Musical

MGM *(continued)*

PROD. NO.	TITLE	RELEASE	STARS	RUNNING TIME	TYPE
601	Trial	Oct. 7 '55	Glenn Ford, Dorothy McGuire	105	Drama
607	Quentin Durward (C) (CS)	Oct. 21 '55	Robert Taylor, Kay Kendall	101	Drama
608	Tender Trap, The (C) (CS)	Nov. 4 '55	Frank Sinatra, Debbie Reynolds	111	Comedy
609(R)	A Guy Name Joe	Nov. '55	Spencer Tracy, Irene Dunne	120	Drama
610(R)	30 Seconds Over Tokyo	Nov. '55	Spencer Tracy, Van Johnson	138	Drama
603	It's A Dog's Life (Bar Sinister) (C) (CS)	Dec. 13 '55	Jeff Richards, Jarma Lewis	88	Drama
613	Kismet (C) (CS)	Dec. 23 '55	Ann Blyth, Howard Keel	113	Musical
611(R)	Billy, the Kid (C)	Dec. '55	Robert Taylor, Brian Donlevy	95	Drama
612(R)	Honky Tonk	Dec. '55	Clark Gable, Lana Turner	104	Drama
616	Diane (C) (CS)	Jan. 6 '56	Lana Turner, Roger Moore	110	Drama
617	Ransom!	Jan. 20 '56	Glenn Ford, Donna Reed	104	Drama
620	Forever Darling (C)	Feb. 10 '56	Lucille Ball, Desi Arnaz, Jas. Mason	100	Comedy
621	The Last Hunt (C) (CS)	Feb. 24 '56	Robert Taylor, Stewart Granger	108	Drama
618(R)	The Three Musketeers (C)	Feb. '56	Gene Kelly, Lana Turner	126	Drama
619(R)	Stratton Story	Feb. '56	James Stewart, June Allyson	106	Drama
622	Meet Me in Las Vegas (C) (CS)	Mar. 9 '56	Cyd Charisse, Dan Dailey		Musical
625	Forbidden Planet (C) (CS)	Mar. 30 '56	Anne Francis, Walter Pidgeon		Adventure
623(R)	Northwest Passage (C)	Mar. '56	Spencer Tracy, Robert Young	126	Drama
624(R)	Yearling The (C)	Mar. '56	Jane Wyman, Gregory Peck	128	Drama
626	Tribute to a Bad Man (C) (CS)	Apr. 13 '56	James Cagney		Western
627	Gaby (C) (CS)	Apr. 27 '56	Leslie Caron, John Kerr		Drama
614	Guys and Dolls (C) (CS)	Special	Brando, Sinatra, Simmons, Blaine	150	Drama
615	I'll Cry Tomorrow	Special	Susan Hayward, Eddie Albert	117	Drama

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PROD. NO.	TITLE	RELEASE	STARS	RUNNING TIME	TYPE
....	Bhowani Junction (C) (CS)		Stewart Granger, Ava Gardner		Adventure
....	Invitation to the Dance (C)		Gene Kelly, Nora Kaye	94	Drama
....	Lust for Life (C) (CS)		Kirk Douglas, Anthony Quinn		Drama
....	The Rack		Wendell Corey, Walter Pidgeon		Drama
....	The Swan (C) (CS)		Grace Kelly, Alec Guinness		Drama

PARAMOUNT

PROD. NO.	TITLE	RELEASE	STARS	RUNNING TIME	TYPE
5404	Three Ring Circus (C) (VV)	Jan. '55	Dean Martin and Jerry Lewis	104	Comedy
5405	Bridges at Toko-Ri (C)	Feb. '55	Fredric March, W. Holden, G. Kelly	103	Drama
5407	Conquest of Space (C)	Mar. '55	Walter Brooke, Eric Fleming	81	Adventure
5409	Country Girl	Mar. '55	Grace Kelly, Bing Crosby, W. Holden	104	Drama
5406	Mambo	Apr. '55	Shelley Winters, Silvano Mangano	94	Drama
5410	Run for Cover (C) (VV)	Apr. '55	James Cagney, Viveca Lindfors	92	Western
5411	Hell's Island (C) (VV)	May '55	John Payne, Mary Murphy	84	Drama
5412	The Far Horizons (C) (VV)	June '55	Charlton Heston, Fred MacMurray	108	Drama
5413	Seven Little Foys (C) (VV)	July '55	Bob Hope, Linda Bennett	95	Comedy
5425	Strategic Air Command (C) (VV)	July '55	James Stewart, June Allyson	114	Drama
5414	We're No Angels (C) (VV)	July '55	Humphrey Bogart, Joan Bennett	103	Comedy
5415	You're Never Too Young (C)(VV)	Aug. '55	Martin & Lewis	102	Comedy
5501	The Girl Rush (C) (VV)	Sept. '55	Rosalind Russell, Fernando Lamas	85	Comedy
5502	To Catch A Thief (C) (VV)	Sept. '55	Cary Grant, Grace Kelly	97	Drama
5503	Ulysses (C)	Oct. '55	Kirk Douglas, Silvano Mangano	104	Drama
5429(R)	White Christmas (C) (VV)	Oct. '55	Bing Crosby, Danny Kaye	120	Musical
5505(R)	Unconquered (C)	Oct. '55	Paulette Goddard, Gary Cooper	147	Drama
5506(R)	Trail of the Lonesome Pine (C)	Oct. '55	Fred MacMurray, Henry Fonda	99	Drama
5507(R)	Shepherd of the Hills (C)	Oct. '55	John Wayne, Betty Field	97	Drama
5509	The Desperate Hours (VV)	Nov. '55	Humphrey Bogart, Fredric March	112	Drama
5504	Lucy Gallant (VV) (C)	Dec. '55	Jane Wyman, Charlton Heston	104	Drama
5510	Artists and Models (C) (VV)	Jan. '56	Martin & Lewis	109	Comedy

COLUMBIA *(continued)*

PROD. NO.	TITLE	RELEASE	STARS	RUNNING TIME	TYPE
....	Jubal (C) (CS)		Glenn Ford, Rod Steiger		Drama
....	1984 (Brit.)		Edmond O'Brien, Jan Sterling		Comedy
....	Odongo (C) (CS)		MacDonald Carey, Rhonda Fleming		Drama
....	Over-Exposed		Cleo Moore, Richard Crenna		Drama
....	Port Afrique		Phil Carey, Arlene Dahl		Drama
....	Safari		Victor Mature, Janet Leigh		Drama
....	Secret of Treasure Mountain		Raymond Burr, William Prince		Drama
....	Solid Gold Cadillac		Judy Holliday, Paul Douglas		Comedy
....	Storm Center		Bette Davis, Kim Hunter		Drama
....	Uranium Boom		Dennis Morgan, Patricia Medina		Drama
....	Way We Are, The		Joan Crawford, Cliff Robertson		Drama
....	Werewolf		Steve Ritch, Joyce Holden		Drama

I. F. E.

PROD. NO.	TITLE	RELEASE	STARS	RUNNING TIME	TYPE
....	Wayward Wife	Jan. '55	Gina Lollobrigida	95	Drama
....	Too Young for Love	Apr. '55	Marina Vlady, Pierre Michel Beck	88	Drama
...	Green Magic (C)	May '55	South American Expedition	85	Adventure
....	Maddalena (C)	Dec. '55	Marta Toren, Gino Cervi	90	Drama
....	Return of Don Camillo	Dec. '55	Fernandel, Gino Cervi	115	Comedy
....	Lease of Life (C)	Jan. '56	Robert Donat, Kay Walsh	93	Drama
....	Riviera (C)	Jan. '56	Martine Carol, Raf Vallone	88	Drama
....	Lost Continent (C)	Mar. '56	Documentary	86	Doc't'ry
....	Madame Butterfly (C)	Mar. '56	Kaoru Yachigusa		Opera

LIPPERT

PROD. NO.	TITLE	RELEASE	STARS	RUNNING TIME	TYPE
5406	They Were So Young	Jan. 7 '55	Scott Brady, Raymond Burr	80	Drama
5411	The Silver Star	Mar. 25 '55	Edgar Buchanan, Marie Windsor	73	Drama
5415	Thunder Over Sangoland	Apr. 8 '55	Jon Hall, Marjorie Lord	73	Drama
5409	The Glass Tomb	Apr. 15 '55	John Ireland	59	Drama
5413	Air Strike	May 6 '55	Richard Denning, Gloria Jean	67	Drama
5414	Phantom of the Jungle	May 20 '55	Jon Hall, Anne Gwynne	75	Drama
5418	King Dinosaur	June 17 '55	Bill Bryant, Wanda Curtis	59	Drama
5416	The Lonesome Trail	July 1 '55	Wayne Morris, John Agar	73	Drama
5421	Simba (C)	Sept. 9 '55	Dirk Bogarde	99	Drama

MGM

PROD. NO.	TITLE	RELEASE	STARS	RUNNING TIME	TYPE
515	Bad Day at Black Rock (C) (CS)	Jan. 7 '55	Spencer Tracy, Ann Francis	81	Western
516	Green Fire (C) (CS)	Jan. 21 '55	Grace Kelly, Stewart Granger	100	Drama
517	Many Rivers to Cross (C) (CS)	Feb. 4 '55	Robert Taylor, Eleanor Parker	92	Western
518	Jupiter's Darling (C) (CS)	Feb. 18 '55	Esther Williams, Howard Keel	95	Musical
519	Hit the Deck (CS) (C)	Mar. 4 '55	Jane Powell, Tony Martin	112	Musical
520(R)	Anchors Aweigh (C)	Mar. 11 '55	Kelly, Sinatra, Grayson	139	Musical
521	Blackboard Jungle	Mar. 25 '55	Glenn Ford, Anne Francis	101	Drama
522	Glass Slipper (C)	Apr. 8 '55	Leslie Caron, Michael Wilding	94	Fantasy
523	Bedevilled (CS) (C)	Apr. 22 '55	Anne Baxter, Steve Forrest	85	Drama
525	Prodigal (CS) (C)	May 6 '55	Lana Turner, Edmund Purdom	115	Drama
526	The Marauders (C)	May 20 '55	Dan Duryea, Keenan Wynn	80	Drama
527	Love Me or Leave Me (CS) (C)	June 10 '55	Doris Day, James Cagney	108	Drama
528	Moonfleet (CS) (C)	June 24 '55	Stewart Granger, Viveca Lindfors	89	Drama
529	Interrupted Melody (CS) (C)	July 1 '55	Glenn Ford, Eleanor Parker	106	Drama
531	The Cobweb (CS) (C)	July 15 '55	Lauren Bacall, Charles Boyer	124	Drama
530(R)	Wizard of Oz (C)	July 8 '55	Judy Garland, Ray Bolger	105	Fantasy
532	King's Thief (CS) (C)	Aug. 5 '55	Edmund Purdom, Ann Blyth	79	Drama
533	Scarlet Coat (CS) (C)	Aug. 19 '55	Cornel Wilde, Anne Francis	101	Drama
601	It's Always Fair Weather (C) (CS)	Sept. 2 '55	Gene Kelly, Cyd Charisse	102	Musical
602	Svengali (Brit.) (C)	Sept. 9 '55	Hildegarde Neff, Derek Bond	82	Drama

(Continued at top of page above)

PROD. NO.	TITLE	RELEASE	STARS	RUNNING TIME	TYPE
5508	The Trouble with Harry (VV) (C)	Jan. '56	Edmund Gwenn, John Forsythe	99	Mystery
5511	The Rose Tattoo (VV)	Feb. '56	Anna Magnani, Burt Lancaster	117	Drama
5512	The Court Jester (C) (VV)	Mar. '56	Danny Kaye, Jeanmaire	101	Comedy

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PROD. NO.	TITLE	RELEASE	STARS	RUNNING TIME	TYPE
5513	Anything Goes (C) (VV)		Bing Crosby, Jeanmaire		Musical
....	The Bird and the Bees (C) (VV)		George Gobel, Mitzi Gaynor		Comedy
....	The Man Who Knew Too Much (VV) (C)		James Stewart, Doris Day		Drama
....	The Mountain (C) (VV)		Spencer Tracy, Robert Wagner		Drama
....	The Proud and the Profane (VV)		William Holden, Deborah Kerr		Drama
....	Scarlet Hour (VV) (C)		Carol Ohmart, Tom Tryon		Drama
....	That Certain Feeling (C) (VV)		Bob Hope, Eva Marie Saint		Comedy
.	Vagabond King (C) (VV)		Kathryn Grayson, Oreste		Musical
....	War and Peace (VV) (C)		Audrey Hepburn, Henry Fonda		Drama

REPUBLIC

PROD. NO.	TITLE	RELEASE	STARS	RUNNING TIME	TYPE
5430	African Manhunt	Jan. 5 '55	Myron Healey, Karin Booth	65	Drama
5431	Trouble in Store (Brit.)	Jan. 12 '55	Norman Wisdom, Margaret Rutherford	85	Comedy
5326	Carolina Cannonball	Jan. 28 '55	Judy Canova	74	Comedy
5432	Square Ring (Brit.)	Jan. 28 '55	Jack Warner, Robert Beatty	73	Drama
5401	Doctor in the House (Brit.) (C)	Feb. 2 '55	Dirk Bogarde, Muriel Pavlow	92	Comedy
5402	Timberjack (C)	Feb. 28 '55	Sterling Hayden, Vera Ralston	94	Drama
5403	Yellowneck (C)	Mar. 22 '55	Lin McCarthy, Stephen Courtleigh	83	Western
5433	A Day to Remember (Brit.)	Mar. 29 '55	Stanley Holloway, Joan Rice	72	Comedy
5405	Eternal Sea	May 5 '55	Sterling Hayden, Alexis Smith	103	Drama
5404	Santa Fe Passage (C)	May 12 '55	John Payne, Faith Domergue	90	Western
5434	I Cover the Underworld	May 19 '55	Sean McClory, Joanne Jordan	70	Drama
5435	Don Juan's Night of Love (Ital.)	May 26 '55	Raf Vallone, S. Pampanini	71	Drama
5436	City of Shadows	June 2 '55	Victor McLaglen, John Baer	70	Drama
5406	Road to Denver (C)	June 16 '55	John Payne, Mona Freeman	90	Western
5437	Double Jeopardy	June 23 '55	Rod Cameron, Gale Robbins	70	Melodrama
5438	Lay That Rifle Down	July 7 '55	Judy Canova, Robert Lowery	71	Comedy
5439	Green Buddha (Brit.)	July 9 '55	Wayne Marris, Mary Germaine	61	Drama
5407	The Last Command (C)	Aug. 3 '55	Sterling Hayden, A. M. Alberghetti	110	Drama
5408	Divided Heart (Brit.)	Aug. 11 '55	Cornel Borchers, Yvonne Mitchell	89	Drama
5440	Headline Hunters	Sept. 15 '55	Rod Cameron, Julie Bishop	69	Drama
5441	Cross Channel	Sept. 29 '55	Wayne Morris, Yvonne Furneaux	60	Drama
5444	Twinkle in God's Eye	Oct. 13 '55	Mickey Rooney, Coleen Gray	73	Drama
5409	A Man Alone (C)	Oct. 17 '55	Ray Milland, Mary Murphy	96	Drama
5442	Mystery of the Black Jungle	Oct. 20 '55	Lex Barker	72	Adventure
5445	No Man's Woman	Oct. 27 '55	Marie Windsor, John Archer	70	Drama
5443	Secret Venture	Nov. 10 '55	Kent Taylor, Jane Hylston	68	Drama
5501	Vanishing American (C)	Nov. 17 '55	Scott Brady, Audrey Totter	90	Drama
5532	A Fighting Chance	Dec. 15 '55	Rod Cameron, Ben Cooper	70	Melodrama
....	Flame of the Islands (C)	Jan. '56	Yvonne De Carlo, Zachary Scott	90	Drama
....	Hidden Guns	Jan. '56	Bruce Bennett, Richard Arlen	66	Drama
5531	Jaguar	Jan. '56	Sabu, Chiquita	66	Drama
....	Track the Man Down	Jan. '56	Kent Taylor, Petula Clark	73	Drama
....	Doctor at Sea (C) (VV) (Brit.)	Feb. '56	Dirk Bogarde, Brigitte Bardot	92	Comedy
....	Magic Fire (C)	Feb. '56	Yvonne De Carlo, Carlos Thompson	90	Drama
....	When Gangland Strikes	Feb. '56	Raymond Greenleaf, Marjie Millar	70	Drama
....	Come Next Spring (C)	Mar. '56	Steve Cochran, Ann Sheridan	92	Drama

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PROD. NO.	TITLE	RELEASE	STARS	RUNNING TIME	TYPE
....	The Maverick Queen (C)		Barbara Stanwyck, Barry Sullivan		Drama
....	Stranger at My Door		MacDonald Carey, Patricia Medina		Drama

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RKO RADIO

PROD. NO.	TITLE	RELEASE	STARS	RUNNING TIME	TYPE
509	Americano (C)	Jan. 29 '55	Glenn Ford, Ursula Thiess	85	Drama
506	Underwater! (SS) (C)	Feb. 9 '55	Jane Russell, Gilbert Roland	99	Adventure
507	Tarzan's Hidden Jungle	Feb. 16 '55	Gordon Scott, Vera Miles	73	Adventure
511	Rage at Dawn (C)	Mar. 26 '55	Randolph Scott, Mala Powers	87	Drama
512	Escape to Burma (C) (SS)	Apr. 9 '55	Barbara Stanwyck, Robert Ryan	87	Melodrama
573(R)	The Informer	Apr. 6 '55	Victor McLaglen, Preston Foster	91	Drama
574(R)	Berlin Express	Apr. 20 '55	Merle Oberon, Robert Ryan	86	Drama
510	Quest for a Lost City (C)	May 4 '55	Dana and Ginger Lamb	60	Docu't'ry
575(R)	Bringing Up Baby	May 4 '55	Katharine Hepburn, Cary Grant	102	Comedy
576(R)	I Remember Mama	May 18 '55	Irene Dunne, Barbara Bel Geddes	119	Drama
513	Son of Sinbad (C) (SS)	June 1 '55	Dale Robertson, Sally Forrest	88	Adventure
577(R)	Big Street	June 1 '55	Henry Fonda, Lucille Ball	88	Drama
514	Wakamba (C)	June '29'55	African Adventure	65	Adventure
515	Pearl of the South Pacific (SS) (C)	July 4 '55	Virginia Mayo, Dennis Morgan	85	Drama
516	Bengazi (SS)	Sept. 14 '55	Richard Conte, Victor McLaglen	79	Drama
602	Tennessee's Partner (C) (SS)	Sept. 21 '55	John Payne, Rhonda Fleming	87	Western
601	Treasure of Pancho Villa (SS) (C)	Oct. 19 '55	Shelley Winters, Rory Calhoun	96	Drama
603	Texas Lady (SS) (C)	Nov. 30 '55	Claudette Colbert, Barry Sullivan	86	Drama
604	Naked Sea (C)	Dec. 13 '55	Documentary	70	Docu'try
605	Glory (SS) (C)	Jan. 11 '56	Margaret O'Brien, Walter Brennan	100	Comedy
....	Postmark for Danger	Jan. 18 '56	Terry Moore, Robert Beatty	84	Mystery
....	Cash on Delivery	Jan. 25 '56	Shelley Winters, Peggy Cummins	82	Comedy
....	Slightly Scarlet (SS) (C)	Feb. 8 '56	John Payne, Rhonda Fleming	99	Drama
....	The Brain Machine	Feb. 15 '56	Patrick Barr, Elizabeth Allan		Melodrama
....(R)	Rebecca	Mar. 7 '56	Laurence Olivier, Joan Fontaine	130	Drama
....	The Bold and the Brave (SS)	Mar. 14 '56	Wendell Corey, Mickey Rooney		Drama
....(R)	One Minute to Zero	Mar. 21 '56	Robert Mitchum, Ann Blyth	105	Drama
....	The Conqueror (CS) (C)	Mar. 28 '56	John Wayne, Susan Hayward	111	Drama
....	Great Day in the Morning (SS) (C)	Apr. 4 '56	Virginia Mayo, Robert Stack		Drama
....	The Way Out	Apr. 11 '56	Mona Freeman, Gene Nelson		Melodrama
....(R)	The Big Sky	Apr. 18 '56	Kirk Douglas, Dewey Martin	140	Drama
....	While the City Sleeps	Apr. 25 '56	Dana Andrews, Rhonda Fleming	100	Melodrama
....	The Brave One (C) (CS)	May 9 '56	Michel Ray, Fermin Rivera		Drama

20th CENTURY-FOX

422	Carmen Jones (CS) (C)	Jan. '55	Dorothy Dandridge, Harry Belafonte	107	Musical
502-5	Prince of Players (C) (CS)	Jan. '55	Richard Burton, Maggie McNamara	102	Drama
503-3	White Feather (C) (CS)	Feb. '55	Robert Wagner, Debra Paget	102	Drama
505-8	The Racers (C) (CS)	Feb. '55	Kirk Douglas, Bella Darvi	112	Drama
507-4	Untamed (C) (CS)	Mar. '55	Tyrone Power, Susan Hayward	111	Drama
511-6	Angela	Apr. '55	Dennis O'Keefe, Mara Lane	81	Drama
509-0	A Man Called Peter (C) (CS)	Apr. '55	Jean Peters, Richard Todd	119	Drama
510-8	Violent Saturday (C) (CS)	Apr. '55	Victor Mature, Sylvia Sidney	90	Drama
508-2	Adventures of Sadie (C) (Brit.)	May '55	Joan Collins, Kenneth More	88	Drama
515-7	Daddy Long Legs (C) (CS)	May '55	Fred Astaire, Leslie Caron	126	Comedy
504-1	That Lady (C) (CS)	May '55	Olivia de Haviland, Gilbert Roland	100	Drama
513-2	The Magnificent Matador (CS) (C)	June '55	Maureen O'Hara, Anthony Quinn	94	Drama
517-3	Seven Year Itch (CS) (C)	June '55	Marilyn Monroe, Tom Ewell	105	Comedy
514-0	Soldier of Fortune (C) (CS)	June '55	Clark Gable, Susan Hayward	96	Drama
516-5	House of Bamboo (C) (CS)	July '55	Robert Stack, Robert Ryan	102	Drama
518-1	How to Be Very, Very Popular (C) (CS)	July '55	Betty Grable, Sheree North	89	Comedy

UNITED ARTISTS *(continued)*

PROD. NO.	TITLE	RELEASE	STARS	RUNNING TIME	TYPE
....	Desert Sands (SS) (C)	Sept. '55	Ralph Meeker, Marla English	87	Drama
....	Night of the Hunter	Sept. '55	Robert Mitchum, Shelley Winters	93	Drama
....	Gentlemen Marry Brunettes (CS) (C)	Oct. '55	Jane Russell, Jeanne Crain	97	Comedy
....	Fort Yuma (C)	Oct. '55	Peter Graves, Joan Vohs	79	Western
....	Savage Princess (C) (Indian)	Oct. '55	Dilip Kumar, Mimmi	101	Drama
....	The Big Knife	Nov. '55	Jack Palance, Ida Lupino	111	Drama
....	Killers' Kiss	Nov. '55	Frank Silvera, Jamie Smith	67	Drama
.	Man With the Gun	Nov. '55	Robert Mitchum, Jan Sterling	83	Drama
....	Heidi and Peter (Swiss-Eng. Dubbed)	Dec. '55	Elsbeth Sigmund	89	Drama
....	Indian Fighter (C) (CS)	Dec. '55	Kirk Douglas, Elsa Martinelli	88	Drama
....	Top Gun	Dec. '55	Sterling Hayden	73	Drama
....	Man With the Golden Arm	Jan. '56	Frank Sinatra, Eleanor Parker	119	Drama
....	Storm Fear	Jan. '56	Cornel Wilde, Jean Wallace	87	Drama
....	Three Bad Sisters	Jan. '56	Marla English, Kathleen Hughes	75	Drama
....	Killer Is Loose	Feb. '56	Joseph Cotten, Rhonda Fleming	73	Drama
....	Let's Make Up (C) (Brit.)	Feb. '56	Errol Flynn, Anna Neagle	72	Musical
....	Manfish (C)	Feb. '56	Victor Jory, John Bromfield	76	Drama
....	Comanche (C) (CS)	Mar. '56	Dana Andrews, Linda Cristal		Drama
....	Ghost Town	Mar. '56	Kent Taylor, Marion Carr		Drama
....	Patterns	Mar. '56	Van Heflin, Ed Begley		Drama

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....	Alexander the Great (C) (CS)		Richard Burton, Fredric March		Drama
....	Beast of Hollow Mountain (C) (CS)		Guy Madison, Patricia Medina		Adventure
....	Bed of Fear		Sterling Hayden, Coleen Gray		Drama
....	The Broken Star		Howard Duff, Lita Baron		Drama
....	Crime Against Joe		John Bromfield, Julie London		Drama
....	Emergency Hospital		Margaret Lindsay, Byron Palmer		Drama
....	Foreign Intrigue (C)		Robert Mitchum, Genevieve Page		Drama
....	Huk		George Montgomery, Mona Freeman		Drama
....	Johnny Concho		Frank Sinatra, Phyllis Kirk		Drama
....	A Kiss Before Dying		Robert Wagner, Jeffrey Hunter		Drama
....	Nightmare		Edward G. Robinson, Kevin McCarthy		Drama
....	Quincannon, Frontier Scout		Tony Martin, Peggie Castle		Western
....	Run for the Sun (SS) (C)		Richard Widmark, Jane Greer		Drama
....	Trapeze (C) (CS)		Burt Lancaster, Gina Lollobrigida		Drama

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508	Destry (C)	Jan. '55	Audie Murphy, Mari Blanchard	95	Western
507	So This Is Paris (C)	Jan. '55	Tony Curtis, Gloria de Haven	96	Musical
503	West of Zanzibar (C) (Brit.)	Jan. '55	Anthony Steel, Sheila Sim	94	Drama
513	A & C Meet the Keystone Kops	Feb. '55	Abbott and Costello	79	Comedy
512	Six Bridges to Cross	Feb. '55	Tony Curtis, Julie Adams	96	Drama
511	The Far Country (C)	Feb. '55	James Stewart, Ruth Roman	97	Drama

20th CENTURY-FOX *(continued)*

PROD. NO.	TITLE	RELEASE	STARS	RUNNING TIME	TYPE
506-6	Life in the Balance	July '55	Ricardo Montalban, Anne Bancroft	74	Drama
512-4	The Living Swamp (C) (CS)	July '55	Portrayal of Nature	33	Docu't'ry
519-9	The Virgin Queen (C) (CS)	Aug. '55	Bette Davis, Richard Todd	92	Drama
521-5	Love is a Many-Splendored Thing (C) (CS)	Aug. '55	William Holden, Jennifer Jones	102	Drama
522-3	Seven Cities of Gold (C) (CS)	Sept. '55	Richard Egan, Michael Rennie	103	Drama
520-7	Left Hand of God (CS) (C)	Sept. '55	Humphrey Bogart, Gene Tierney	87	Drama
....(R)	Nightmare Alley	Sept. '55	Tyrone Power, Coleen Gray		Drama
....(R)	Thieves Highway	Sept. '55	Richard Conte, Valentina Cortesa		Drama
523-1	The Tall Men (C) (CS)	Oct. '55	Clark Gable, Jane Russell	121	Drama
524-9	Girl in the Red Velvet Swing (C) (CS)	Oct. '55	Ray Milland, Joan Collins	109	Drama
526-4	Lover Boy (Brit.)	Oct. '55	Gerard Philipe, Valerie Hobson	85	Drama
525-6	View From Pompey's Head (CS) (C)	Nov. '55	Richard Egan, Dana Wynter	97	Drama
527-2	The Deep Blue Sea (CS) (C)	Nov. '55	Vivien Leigh, Kenneth More	99	Drama
528-0	Good Morning, Miss Dove (CS) (C)	Nov. '55	Jennifer Jones, Robert Stack	107	Drama
529-8	The Rains of Ranchipur (CS) (C)	Dec. '55	Lana Turner, Richard Burton	104	Drama
602-3	Bottom of the Bottle (C) (CS)	Jan. '56	Van Johnson, Joseph Cotten		Drama
601-5	The Lieutenant Wore Skirts (CS) (C)	Jan. '56	Tom Ewell, Sheree North	99	Comedy
604-9	Carousel (C) (CS)	Feb. '56	Gordon MacRae, Shirley Jones		Musical
523-1	The Tall Men (C) (CS)	Oct. '55	Clifton Webb, Gloria Grahame		Drama
606-4	Man in the Gray Flannel Suit (C) (CS)	Mar. '56	Gregory Peck, Jennifer Jones		Drama
605-6	On the Threshold of Space (CS) (C)	Mar. '56	John Hodiak, Virginia Leith		Drama
....	Revolt of Mamie Stover (C) (CS)	Apr. '56	Jane Russell, Richard Egan		Drama
....	23 Paces to Baker Street (CS) (C)	Apr. '56	Van Johnson, Vera Ralston		Drama
....	The Proud Ones (C) (CS)	May '56	Robert Ryan, Virginia Mayo		Drama

UNITED ARTISTS

....	Battle Taxi	Jan. '55	Sterling Hayden, Arthur Franz	82	Drama
....	Beachcomber (C) (Brit.)	Jan. '55	Glynis Johns, Robert Newton	82	Drama
....	Black Tuesday	Jan. '55	Edward G. Robinson	80	Drama
....	Canyon Crossroads	Feb. '55	Richard Basehart, Phyllis Kirk	83	Western
....	Good Die Young (Brit.)	Feb. 55	Richard Basehart, Gloria Grahame	100	Drama
....	Sabaka (C)	Feb. '55	Boris Karloff, Reginald Denny	81	Drama
....	Big House, U.S.A.	Mar. '55	Broderick Crawford, Ralph Meeker	82	Drama
....	Marty	Mar. '55	Ernest Borgnine, Betsy Blair	91	Comedrama
....	Stranger on Horseback (C)	Mar. '55	Joel McCrea, Miroslava	66	Western
....	A Bullet for Joey	Apr. '55	Edward G. Robinson, George Raft	85	Melodrama
....	Purple Plain (C) (Brit.)	Apr. '55	Gregory Peck, Win Min Than	100	Drama
....	Kiss Me Deadly	May '55	Ralph Meeker, Cloris Leachman	105	Drama
....	Robber's Roost	May '55	George Montgomery	82	Drama
....	Tiger and the Flame (C)	May '55	Sohrab Modi, Mehtab	97	Adventure
....	Top of the World	May '55	Dale Robertson, Frank Lovejoy	90	Drama
....	Big Bluff	June '55	John Bromfield, Martha Vickers	70	Drama
....	Break to Freedom (Brit.)	June '55	Anthony Steele, Jack Warner	88	Drama
....	Othello	June '55	Orson Welles, Suzanne Cloutier	92	Drama
....	The Sea Shall Not Have Them (Brit.)	June '55	Michael Redgrave, Dirk Bogarde	91	Drama
....	Summertime (C)	June '55	Katharine Hepburn, Rossano Brazzi	99	Comedy
....	Man Who Loved Redheads (C) (Brit.)	July '55	Moira Shearer, John Justin	89	Comedy
....	Not as a Stranger	July '55	Mitchum, de Havlland, Sinatra	135	Drama
....	Shadow of the Eagle (Brit.)	July '55	Richard Greene, Valentina Cortesa	93	Drama
....	The Kentuckian (C) (CS)	Aug. '55	Burt Lancaster, Diana Lynn	104	Drama
....	Naked Street	Aug. '55	Farley Granger, Anne Bancroft	84	Drama

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UNIVERSAL-INTERNATIONAL *(continued)*

PROD. NO.	TITLE	RELEASE	STARS	RUNNING TIME	TYPE
514-CS 515-2D	Captain Lightfoot (CS) (C)	Mar. '55	Rock Hudson, Barbara Rush	91	Western
509	Land of Fury (C) (Brit.)	Mar. '55	Jack Hawkins, Glynis Johns	82	Drama
516	Smoke Signal (C)	Mar. '55	Dana Andrews, Piper Laurie	88	Western
517-CS 518-2D	Chief Crazy Horse (CS) (C)	Apr. '55	Victor Mature, Suzan Ball	86	Drama
519	Ma and Pa Kettle at Waikiki	Apr. '55	Marjorie Main, Percy Kilbride	79	Comedy
520	Man Without a Star (C)	Apr. '55	Kirk Douglas, Jeanne Crain	89	Drama
523	Cult of the Cobra	May '55	Faith Domergue, Richard Long	82	Drama
524	The Looters	May '55	Rory Calhoun, Julie Adams	87	Drama
521-3D 522-2D	Revenge of the Creature (3D)	May '55	John Agar, Lori Nelson	82	Adventure
526	A & C Meet the Mummy	June '55	Abbott and Costello	79	Comedy
525	Man From Bitter Ridge (C)	June '55	Lex Barker, Mara Corday	80	Drama
527	This Island Earth (C)	June '55	Bart Roberts, Faith Domergue	87	Drama
529	Ain't Misbehavin' (C)	July '55	Rory Calhoun, Piper Laurie	82	Drama
528	Foxfire (C)	July '55	Jeff Chandler, Jane Russell	91	Drama
530	Purple Mask (C) (CS)	July '55	Tony Curtis, Coleen Miller	82	Drama
534	Francis in the Navy	Aug. '55	Donald O'Connor, Martha Hyer	80	Comedy
532	One Desire (C)	Aug. '55	Anne Baxter, Rock Hudson	94	Drama
533	Private War of Major Benson (C)	Aug. '55	Charlton Heston, Julie Adams	105	Drama
536	Female on the Beach	Sept. '55	Joan Crawford, Jeff Chandler	97	Drama
535	The Shrike	Sept. '55	Jose Ferrer, June Allyson	88	Drama
538	Kiss of Fire (C)	Oct. '55	Jack Palance, Barbara Rush	87	Drama
539-CS 540-2D	To Hell and Back (CS) (C)	Oct. '55	Audie Murphy, Marshall Thompson	106	Drama
5601	Lady Godiva (C)	Nov. '55	Maureen O'Hara, George Nader	89	Drama
5602	Naked Dawn (C)	Nov. '55	Arthur Kennedy, Betta St. John	82	Drama
5603	Hold Back Tomorrow	Nov. '55	Cleo Moore, John Agar	75	Drama
5604	Running Wild	Dec. '55	Mamie Van Doren, William Campbell	81	Drama
5606	The Second Greatest Sex (C) (CS)	Dec. '55	Jeanne Crain, George Nader	87	Drama
5605	Tarantula	Dec. '55	John Agar, Mara Corday	80	Drama
5609	All That Heaven Allows (C)	Jan. '56	Rock Hudson, Jane Wyman	89	Drama
5607	The Spoilers (C)	Jan. '56	Anne Baxter, Jeff Chandler	84	Drama
5608	Square Jungle	Jan. '56	Tony Curtis, Pat Crowley	86	Drama
5611	The Benny Goodman Story (C)	Feb. '56	Steve Allen, Donna Reed	116	Musical
5610	There's Always Tomorrow	Feb. '56	Barbara Stanwyck, Fred MacMurray	84	Drama

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....	Away All Boats (C) (VV)	Jeff Chandler, Julie Adams	Drama
....	Backlash (C)	Richard Widmark, Donna Reed	Drama
....	Congo Crossing	Virginia Mayo, George Nader	Drama
....	The Creature Walks Among Us	Jeff Morrow, Rex Reason	Drama
....	Cry Innocent	Merle Oberon, Lex Barker	Drama
....	A Day of Fury (C)	Dale Robertson, Mara Corday	Drama
....	Gun Shy	Jack Mahoney, Martha Hyer	Drama
....	Kettles in the Ozarks	Marjorie Main, Arthur Hunnicutt	Comedy
....	Law Man (C)	John Agar, Mamie Van Doren	Western
....	Never Say Goodbye (C)	Rock Hudson, Cornell Borchers	Drama
....	Pillars of the Sky (C) (CS)	Jeff Chandler, Dorothy Malone	Drama
....	Raw Edge (C)	Rory Calhoun, Yvonne de Carlo	Drama
....	The Rawhide Years (C)	Tony Curtis, Coleen Miller	Western
....	Red Sundown (C)	Rory Calhoun, Martha Hyer	Drama

WARNER BROTHERS

PROD. NO.	TITLE	RELEASE	STARS	RUNNING TIME	TYPE
409	Young at Heart (C)	Jan. 1 '55	Doris Day, Frank Sinatra	117	Drama
403	A Star Is Born (CS) (C)	Jan. 22 '55	Judy Garland, James Mason	154	Drama
408	The Silver Chalice (C) (CS)	Feb. 5 '55	Virginia Mayo, Jack Palance	137	Drama
412	Unchained	Feb. 26 '55	Elroy Hirsch, Barbara Hale	75	Drama
411	Battle Cry (C) (CS)	Mar. 12 '55	Van Heflin, Aldo Ray	148	Drama
413	New York Confidential	Mar. 12 '55	Broderick Crawford, Marilyn Maxwell	87	Drama
414	East of Eden (C) (CS)	Apr. 9 '55	Julie Harris, Raymond Massey	115	Drama
415	Strange Lady in Town (C)(CS)	Apr. 30 '55	Greer Garson, Dana Andrews	112	Drama
410	Jump Into Hell	May 14 '55	Jacques Sernas, Kurt Kasznar	93	Drama
416	The Sea Chase (CS) (C)	June 4 '55	John Wayne, Lana Turner	117	Drama
417	Tall Man Riding (C)	June 18 '55	Randolph Scott, Dorothy Malone	83	Western
418	Mister Roberts (C) (CS)	July 30 '55	Henry Fonda, James Cagney	123	Comedrama
419	Land of the Pharaohs (CS) (C)	July 2 '55	Jack Hawkins, Joan Collins	105	Drama
420	The Dam Busters (Brit.)	July 16 '55	Richard Todd, Michael Redgrave	102	Drama
421	Pete Kelly's Blues (CS) (C)	Aug. 27 '55	Jack Webb, Janet Leigh	95	Musical
501	McConnell Story (CS) (C)	Sept. 3 '55	June Allyson, Alan Ladd	107	Drama
502	Blood Alley (CS) (C)	Oct. 1 '55	John Wayne, Lauren Bacall	115	Drama
503	Illegal	Oct. 15 '55	Nina Foch, Edward G. Robinson	88	Drama
504	Rebel Without a Cause (CS) (C)	Oct. 29 '55	James Dean, Natalie Wood	111	Drama

WARNER BROTHERS *(continued)*

PROD. NO.	TITLE	RELEASE	STARS	RUNNING TIME	TYPE
505	I Died a Thousand Times (CS) (C)	Nov. 12 '55	Jack Palance, Shelley Winters	109	Drama
506	Sincerely Yours (C)	Nov. 26'55	Liberace, Joanne Dru, D. Malone	115	Musical
508	Target Zero	Dec. 10 '55	Richard Conte, Peggie Castle	92	Drama
507	The Court Martial of Billy Mitchell (C) (CS)	Dec. 31 '55	Gary Cooper, Charles Bickford	100	Drama
509	Hell on Frisco Bay (C) (CS)	Jan. 28 '56	Alan Ladd, Joanne Dru	98	Drama
510	Helen of Troy (C) (CS)	Feb. 11 '56	Rossana Podesta, Jack Sernas	118	Drama
511	The Lone Ranger (C)	Feb. 25 '56	Clayton Moore, Jay Silverheels	86	Western
512	Miracle in the Rain	Mar. 3 '56	Jane Wyman, Van Johnson	107	Drama
513	River Changes	Mar. 24 '56	Rossana Roiy, Harold Marisch	91	Drama
514	Steel Jungle	Mar. 31 '56	Walter Abel, Perry Lopez	86	Drama
515	Our Miss Brooks	Apr. 7 '56	Eve Arden		Comedy
516	Serenade (C)	Apr. 21 '56	Mario Lanza, Joan Fontaine		Drama

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PROD. NO.	TITLE	RELEASE	STARS	RUNNING TIME	TYPE
....	The Bad Seed		Nancy Kelly, Patty McCormick		Drama
....	Cry in the Night, A		Edmond O'Brien, Natalie Wood		Drama
....	Giant (C) (CS)		Rock Hudson, E. Taylor, James Dean		Drama
....	Goodbye, My Lady		Walter Brennan, Brandon de Wilde		Drama
....	Moby Dick (CS) (C)		Gregory Peck, Richard Basehart		Drama
....	Searchers, The (VV) (C)		John Wayne, Natalie Wood		Drama
....	Seven Men From Now (C)		Randolph Scott, Gail Russell		Drama

OTHER PICTURES IN RELEASE

Title	Distributor	Running Time	Type
A Nous, La Liberte (Fr.) (R)	Burstyn	83	Comedy
Aida (C)	IFE	95	Opera
Amazing Mon. Fabre (Fr.-Eng. dial.)	Arlan	88	Drama
Angel and Sinner (Fr.)	A.F.E.	90	Drama
Angel Street (Brit.)	Commercial	84	Drama
Angelika (German)	Brenner	99	Drama
Angelo (Ital.)	Scalera	95	Drama
Animal Farm (Brit.) (C)	DCA	75	Cartoon
Anita Garibaldi (Ital.)	I.F.E.	95	Drama
Anna Cross, The (Russ.) (C)	Artkino	85	Drama
Annapurna (C)	Kingsley	60	Document'ry
Another Shore (Br.)	I.R.O.	77	Comedy
Anthony of Padua (Ital.)	Casolaro	88	Drama
Apache Woman (C)	ARC	83	Western
Appointment for Murder (Ital.)	I.F.E.	90	Mystery
Appointment in London (Brit.)	Assoc. Artists	96	Drama
Atomic Monster, The (R)	Realart	65	Drama
Bad Lord Byron (Br.)	I.R.O.	85	Drama
Ballerina (Fr.) (R)	Burstyn	85	Drama
Barber of Seville (Ital.)	Excelsior	105	Opera
Barefoot Battalion (Greek)	Leon Brandt	89	Drama
Battles of Chief Pontiac	Realart	72	Western
Beauty and the Devil (Fr.)	Arlan	95	Drama
Bed, The (Fr., also Eng. dial.)	Kingsley	100	Comedy
Bel Ami (Aust.)	Casino	99	Comedy
Belles of St. Trinian's, The (Brit.)	Assoc. Artists	90	Comedy
Bellissima (Ital.)	I.F.E.	108	Drama
Bicycle Thief (Ital.)	Burstyn	89	Drama
Big Day, The (Fr.)	Kingsley	63	Comedy
Big Family, The (Russ.) (C)	Artkino	100	Drama
Bigamist, The	Filmakers	80	Drama
Bitter Springs (Brit.)	Bell	78	Western
Black Narcissus (C) (Br.) (R)	Allied	91	Drama
Blackmailed (Br.)	Bell	73	Drama
Blind Desire (Fr.)	Union	67	Drama
Blood Red Rose (Ital.)	Scalera	95	Drama
Body and Soul (R)	Favorite Att.	104	Drama
Border Street (Pol.)	President	112	Drama
Boris Gudonov (Russ.) (C)	Artkino	110	Opera
Bowery Blitzkrieg (R)	Savoy	62	Comedy
Boys from Leningrad (Russ.) (C)	Artkino	80	Musical
Boys of the City (R)	Savoy	63	Comedy
Boys Prison (R)	Astor	92	Drama
Bread, Love & Dreams (Ital.)	I.F.E.	90	Drama
Breakdown	Realart	77	Drama
Brief Encounter (Br.) (R)	Allied	86	Drama
Broadway Guys (R)	Favorite Att.	79	Comedy
Broken Horseshoe (Brit.)	Ellis	79	Drama
Broken Jug (Ger.) (R)	Film Renters	90	Drama
Cabinet of Dr. Caligari (Ger.) (R)	Famous	62	Drama
Caesar and Cleopatra (C) (Br.) (R)	Allied	126	Drama
Cage of Gold (Br.)	Ellis	83	Drama
Caged Women (Swed.)	Arlan	93	Drama
Captain from Koepenick (Ger.)	Brandon	96	Comedy
Carmela (Ital.)	Scalera	84	Drama
Carmen (Fr. & Ital.)	Scalera	96	Musidrama
Caroline Cherie (Fr.)	Davis	115	Drama
Casque D'Or (Story of Blonde) (Fr.)	Union	97	Drama
Cavalcade of Songs (Ital) (C)	Continental	90	Musical
Cavalleria Rusticana (Ital.)	Scalera	84	Musidrama
Champion (R)	Astor	99	Drama
Champion's Reward	MacDonald	60	Docu'try
Chance Meeting (Brit.)	Pacemaker	94	Drama
Chandra (Indian)	Hoffberg	96	Adventure
Cheat, The (Fr.)	Union	86	Drama
Cherie (Fr.)	Commercial	90	Drama

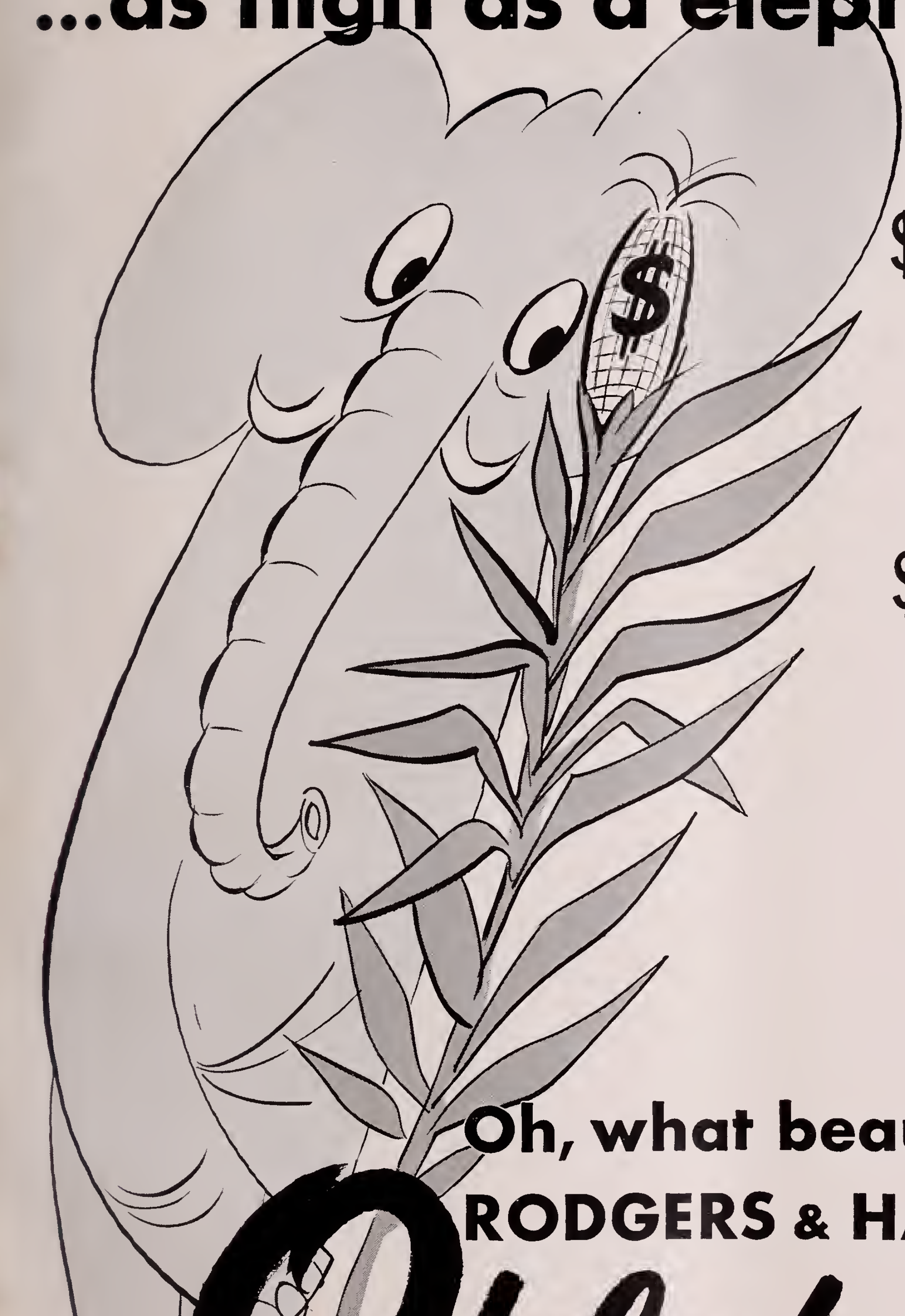
Title	Distributor	Running Time	Type
Children of Paradise (Fr.)	Union	124	Drama
Cinderella (Ital.)	Times	99	Opera
City of Sin (Brit.)	Ellis	77	Melodrama
Come Out Fighting (R)	Savoy	62	Comedy
Companions of the Night (Fr.)	Arlan	99	Drama
Congress Dances (Ger.-Eng.) (R)	Meadow	90	Musicomedy
Counsellor at Law (R)	Realart	85	Drama
Court Martial (Brit.)	Kingsley	105	Drama
Crashout	Filmakers	82	Melodrama
Cuban Pete (R)	Realart	61	Musical
Cure for Love, The (Brit.)	Assoc. Artists	97	Comedy
Curtain Up (Brit.)	Fine Arts	90	Comedy
Damned, The (Fr.)	Union	84	Drama
Dance Hall Girls (Brit.)	Bell	72	Drama
Dangerous Visitor (R)	Astor	88	Comedy
Dark Man, The (Br.)	Fine Arts	90	Melodrama
Daughter of the Sands (Fr.)	Union	74	Drama
Daughters of Destiny (Fr.-Ital.)	Arlan	103	Drama
Day of Triumph (C)	Schaefer	112	Drama
Day Will Come, The (Ger.)	Casino	92	Drama
Dead of Night (Br.) (R)	Allied	76	Drama
Dead Woman's Kiss (Ital.)	Casolaro	90	Drama
Dear Mr. Prohack (Brit.)	I.R.O.	91	Comedy
Dedee (Fr.)	Meadow	94	Drama
Desperate Decision (Fr.-Eng. dubbed)	Times	84	Drama
Devil's Pitchfork (Jap.-Eng. narr.)	Arlas	92	Drama
Diabolique (Fr.) UMPO	UMPO	107	Melodrama
Diary of a Country Priest (Fr.)	Brandon	95	Drama
Dirty Hands (Fr.)	MacDonald	100	Drama
Docks of New York (R)	Savoy	62	Comedy
Dream Ballerina (Fr.)	A.F.E.	87	Ballet
Dreams of Love (Fr.)	Davis	100	Musical
Eagle, The (R)	Hoffberg	75	Drama
Eagle With Two Heads (Fr.)	Meadow	91	Drama
Earrings of Madame De, The (Fr.)	Arlan	105	Drama
East Side Kids (R)	Savoy	62	Comedy
Edward and Caroline (Fr.)	Commercial	90	Comedy
Eight O'Clock Walk (Brit.)	Assoc. Artists	87	Drama
Emperor and the Golem (Czech.) (C)	Artkino	115	Comedrama
Eternal Return (Fr.)	Union	100	Drama
Fast and the Furious, The	ARC	74	Drama
Fame and the Devil (Ital.)	Realart	80	Drama
Father's Dilemma (Ital.)	Arlan	81	Comedy
Fear and Desire	Burstyn	66	Drama
Fighting Dorseys (R)	Favorite Att.	91	Musical
Fighting Pimpernel, The (Br.) (C)	Carroll	88	Adventure
Fighting Rats of Tobruk	Baker-Brill	80	Drama
Final Test, The (Brit.)	Continental Dis.	84	Comedy
Five Guns West (C)	ARC	78	Western
Flying Cadets (R)	Realart	60	Adventure
Flying Hostess (R)	Realart	68	Drama
Flying Saucer (R)	Realart	69	Drama
Flying Wild (R)	Savoy	64	Comedy
Forbidden Games (Fr.)	Times	87	Drama
Formosa (Chinese)	Hoffberg	80	Docu't'ry
Four Against Fate (Brit.)	Assoc. Artists	84	Drama
Four Faces West (R)	Favorite Att.	90	Drama
Four Intimate Passions, The (Fr.)	Davis	92	Drama
Four Madams (Fr.)	Baker-Brill	90	Comedy
Four Ways Out (Ital.-Eng. dubbed)	Carroll	77	Drama
Francis, the First (Fr.)	Meadow	83	Comedy
French Touch, The (Fr.)	Times	86	Comedy
Frisky (Ital.)	DCA	98	Comedy
Front Page Story (Brit.)	Assoc. Artists	95	Drama
Fuss Over Feathers (Brit.) (C)	Assoc. Artists	84	Comedrama
Game of Love, The (Fr.)	Times	108	Drama

Title	Distributor	Running Time	Type
Gang Busters	Visual Drama	78	Melodrama
Gate of Hell, The (Jap.) (C)	Harrison	89	Drama
Genoese Dragnet (Ital.)	I.F.E.	106	Drama
Girl on the Run	Astor	67	Melodrama
Golem, The (Fr.) (R)	Excelsior	95	Drama
Gran Varieta (Ital.) (C)	Continental	80	Musical
Grapes Are Ripe (Ger.)	Casino	92	Comedy
Great Adventure, The (Swed.)	de Rochemont	75	Drama
Great Dawn (Ital.)	Scalera	83	Drama
Great Expectations (Br.) (R)	Allied	118	Drama
Great Mr. Handel (C) (Br.)	I.R.O.	103	Musical
Green for Danger (Br.) (R)	Allied	93	Mystery
Green Scarf, The (Brit.)	Assoc. Artists	96	Drama
Half-Century of Songs (Ital.) (C)	Continental	95	Musical
Hangman's Holiday (Br.)	I.R.O.	81	Drama
Hans Christian Andersen (Br.)	Hoffberg	62	Fantasy
Headline (Br.)	English	76	Melodrama
Heart and Soul (Ital.)	Crest	90	Drama
Heart of The Matter, The (Brit.)	Assoc. Artists	100	Drama
Heart of Vienna, The (Aust.)	Casino	97	Musical
Heartbreak Ridge (Fr.) (C)	Tudor	86	Docu't'ry
Hell Breaks Loose (R)	Favorite Att.	85	Comedy
Hello, Elephant! (Ital.)	Arlan	78	Comedy
Hell's Gateway (Canadian)	Bell	73	Drama
High Time (Ital.)	Int. Film Assoc.	82	Comedy
High Treason (Br.)	Pacemaker	90	Melodrama
Hill 24 Doesn't Answer (Israel-Eng. dial.)	Continental Dist.	102	Drama
Hiroshima (Jap.)	Contin'tal Dist.	85	Drama
History of Mr. Polly (Brit.)	I.R.O.	94	Comedy
Holiday for Henrietta (Fr.)	Ardee	103	Comedy
Holly and the Ivy, The (Brit.)	Pacemaker	80	Drama
Home of the Brave (R)	Astor	86	Drama
Hue and Cry (Br.)	Fine Arts	82	Comedy
Hunters of the Deep (C)	DCA	64	Docu't'ry
I Am a Camera (Brit.)	DCA	98	Comedy
I Know Where I'm Going (Br.) (R)	Allied	91	Comedy
Il Trovatore (Ital.)	President	100	Opera
Illicit Interlude (Swed.)	Davis	90	Drama
Impostor, The (Jap.)	Brandon	89	Drama
Inheritance, The (Br.)	Fine Arts	85	Drama
Innocents In Paris (Brit.)	Tudor	93	Comedy
Inside Girls Dormitory (Fr.)	Ellis	102	Drama
Inspector Calls, An (Brit.)	Assoc. Artists	80	Drama
Interlude (Swed.)	President	100	Drama
Intimate Relations (Brit.)	Carroll	85	Drama
Intruder, The (R)	Astor	83	Drama
Intruder, The (Brit.)	Assoc. Artists	84	Drama
It Started in Paradise (Brit.) (C)	Astor	88	Drama
Jealous Husband (Ital.)	Crest	86	Comedy
Jenny Lamour (Fr.)	Meadow	101	Drama
Johnny Comes Marching Home (R)	Realart	74	Musical
Julius Caesar	Brandon	80	Drama
Justice Is Done (Fr.)	Burstyn	95	Drama
Keepers of the Night (Ger.)	Casino	109	Drama
Killer Bait (R)	Astor	99	Drama
King's Jester, The (Ital.)	Scalera	95	Musidrama
Kisenga, Man of Africa (Br.) (C)	I.R.O.	81	Drama
La Ronde (Fr.)	Commercial	90	Comedy
La Vie De Boheme (Fr.)	Scalera	90	Musidrama
Lady and the Ranger, The (R)	Realart	69	Comedy
Lady Paname (Fr.)	Union	97	Musicomedy
Land, The (Russ.) (C)	Artkino	80	Drama
Last Laugh, The (Ger.) (R)	Famous	80	Drama

OTHER PICTURES IN RELEASE *(continued)*

Title	Distributor	Running Time	Type
Le Plaisir (Fr.)	Kingsley	90	Comedrama
Leonard da Vinci (C)	Continental Dist.	67	Document'ry
Let's Get Tough (R)	Savoy	62	Comedy
Life at Stake, A	Filmakers	78	Drama
Life Begins Tomorrow (Fr.)	Kingsley	80	Drama
Life of Ferdinand Raimund (Ger.)	Casino	100	Musical
Little Fugitive	Burstyn	75	Comedy
Lonely Night, The	Kingsley	62	Document'ry
Long John Silver (C) (CS)	DCA	109	Adventure
Long Memory (Brit.)	Astor	90	Melodrama
Lover Come Back (R)	Realart	90	Comedy
Lovers, The (Ital.)	Scalera	85	Musidrama
Loves of Don Juan, The (Ital.)	Scalera	92	Musidrama
Lucrezia Borgia (Fr.)	Meadow	88	Drama
Ma Pomme (Fr.)	Union	72	Comedy
Mad at the World	Filmakers	71	Drama
Mademoiselle Gobette (Fr.)	I.F.E.	78	Comedrama
Madonna of the 7 Moons (Br.) (R)	Allied	88	Drama
Magic Box (C) (Brit.)	Kingsley	103	Drama
Male Brute (Fr.)	Burstyn	112	Drama
Man Killer (R)	Favorite Att.	96	Drama
Man of Evil (Brit.) (R)	Bell	96	Drama
Man Who Murdered Himself (R)	Favorite Att.	83	Drama
Maniacs on Wheels (Br.)	I.R.O.	70	Drama
Manon (Fr.)	Union	91	Drama
Marie du Port (Fr.)	Fine Arts	90	Drama
Marika (Ger.) (C)	Baker-Brill	90	Musical
Marriage of Figaro (Ger.)	Artkino	106	Opera
Marry Me (Br.)	Ellis	83	Comedrama
Martin Luther	de Rochemont	103	Drama
Massacre Hill (Br.)	I.R.O.	72	Drama
Master Plan, The (Brit.)	Astor	77	Drama
Melody of Love (Ital.)	I.F.E.	96	Musical
Merry-Go-Round (Aust.)	Casino	100	Drama
Midnight Episode (Brit.)	Fine Arts	78	Drama
Mikado, The (C) (Br.) (R)	Allied	89	Musical
Minne, the Curious Bride (Fr.)	Commercial	90	Comedy
Miquette (Fr.)	Union	83	Comedy
Miracle in Milan (Ital.)	Burstyn	105	Comedy
Mr. Denning Drives North (Brit.)	Carroll	93	Comedrama
Mr. Hulot's Holiday (Fr.)	G-B-D Intern'l.	85	Comedy
Mistress of the Mountains (Ital.)	Davis	90	Drama
Moment of Truth, The (Fr.)	Arlan	89	Drama
Monte Carlo Baby	Filmakers	70	Comedy
Murder on Monday (Brit.)	Kingsley	85	Drama
My Death Is a Mockery (Brit.)	Realart	67	Drama
My Hands Are Clay (Br.)	Hoffberg	61	Drama
My Heart Sings (Ital.)	I.F.E.	99	Musical
Mystery Lake (C)	Fine Arts	64	Document'ry
Naked Amazon (Braz.-Eng. narr.) (C)	Times	67	Docu't'ry
Naked Heart, The (Brit.)	Assoc. Artists	96	Drama
Naughty Martine (Fr.)	President	90	Comedy
Northwest Stampede (C) (R)	Favorite Att.	76	Western
Notorious Gentleman (Br.) (R)	Allied	108	Drama
Odd Man Out (Br.) (R)	Allied	115	Drama
Oklahoma (C) (Todd-AO)	Magna	145	Musical
On Approval (Br.)	Film Renters	80	Comedy
One Step to Eternity (Fr.)	Ellis	93	Melodrama
One Summer of Happiness (Swed.)	Times	93	Drama
Only Yesterday (R)	Realart	105	Drama
Open City (Ital.)	Burstyn	103	Drama
Operation Malaya (Brit.)	ARC	65	Docu't'ry
Operetta (Aust.)	Casino	91	Musical
Original Sin (Ger.)	Casino	92	Comedrama
Orpheus (Fr.)	Union	94	Fantasy
Our Friends Are Coming (Ital.)	Continental	116	Comedy
Out of This World (C)	Carroll	75	Document'ry
Outcry (Ital.)	Crest	93	Drama
Outlaw Territory	Realart	75	Adventure
Overcoat, The (Ital.)	Times	96	Drama
Paisan (Ital.)	Burstyn	115	Drama
Panic (Fr.)	Union	102	Drama
Paris Affair (Fr.)	Int. Film Assoc.	91	Drama
Paris Express, The (Br.)(C)	MacDonald	83	Melodrama
Paris Incident (Fr.)	Davis	80	Comedrama
Paris 1900 (Fr.)	Kingsley	76	Docu't'ry
Passion for Life (Fr.)	Brandon	85	Comedy
Peer Gynt (Ger.) (R)	Film Renters	90	Drama
Pepe Le Moko (Fr.) (R)	Commercial	90	Drama
Perfectionist, The (Fr.)	Union	92	Drama
Pickwick Papers (Br.)	Kingsley	109	Comedy
Pit of Loneliness (Fr.)	Davis	85	Drama
Private Buckaroo (R)	Realart	68	Musical
Private Hell 36	Filmakers	81	Melodrama
Ramrod (R)	Favorite Att.	94	Drama
Red Inn, The (Fr.)	Davis	91	Comedy
Reluctant Widow, The (Br.)	Fine Arts	86	Comedrama
Resistance (Fr.)	Meadow	93	Drama
Return of the Plainsman	Astor	67	Western
Ride a Reckless Mile (R)	Astor	94	Drama
Ringer, The (Brit.)	Ellis	78	Drama
Road House Girl (Brit.)	Astor	68	Melodrama
Rome Eleven O'Clock (Ital.)	Times	107	Drama
Run for the Hills	Realart	76	Comedy
Russian Holiday (Russ.-Eng. narr.) (C)	Artkino	99	Comedrama
Ruthless Men (R)	Favorite Att.	94	Drama
Safety Match (Russ.) (C)	Artkino	55	Comedy
Salome, Where She Danced (C) (R)	Realart	97	Drama
Samurai (Jap.)	Fine Arts	92	Drama
Savage World (Brit.)	Baker-Brill	72	Document'ry
Secret Document—Vienna (Fr.)	Davis	90	Drama
Secret of a Soul (Ger.)	Casino	98	Drama
Secret of Mayerling (Fr.)	Commercial	90	Drama
Seven Deadly Sins (Fr.-Ital.)	Arlan	120	Drama
Seven Journeys (German)	Bell	84	Drama
Seven Ravens (Ger.-Eng. Dial.)	Meadow	52	Puppet film
Seventh Veil, The (Br.) (R)	Allied	93	Drama
Sheep Has Five Legs, The (Fr.)	United M.P. Orgn.	93	Comedy
Showtime (Br.)	English	90	Musical
Side Street Story (Ital.)	Burstyn	84	Comedrama
Simple Case of Money, A (Fr.)	Union	80	Comedy
Sin of Esther Waters (Br.)	I. R. O.	65	Drama
Singing Angels (German)	Casino	98	Musical
Sinners (Fr.)	Commander	91	Drama
Sins of Lulu Belle (R)	Favorite Att.	87	Drama
Sins of Paris (Fr.)	Arlan	90	Drama
Skanderbeg (Russ.) (C)	Artkino	107	Drama
Skipper Next to God (Fr.)	Excelsior	90	Drama
Sleeping Tiger, The (Brit.)	Astor	89	Melodrama
So Little Time (Brit.)	MacDonald	85	Drama
Spell of Ireland, The (C)	Celtic	77	Document'ry
Spice of Life (Fr.)	Kingsley	71	Comedy
Spider and the Fly, The (Br.)	Bell	73	Drama
Stairway to Heaven (Br.) (C) (R)	Allied	103	Drama
Stars Look Down (Br.) (R)	Ellis	104	Drama
Stars of Russian Ballet (Russ.)	Artkino	75	Dance
Storm Within (Fr.)	Union	87	Drama
Story of Tosca (Ital.)	Scalera	105	Musidrama
Strange Conquest (R)	Realart	64	Drama
Strange Deception (Ital.)	Casino	96	Drama
Strange Ones, The (Fr.)	Kingsley	98	Drama
Strangers (Ital.-Eng. dial.)	Fine Arts	86	Drama
Stranger's Hand, The (Brit.)	DCA	86	Drama
Stronghold of the Wild (So. Afr.)	Baker-Brill	60	Adventure
Symphonie Pastorale (Fr.)	Fine Arts	105	Drama
Tanga Tika (C)	Schaefer	75	Native
Teckman Mystery, The (Brit.)	Assoc. Artists	90	Drama
Temptress, The (Ital.)	Ellis	104	Drama
Tenderfoot Goes West, A (R)	Hoffberg	65	Western
That Gang of Mine (R)	Savoy	62	Comedy
There Was a Young Lady (Brit.)	Ellis	84	Drama
Third Time Lucky (Br.)	I. R. O.	87	Drama
39 Steps (Br.) (R)	Ellis	80	Melodrama
This Happy Breed (C) (Br.) (R)	Allied	110	Drama
This Is Your Army (C)	Compo	55	Document'ry
This Strange Passion (Mex.)	Omnifilms	80	Drama
This Wine of Love (Ital.)	Casolaro	83	Opera
Three Cases of Murder (Brit.)	Assoc. Artists	99	Drama
Three Forbidden Stories (Ital.)	Ellis	105	Drama
Three Stops to Murder	Astor	75	Drama
Tiger Girl (Rus.) (C)	Artkino	99	Comedrama
Tiger Island (R)	Realart	72	Drama
Times Gone By (Ital.)	I.F.E.	106	Comedrama
To Paris with Love (Brit.) (C)	Continental Dist.	78	Comedy
Tomorrow Is Too Late (Ital.)	Burstyn	103	Drama
Tonight at 8:30 (Br.) (C)	Continental Dist.	81	Comedy
Tony Draws a Horse (Br.)	Fine Arts	90	Comedy
Topaze (Fr.)	Union	110	Comedrama
Train of Events (Br.)	Fine Arts	67	Drama
True and the False, The	Davis	79	Drama
Turn the Key Softly (Brit.)	Astor	81	Drama
Twice Upon a Time (Br.)	Fine Arts	75	Comedy
Twilight (Fr.)	A. F. E.	89	Drama
Two Cents Worth of Hope (Ital.)	Times	107	Comedrama
Ugetsu (Jap.)	Harrison	96	Drama
Umberto D. (Ital.)	Harrison	89	Drama
Under Suspicion (R)	Astor	90	Comedy
Under the Paris Sky (Fr.)	Union	97	Drama
Vienna Melodies (German)	Casino	91	Musical
Voice in Your Heart, A (Ital.)	Scalera	98	Musidrama
Wages of Fear, The (Fr.-Eng. dubbed)	DCA	106	Drama
Warning to Wantons (Br.)	I. R. O.	105	Drama
Waterfront Women (Br.)	Bell	75	Drama
White Corridors (Brit.)	Fine Arts	89	Drama
Wicked Lady, The (Br.) (R)	Allied	98	Drama
Woman Accused (R)	Astor	69	Drama
Woman Hater (Br.)	Bell	69	Comedy
Women of Paris (R)	Favorite Att.	112	Drama
You Will Remember (Br.)	English	80	Musicomedy
Young and the Damned, The (Mex.)	Kingsley	82	Drama
Young Scarface (Br.)	Kingsley	89	Melodrama

...as high as a elephant's eye!



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FIRST 7 WEEKS

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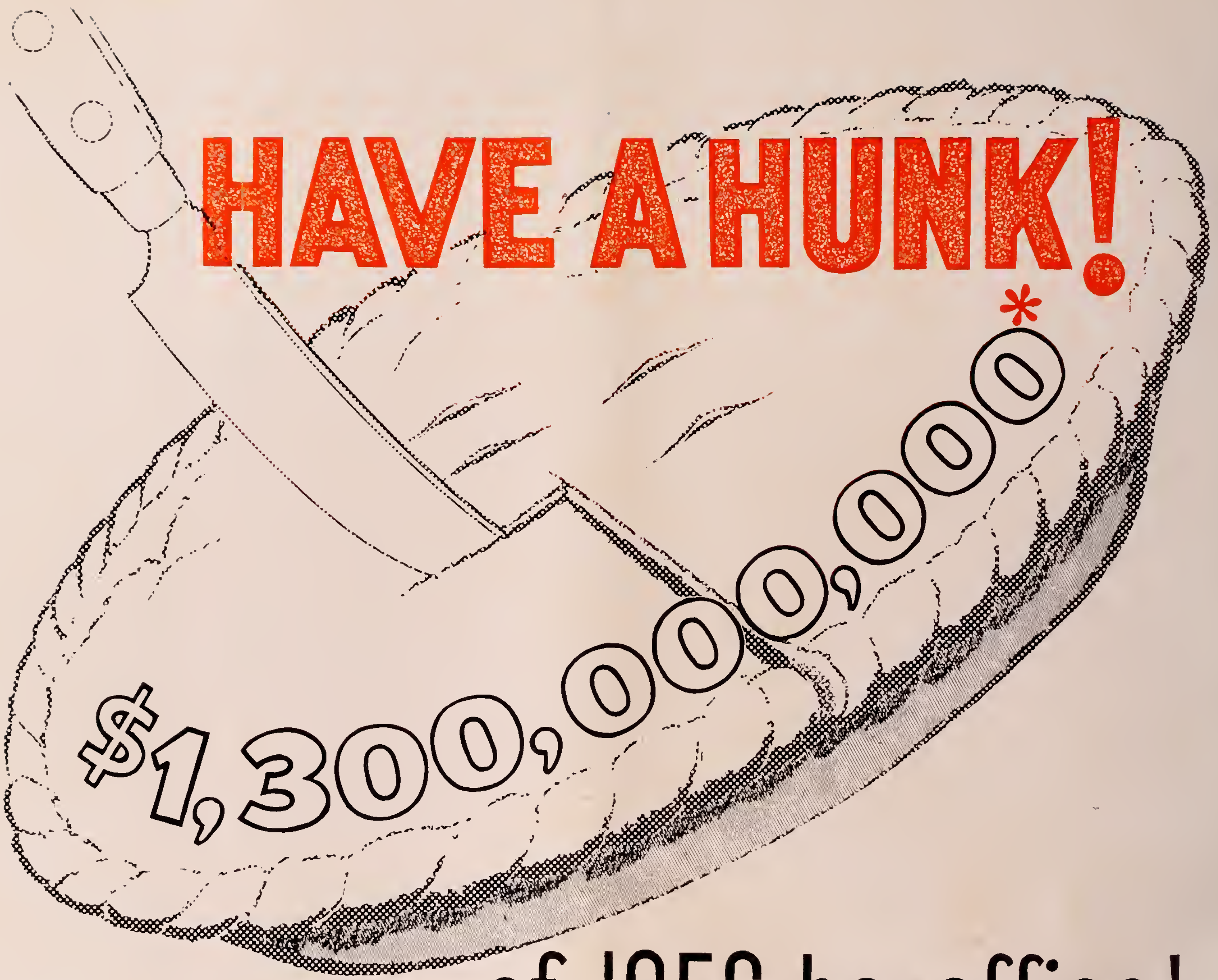
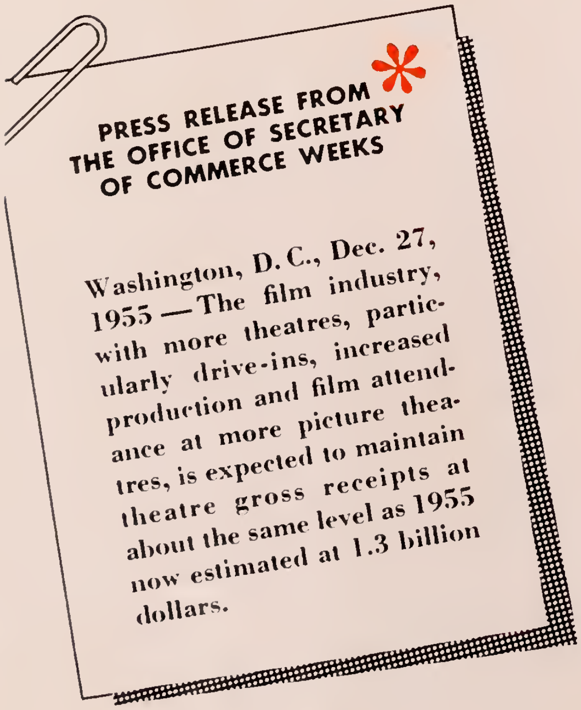


... of 1956 boxoffice!



PRESS RELEASE FROM THE OFFICE OF SECRETARY OF COMMERCE WEEKS *

Washington, D. C., Dec. 27, 1955 — The film industry, with more theatres, particularly drive-ins, increased production and film attendance at more picture theatres, is expected to maintain theatre gross receipts at about the same level as 1955 now estimated at 1.3 billion dollars.

You can cut-out the guess work. Washington's made it official. Read the U. S. Commerce Dept. release and you'll see Secretary Weeks says $1.3 billion for motion pictures in 1956!

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NATIONAL *Screen* SERVICE
PRIZE BABY OF THE INDUSTRY

JANUARY 21, 1956

MOTION PICTURE HERALD

OPTIMISM for '56

Goldenson and Hyman Win Pledges to end product "Feast or famine"

"Let's stop crying and get to work"—Jerry Wald

REVIEWS (In Product Digest): THERE'S ALWAYS TOMORROW, DIG THAT URANIUM, JOE MACBETH, TWO-GUN LADY, BEAST WITH 1,000,000 EYES, CASH ON DELIVERY

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When this thundering herd comes stampeding at your audience and your theatre trembles with the terror of frantic, pounding hoofs; when Robert Taylor, as the kill-crazy hunter, and Stewart Granger, who foresees the extermination of the buffalo, come to grips over a beautiful Indian girl; when the thrills of "THE LAST HUNT" and the majesty of its backgrounds in CinemaScope and Color unfold on your screen, you'll know you have one of the year's BIGGEST!

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STEWART GRANGER

LLOYD NOLAN • DEBRA PAGET • RUSS TAMBLYN

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ATLANTA
20th Century-Fox Screening Room
197 Walton St. N W • 2 00 P M

BOSTON
20th Century-Fox Screening Room
115 Bway. • 2 00 P.M

BUFFALO
Motion Pict Operators Hall
498 Pearl St • 8 00 P M

CHARLOTTE
20th Century-Fox Screening Room
308 S. Church St. • 2 00 P M

CHICAGO
Warner Screening Room
1307 So. Wabash Ave • 1.30 P M

CINCINNATI
RKO Palace Th. Screening Room
12 E. 6th St. • 8 00 P.M.

CLEVELAND
20th Century-Fox Screening Room
2219 Payne Ave. • 2·00 P.M.

DALLAS
20th Century-Fox Screening Room
1803 Wood St. • 2:00 P.M.

DENVER
Paramount Screening Room
2100 Stout St. • 2·00 P.M.

DES MOINES
20th Century-Fox Screening Room
1300 High St. • 12:45 P.M.

DETROIT
20th Century-Fox Screening Room
2211 Cass Ave. • 2:00 P.M.

INDIANAPOLIS
20th Century-Fox Screening Room
326 No. Illinois St. • 1·00 P.M.

JACKSONVILLE
Florida Theatre Bldg. Sc. Rm.
128 E. Forsyth St. • 2:00 P.M.

KANSAS CITY
20th Century-Fox Screening Room
1720 Wyandotte St. • 10:30 A.M.

LOS ANGELES
Warner Screening Room
2025 So. Vermont Ave. • 2:00 P.M.

MEMPHIS
20th Century-Fox Screening Room
151 Vance Ave. • 3:00 P.M.

MILWAUKEE
Warner Theatre Screening Room
212 W. Wisconsin Ave. • 8:00 P.M.

MINNEAPOLIS
Warner Screening Room
1000 Currie Ave. • 2.00 P.M.

NEW HAVEN
Stanley Warner Screening Room
70 College St. • 1:30 P.M.

NEW ORLEANS
20th Century-Fox Screening Room
200 Liberty St. • 2:00 P.M.

NEW YORK
Home Office
321 W. 44th St. • 2:15 P.M.

OKLAHOMA
20th Century-Fox Screening Room
10 North Lee St. • 10:00 A.M.

OMAHA
20th Century-Fox Screening Room
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AND THEIR
STREET-CORNER
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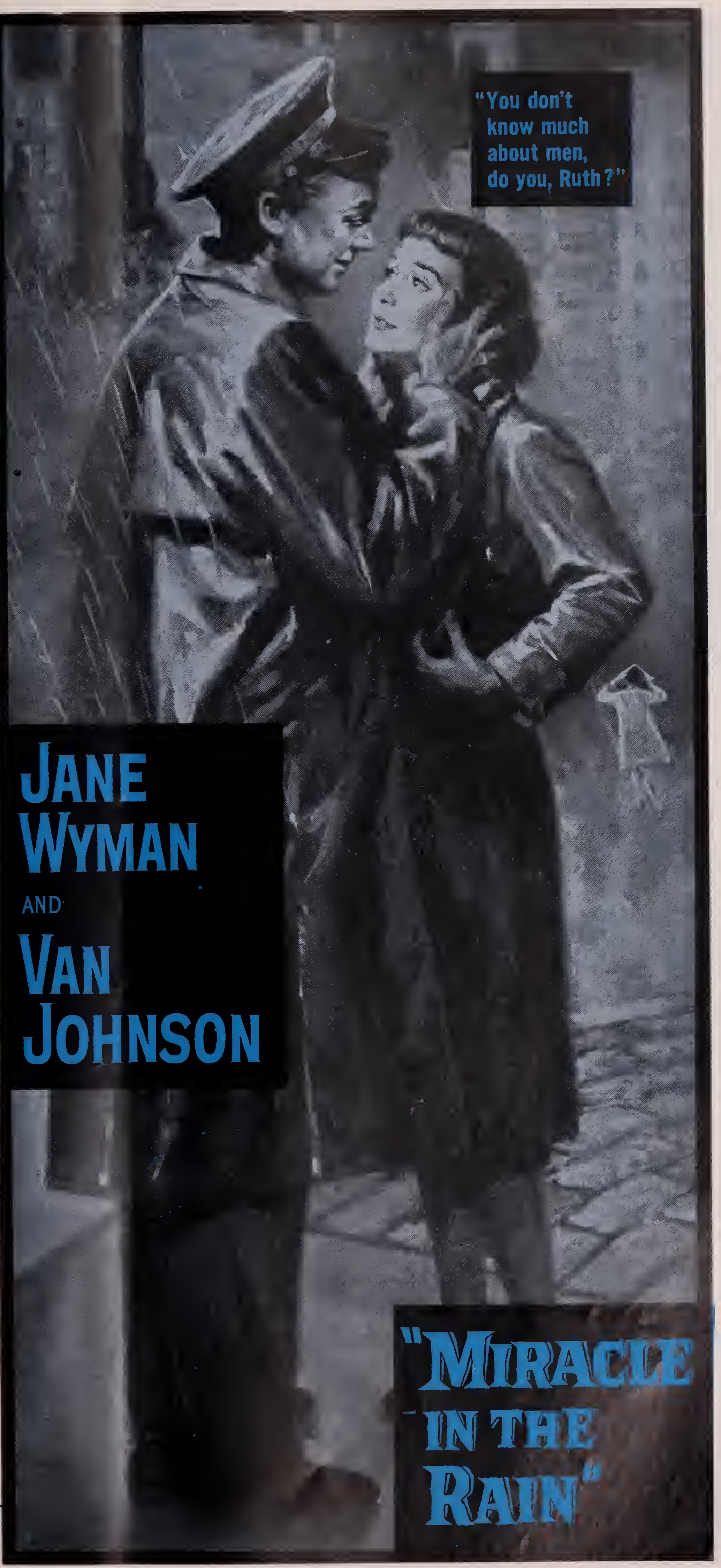
THIS IS THE WAY
IT BEGINS—
TO CHANGE
A GIRL'S LIFE—
AND BRING
TO THE SCREEN
A NEW
EXCITEMENT,
A VERY
RARE GLOW!



"You don't know much about men, do you, Ruth?"

JANE WYMAN
AND
VAN JOHNSON

"MIRACLE IN THE RAIN"

DE SHOWS FEB. 1ST.

PHILADELPHIA
Warner Screening Room
230 No. 13th St. • 2:00 P.M.

PITTSBURGH
20th Century-Fox Screening Room
1715 Blvd. of Allies • 1:30 P.M.

PORTLAND
Star Screening Room
925 N.W. 19th Ave. • 2:00 P.M.

SALT LAKE CITY
20th Century-Fox Screening Room
316 East 1st South • 1:00 P.M.

SAN FRANCISCO
Republic Screening Raam
221 Golden Gate Ave. • 1:30 P.M.

SEATTLE
Venetian Theatre
15th Ave. & E. Pine St. • 2:00 P.M.

ST. LOUIS
S'renco Screening Room
3143 Olive St. • 1:00 P.M.

WASHINGTON
Stanley Worner Screening Room
13th & E. Sts. N.W. • 10:30 A.M.

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JAN. 31	JACKSONVILLE FLORIDA	SALT LAKE CITY VILLA	BUFFALO CENTER
FEB. 1	MIAMI CARIB	DENVER CENTER	TORONTO IMPERIAL
FEB. 2	NEW ORLEANS SAENGER	OMAHA ORPHEUM	ROCHESTER PALACE
FEB. 3	MEMPHIS MALCO	DES MOINES DES MOINES	SYRACUSE PARAMOUNT

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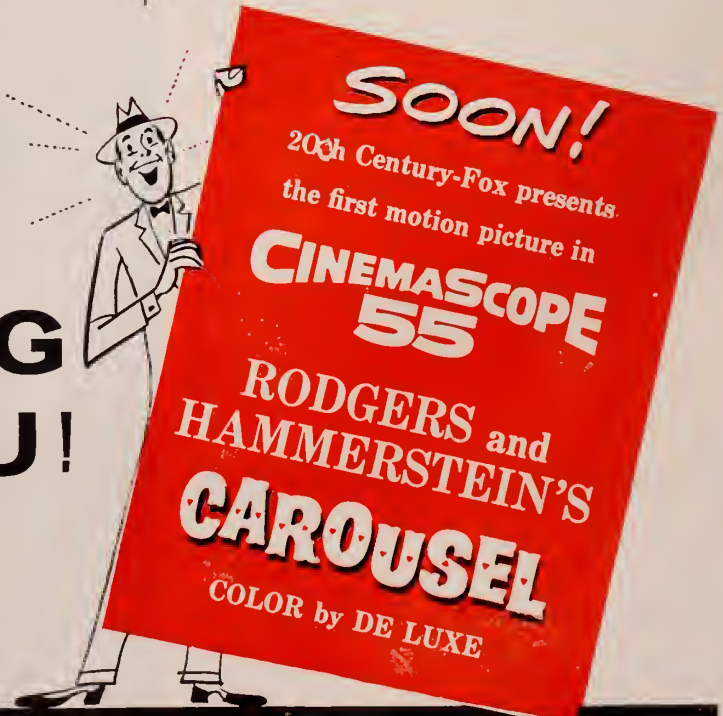
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MOTION PICTURE HERALD

MARTIN QUIGLEY, Editor-in-Chief and Publisher
MARTIN QUIGLEY, JR., Editor

Vol. 202, No. 3
January 21, 1956

Admissions on Credit

MOTION picture exhibition always has prided itself for being a strictly cash business. Cash at the box office certainly has advantages. On the other hand the American public has shown a growing propensity for buying almost everything on credit and paying later.

In what some consider "the good old days" credit was extended principally for durable goods and property. The main tests were ability to repay and sound economic need. In the modern era everyone employed seems to be assumed to have the ability to repay virtually unlimited credit. Also the need for the credit is extended in all directions. Even conservative banks now are urging credit for holiday trips, pleasure boats and almost any other luxury or whim.

While many people have a traditional aversion to unrestricted credit, there are some economists who not only consider it acceptable but even positively desirable. Whatever the result, the fact is a large part of the business of the country is done on credit. If automobile dealers and mail order firms, to cite only two examples, should adopt the cash-only policy of the theatres, their gross volume probably would be cut in half.

No one knows whether motion picture theatres would benefit by extending credit to patrons. So far as the records show no extensive tests have ever been made. In each area the mechanics of extending the credit would have to be worked out carefully. Certainly it would involve additional costs to the exhibitor for bookkeeping. It also would involve some losses. Although if the record of other business is any guide, the amount of the loss would be small. Furthermore, theatres could stand a certain small percentage of non-payers better than some lines of activity because in most instances handling additional patrons entails little or no additional overhead or operating expense.

A CREDIT card system also has certain intangible advantages. If every man carried in his wallet and every woman in her purse a theatre credit card, there would be a reminder—often seen during the day—to go to the movies. Then to be considered is the convenience of "charging" tickets instead of paying cash. Such a service might also stimulate advance ordering of tickets, theatre parties and attendance on regular nights at the movies.

One of the factors that may be handicapping theatre attendance is the fact that more and more transactions of money are done by check and the amount of cash in the hands of the average family is not a large sum. By the time the weekend comes—which is the best moviegoing time—many families are just out of cash.

The whole subject of admissions on credit is one of the matters that the industry is uncertain about because there has been no adequate research and local testing. If attendance can be boosted twenty per cent—or even ten per cent—by billing monthly patrons who wish such a service, it certainly would be worthwhile.

The only way to find out how much a credit card for movies would cost and what effect it would have on attendance, is to try one out. For many reasons initially at least such a system should be organized on a local area basis. The exhibitor, or all the exhibitors in a community working together, could have a single credit card. Circuits with a number of theatres in town are in a specially good position to test credit cards. In some situations existing credit plans organized by local merchants, department stores or gasoline stations, might be used.

Let us find out what role credit can play in building theatre attendance and grosses. In these times no possible avenue of improving business should be overlooked. The HERALD will welcome comments and reports of tests of ticket credit plans for the mutual benefit of all exhibitors.

■ ■ ■

¶ It must be recognized that the ideal exhibitor—as the ideal person—is not often encountered. There is probably no business in which it is as important for the owner to become identified with the community he serves. Yet too often an exhibitor is too occupied with theatre operation to become civic minded. Hugh W. Bruen, who died recently, is a good example of an ideal exhibitor. *The Whittier News* in Whittier, Calif. called him one of the town's best loved and most widely known citizens. While he was active in many community organizations and campaigns, he also was prominent in exhibition organization activities. Moreover he maintained his youthful confidence and enthusiasm for the theatre. A year ago, in his 40th year as an exhibitor, Hugh Bruen opened a new drive-in theatre in Whittier.

■ ■ ■

¶ E. K. "Ted" O'Shea leaves Paramount with the best wishes of the officers and other associates of that company and of his many friends throughout the industry for success in his new post in charge of distribution of Magna's "Oklahoma!" With a long and effective career in distribution Mr. O'Shea is well qualified to pioneer in the distribution of the Todd-AO film both in its 65mm roadshow engagements and in its general distribution in 35mm CinemaScope.

—*Martin Quigley, Jr.*

MOTION PICTURE HERALD

January 21, 1956

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Letters to the Herald

Arnall Defends Johnston

To Martin Quigley:

I have taken three weeks to think it over, before writing you about your recent editorial on Eric Johnston in Motion Picture Herald December 24, 1955, issue. I took my time because it isn't easy to write a letter to one friend complaining about a view he has taken about another friend, and I have been hoping that time would provide the insight and the delicacy and tact necessary for the task. Time has made no such provision. So I shall have to do the best I can, clumsily instead of eloquently, but with a realization that whatever is worth doing is worth doing badly if you can't do it well.

As you know, Eric Johnston and I have frequently failed to see eye to eye on many vital questions confronting the motion picture industry. Nevertheless, as you do, I esteem him highly for many qualities and I estimate greatly his value to the industry upon quite another basis than my confessed personal liking for him.

Eric Johnston has broad interests; he has served and is serving ably with the Government; he is engaged in policy-making direction of a number of large industrial and business enterprises. Those efforts, public and private, enable him to maintain a viewpoint toward our industry that has the value of detachment. It enables him to bring into play in such efforts as negotiations and agreements for foreign markets for American films, an area in which I have had close contact with him, a very important wealth of general information and a broad acquaintanceship with conditions in many other fields. His great personal prestige, his wide and varied experience, his numerous and important contacts are tremendously helpful to us.

I do not think that Eric Johnston's comment about a mild box office recession in the United States damaged a single producer, distributor or exhibitor. The facts are too widely known through the accurate and forthright columns of such fine industry publications as The HERALD. Eric's statement that the export field is of increasing importance was a factual statement, however he might have phrased it; as the United States takes a constantly more influential position in the affairs of the free world, its motion picture industry will take a more important place in the theatres of Asia, Africa and Australia.

Finally, I think that you misconstrue Eric Johnston's position about the Production Code. The Society of which I have the honor to serve as president, unfortunately, has nothing to do with the administration of the Code, but our members adhere to it and contribute to its financing. The Code must continue to exist. Apart from its ethical basis and social value, it is an economic necessity to our industry. Nevertheless, there can be errors, and sometimes there are errors, in the interpretation and administration of the Code. There is also the necessity, as in life generally, of keeping it constantly in proper relationship to the world of reality of which it is a part.

When Eric Johnston said, "I have always felt that motion pictures should show any subject with good taste". I do not think that he meant that the basic values of the Production Code should be relaxed; on the contrary, the impression his words conveyed to me was that he thought that all subjects should be treated with propriety and good taste and that there was imposed upon producers, by self respect rather than any code, the responsibility of treating every film, every idea of an author, every concept of a director, with sincerity and good manners. It is true that the words do not always convey precisely the same meaning to everyone at the same time, but they have a definite meaning within the conscience of each individual, and I think that Eric appealed very simply and very directly to that conscience.

Often during the seven years that I have been privileged to be associated with the motion picture industry, I have had occasion to estimate Eric Johnston's value to it. I think that value is very great. I should hate to have him feel that he should choose between sacrificing his other activities from which the entire industry so greatly benefits, or leaving his post with the industry. Really, I don't think you want him to do either.
—*ELLIS ARNALL, President, Society of Independent Motion Picture Producers.*

[*EDITOR'S NOTE:* The HERALD is pleased to receive and to publish Governor Arnall's letter in tribute to Eric Johnston's many personal qualities and to his services of high order on a broad front to the motion picture industry. The HERALD editorial raised no question on either point.

The HERALD editorial did, however, in measured terms of fair comment question the propriety of Mr. Johnston's billboarding in direful terms to the general public the Autumn slump at the box office. Press attentions which came in consequence, with the inevitable discouragement to ticket-buyers, leave no doubt that the remarks served no useful purpose.

There never has been any reason in this quarter to doubt Mr. Johnston's position in support of the Production Code. But it is our impression the remarks in the Hollywood press interview representing that "good taste" is the qualifying factor for screen acceptability is predicated on a misunderstanding—a misunderstanding which Governor Arnall seems also to share.

Governor Arnall is to be complimented for his warm-hearted expression relative to his fellow association president, voicing a spirit too seldom expressed in this industry. It is additionally welcome, coming as it does from one who is seldom heard from or seen in the day-by-day affairs of the industry. —*M.Q.*]

On the Horizon

ETHICS

Creative talent guilds in Hollywood, as much as other professional guilds should have their own code of ethics and should relate it to the industry's Production Code, producer-director John Farrow urged in the film capital this week. He disclosed he will ask the Screen Directors Guild to formulate a charter of principles and disciplines. He added it appeared to him many producers, writers, and directors seem to leave the burden of taste responsibility to the companies, and in many instances seem to be attempting to outwit the Code.

TIMELY

Universal's "Six Bridges to Cross", exciting enough a year ago (because it portrayed the Brinks holdup) now is being demanded eagerly, Universal reports, because the FBI has the ball. Within an hour after the Federal beagles announced they'd cracked the case and its criminals, wise showmen in Boston, Providence, and Lowell had rebooked the picture.

DRAFT READY

This week's arbitration news: The "draft" on which for years now lawyers have been working is in their hands still. This week, company sales managers discussed whether to submit it to the Department of Justice or hold it awhile for "further developments".

DISCOURAGING

Ward P. Riggins, Jr., of the Riggins circuit of Jesup, Ga., feels CBS commentator Edward R. Murrow did not only Liberace an injustice, but also the thousands of small exhibitors who still haven't run Liberace's Warner picture, "Sincerely Yours". And last week took pen in hand to tell him so. Mr. Riggins, vice-president of the family enterprise, said to Mr. Murrow: "Even after Mr. Liberace spoke in defense of 'Sincerely Yours' you persisted by asking if he blamed the failure of the movie on his brother . . . through the thousands of small town, neighborhood, and subsequent run theatres, millions who have not yet seen this movie are certain to have their enthusiasm dampened, to say the least".

NEW FACES

George Sidney flatly says the public wants new personalities. The Screen Directors Guild president predicts The HERALD exhibitors' poll returns a year from now will disclose many more new faces among the Top Ten. (The 1955 poll disclosed nine of the ten were "old-timers:) Mr. Sidney said this result merely proved the directors had fallen down in developing new talents.

AUTHOR-CRITIC

Fred Feldkamp Productions let it be known in Hollywood this week it will make "The Silken Affair" in London, and others abroad in its program of ten the next five years. Just in passing, the story for "The Silken Affair" is by John McCarten, critical film critic of "The New Yorker".

MORE FOR TV

The regularity of these occurrences these days hardly excites. Republic late last week let it be known it now will offer to television 76 "top" features. Previously, it had released some 300 "lower" pictures.

6 OUT OF 50

Two statistics from Canada. Average admission 1955 was 50 cents (in 1954, 47 cents); and taxes took six cents.

TESTING

Long before 1956 has run its course a decision will have been had in the case of the TV story bought by Hollywood and filmed for theatrical exhibition at an admission price. At least half a dozen representative productions in this category shall have gone into exhibition by mid-year. That should be enough to prove the case, one way or the other. Much can depend on which way things go.

WINDMILL

Desi Arnaz, whom you all know as Lucille Ball's ever loving spouse, has a project which certainly represents expansion from the small comedy format. He has purchased Lazslo Vadny's adaptation of Cervantes' "Don Quixote" and will produce it with Mr. Vadny as a 90 minute color spectacular film for television here and theatres abroad.

Floyd E. Stone--Vincent Canby--William R. Weaver

WHEN AND WHERE

January 29: Sixth annual Communion Breakfast for Catholics of the motion picture industry in the New York area, Waldorf-Astoria Hotel, New York City.

January 29-31: Annual convention of the Theatre Owners of North and South Carolina, Hotel Charlotte, Charlotte, N. C.

January 30: Regular mid-winter meeting of the IATSE general executive board, Hollywood-Roosevelt Hotel, Hollywood.

February 2: Commencement of hearings, before the Senate Small Business Subcommittee, on trade practice complaints of motion picture exhibitors, Washington, D. C.

February 5: Fifth annual Communion Breakfast for Catholics of the motion picture industry in the Los Angeles area, Hollywood Paladium, Hollywood.

February 7-9: Annual convention of United Theatre Owners of Oklahoma, Skirvin Hotel, Oklahoma City.

February 18-19: Full membership meeting of the recently organized National Association of Film Service Organizations, Hotel Cleveland, Cleveland.

February 20: Testimonial dinner to M. B. Horowitz, veteran Cleveland exhibitor, Hotel Hollenden, Cleveland.

February 20: Mid-winter board of directors meeting of Allied States Association, Hotel Cleveland, Cleveland.

February 21-23: 1956 National Drive-in Convention, Hotel Cleveland, Cleveland.

March 6-7: Annual convention of the Kansas-Missouri Theatre Association, President Hotel, Kansas City, Mo.

This week in pictures

THEY LIKE THE CHALLENGE of making pictures themselves, and which therefore they can call their own. Andre Hakim, producer, lately of "The Man Who Never Was" which 20th-Fox will release, and his writer wife, Susan Marie, in New York talking to trade writers before returning to Paris and London. Mr. Hakim's observations went something like this: "Studios here give fantastic service, but in Europe you do everything. You are a promoter, not a producer. Your job is to put a package together. At a studio you have to be artistic, not a financial wizard. In Europe, the producer gives his director nine-tenths of artistic problems. However, with all its headaches I like it. The people I work with stay on. And I can say the picture is mine." He worked four years for Darryl Zanuck and says this allowed him to learn what makes a picture. He says these days the most difficult thing is casting. "You cannot just say you have the story. Unless you have the story *they* like, they are not interested." For his next two features, he is looking for American stars. "There are very few British stars, and they will get you nowhere."

by the Herald

INSPECTION TOUR for the chief. The welcome mat was out for Jack L. Warner the other day as he stopped by the Leland Hayward set for "The Spirit of St. Louis." The Warner Brothers executive producer was greeted by producer Leland Hayward and director Billy Wilder, at the left; and by Jimmy Stewart, right, who plays and somehow seems to talk and look like Charles A. Lindbergh.

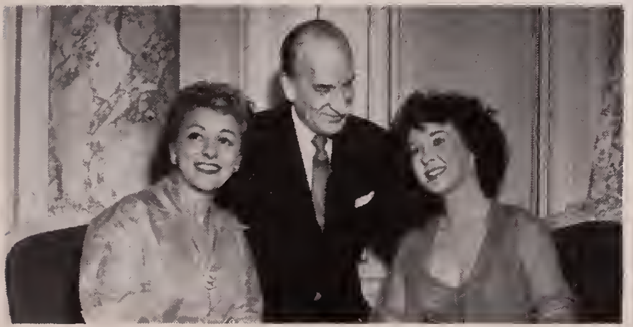
PLANNING THE BIG SHOW, which this time will be truly international: the annual conventions (Trade Show, Fair, and Exposition) of the Theatre Owners of America and the Theatre Equipment and Supply Manufacturers in September at the New York Coliseum. These men are directors of both organizations and met in New York one afternoon last week. Seated and in order are Larry Davee and M. H. Stevens, TESMA; Herman Levy and Walter Reade, TOA; William A. Gedris, TESMA, and Lee Jones, its president; Myron Blank, TOA president; Merlin Lewis, TESMA; and Horace Denning, Robert Livingston, and Joseph Alterman, TOA. Standing, Carl Anderson, Albert Pickus, Pat McGee, Julian Brylawski, George Gaughan, Ernest Stellings, and George Kerasotes, TOA; and Tom La Vezzi, V. J. Nolan, and Joe Featherston, TESMA.

IT'S THE "GLORY" OPENING which RKO held at the Kentucky Theatre, Lexington. In proper array with proper lobby mike are Mrs. O'Brien, star Margaret O'Brien, announcer Maggie Welch, theatre manager Bob Cox, producer-director David Butler, and Calumet Farms host Paul Ebelhardt.

PROMOTION. In Indianapolis, Bob Conn, left, whom 20th-Fox transferred to Chicago managership, watches as Ray Schmerz, of Cleveland, at his left, is congratulated by eastern sales manager Glenn Norris. Watchers are central division manager Tom McCleaster and Carl Mos, right.

NEW
CAROUSEL

IN NEW YORK, 20th-Fox vice-president Charles Einfeld, seated, signs with Arthur Hull Hayes, CBS Radio president, for full radio program sponsorship to sell 55mm CinemaScoped "Carousel." See page 36.



DENOTING arrival of MGM's "I'll Cry Tomorrow" at the Radio City Music Hall, New York: the reception at which Russell Downing, president, was host. His guests are author Lillian Roth and star Susan Hayward (Miss Roth in the picture).

THEIR FIRST MEETING OF THE YEAR. The men and women who head the strong Ohio exhibitors' organization, the Independent Theatre Owners of Ohio (and of Allied) are seen around the luncheon table in Columbus. In clockwise order are Hoy Russell, Edward Ramsey, Charles Sugarman, Marshall Fine, Henry Greenberger, Louis Wiethe, office secretary Mrs. Erva Swysgood, executive secretary Robert Wile, president Horace Adams, past president C. F. Pfister, Blair Russell, F. W. Huss, Jr., Park Belden, L. F. Eick, C. S. Velas, and J. Real Neth.

THE PICTURES HERE, at the right, represent tradition, and progression. J. Robert "Bob" Hoff is the top man now, at the Ballantyne Company, Omaha, which makes theatre equipment. He steps from vice-presidency and sales managership to presidency. R. S. Ballantyne, right, below, moves up from presidency to board chairmanship. He told dealers this week that at 66 plus he feels healthy, and this therefore should be the time when, smoothly and confidently, he can after 25 years give over the reins of leadership to his son-in-law. And go vacationing.

NORMAN GORDON has been "promoted through the ranks" of William Goldman Theatres, Philadelphia, so that this week he became assistant to general manager E. Lyle Trenchard. He first was an usher, in 1946, at the Terminal there, and lately has been manager of the "flagship" Randolph.

AND IT'S "ANYTHING GOES" at the Boston preview, one of 32 Paramount held in key centers. Gasper Urban, branch manager, center, welcomes trade friends. They are Larry Herman of the Snyder circuit; John Glazer, Western Massachusetts Theatres; Hy Fine and Jerry Govan, New England Theatres; Phil Berler, E. M. Loew Theatres; Ted Fleischer, Interstate; Sam Seletsky, Smith circuit; and, kneeling, Ben Williams, Maine Theatres.

GOLDENSON KEYS DRIVE TO SPACE TOP RELEASES

. . . AB-PT heads win pledges from distributors to end present "feast or famine" condition; offer 10-point program

In a bold and original move, a large circuit which has long been plagued by the general industry complaint of "feast or famine" in the matter of product, has obtained pledges of cooperation from 11 producer-distributor companies for a program of orderly distribution of quality product in each month of 1956.

The circuit is American Broadcasting-Paramount Theatres, and the pledges and endorsements were received by Edward L. Hyman, vice-president, who recently conducted a series of conferences with top executives. The results were announced at a special luncheon-press conference in New York last week by Mr. Hyman and Leonard H. Goldenson, AB-PT president.

"Orderly Distribution"

The AB-PT drive for an "orderly distribution of top product" actually is just one point of a 10-point program outlined by the circuit chiefs and designed "to achieve the greatest potential out of this wonderful array of product we anticipate in 1956."

Of the 10 points, the subject of orderly distribution received the major share of attention. It has long constituted what many exhibitors have called "a totally unnecessary evil." In May, 1954, the "evil" was given spectacular attention when Walter Reade, Jr., then president of Theatre Owners of America, and Wilbur Snaper, board member of Allied States Association, announced a joint TOA-Allied campaign to obtain the kind of pledges and endorsements which Mr. Goldenson and Mr. Hyman announced last week. The results of the Reade-Snaper campaign apparently were only temporary.

Mr. Hyman prefaced his announcement by decrying the "attacks by one segment of the industry upon another" and the fault finding which is "rampant." "We, for one, realize," he said, "that no one segment of the industry is to blame for the various ills that have beset us. We think we should all share the blame and together concentrate our efforts on curing these ills."

To Guarantee Time

He coupled his announcement of the pledges with the promise that AB-PT will guarantee the maximum playing time and best film terms to quality pictures released during what he called the "orphan periods." At the same time he expressed his belief

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Optimistically Angry

Leonard Goldenson, left, who presided at the luncheon, and Edward L. Hyman, right, who presented details of the plan.

The circuit operator was mad—real mad, and in a let's-do-something-about-it mood.

"This industry," he said last week at lunch in New York, "has it in its power to make this year the most prosperous ever in its history. The one reason and the only reason why we have done this (talked to the sales managers about introducing some order into the distribution of quality pictures) is because we feel that somebody ought to set a fire under the film industry. Now is the time to do some tub-thumping.

"It ought to get off its collective seat and do something. Forget the machinery. Nobody needs committees. Just sell the pictures."

He based his prediction about "the most prosperous year" on his appraisal of forthcoming product which he analyzes as increasing slightly in quantity and enormously in quality. He believes there has never before been such an array of top quality pictures; that although the industry has been going through some drastic and rapid evolution in the past few years, it has the vitality and strength to capitalize now on this array; and that the pallbearers and calamity howlers couldn't be more wrong.

This young and dynamic exhibitor has a reason for his faith, too, one that only he, uniquely, could have. No one knows better than he how the other half lives. And, he says:

"We've talked to psychologists, sociologists, statisticians and we've tested it ourselves. People are still going out for their entertainment and they always will."

Television, he said has another function. But when the housewife says, "Let's do something" she doesn't mean, "Let's sit in the living room and watch television."

That was Mr. Leonard Goldenson, president of American Broadcasting-Paramount Theatres, Inc., talking.

AN IMPORTANT MESSAGE

from

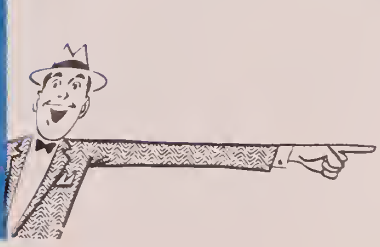
SPYROS P. SKOURAS

President,
20th Century-Fox Film Corporation

TO THE EXHIBITORS WHO WILL ATTEND THE NATIONWIDE DEMONSTRATIONS OF

CINEMASCOPE 55

MORE THAN YOUR EYES HAVE EVER SEEN!



please turn page

I want personally to extend my warmest welcome to each of you who will attend one of the sixty demonstrations of CinemaScope 55 between January 19 and February 21.

Again it is our privilege to introduce something new and wonderful in the development of motion pictures. We feel that the advent of CinemaScope 55 marks another glorious moment in the history of our industry. Not since we launched CinemaScope itself on that historic evening of September 16, 1953, have we of 20th Century-Fox been so proud of a technical achievement.

It is the final fruition of the dreams of men who make and love motion pictures. We are confident the public will reward all of us for our unceasing efforts to bring them something different, something better. And exhibitors will be particularly heartened to know that CinemaScope 55 can be exhibited in regular 35mm projection in theatres equipped for stereophonic sound.

We of 20th Century-Fox appreciate, too, that technical research and advancement in itself is not enough. Our first responsibility is the production of the highest quality motion pictures. When we launched CinemaScope we did so with an immortal subject, **THE ROBE.** Now we embark on CinemaScope 55 and our first attraction is the celebrated and joyous Rodgers and Hammerstein masterwork, **CAROUSEL**, which played 1,016 performances in New York and is beloved round the world.

In these demonstrations you will see for yourself scenes from both this great musical romance **CAROUSEL** and our second important production in CinemaScope 55, Rodgers and Hammerstein's **THE KING AND I**, the magnificent musical play which ran for four years on Broadway and on tour.

Now, just 29 months after the beginning of CinemaScope exhibition, we look forward to the opening of **CAROUSEL** in CinemaScope 55 at the Roxy Theatre, New York,

CINEMASCOPE 55

MORE THAN YOUR EYES HAVE EVER SEEN!

the night of February 16, 1956, to be followed immediately by openings throughout the United States and in all the capitals of the world.

I want to express my eternal obligation to the army of industrious co-workers at our studios whose technical genius and dedicated research brought into being this new milestone of progress. And I wish to reaffirm my gratitude to the exhibitors of America. It is their support which inspires us at 20th Century-Fox to strive constantly to improve conditions in our industry.

Believe me, it is an industry I am proud to be part of and to serve, just as I am so very proud to be a member of the organization that is always planning ahead and moving forward, to an ever brighter future for us all.

Sincerely,

Spyros P. Skouras

President,
20th Century-Fox Film Corporation

RELEASES

(Continued from page 12)

that exhibition, on the whole, will follow the AB-PT lead in order to end the recurring periods of "feast or famine" in available quality product.

Both Mr. Hyman and Mr. Goldenson blamed the dip at the box office following Labor Day last year and the lull between Thanksgiving and Christmas on the lack of quality product during those periods. "This is just another example of what will continue to happen until we realize that we are in business every day of the year and must continue at all times to give our patrons the proper inducements," Mr. Hyman said.

The "orphan periods" listed by him include the months of May and June, the span from Thanksgiving to Christmas, and a new period which, according to Mr. Hyman, reared its "ugly head" for the first time during 1955—the period immediately after Labor Day. Scheduling the best pictures for the four major holidays—Easter, Fourth of July, Labor Day and Christmas—is antiquated thinking, he indicated.

Mr. Hyman listed the May-June period as a time for high business potential and pointed out that in that period the big TV shows have gone off the air for the summer. Regarding December, he said that in instance after instance a top quality picture released for Thanksgiving can play right through the new year, eliminating what ordinarily would be a poor business month in December.

Report on Progress

Mr. Hyman made a compilation of progress on his orderly release program, reporting that in some cases companies altered their release schedules following conferences with him. He expressed the hope that with the round of endorsements he received, companies, acting individually, will fill in the "gaps" with top quality product when such product is not available in a given period. The "gaps," he said, are readily apparent from published release schedules, which are public knowledge.

The following is a company by company report on his conferences:

Warner Brothers. The company has set "The Spirit of St. Louis" with James Stewart for release June 2, and "The Searchers" or "Giant" for September, in addition to having a roster of top pictures from which to select their Thanksgiving release.

Paramount. The company, which has endorsed the AB-PT plan, has specific release dates only through Easter, but will shortly announce films for the Summer and Fall. AB-PT is urging the company to name as its Thanksgiving release Alfred Hitchcock's "The Man Who Knew Too Much," which stars James Stewart. This "would make for good release pacing since Warner Brothers' 'Spirit of St. Louis,' with James Stewart will be released June 2."

MGM. The company has endorsed the orderly release plan, as well as the nine other points of the AB-PT program. Charles Reagan, Loew's vice-president in charge of distribution, has promised that as soon as he has viewed all of the company's new product he will be able to announce the schedule for the Summer and Fall months. This information will be forthcoming the first week of February.

20th-Fox. All the executives endorse the idea of an orderly release schedule and anticipate, through such a schedule, greatly improved box office grosses to justify their $70,000,000 production budget for 1956. It has scheduled "Bus Stop" and/or "Anastasia" for May and June and "The Man in the Gray Flannel Suit" for the pre-Easter March release.

Columbia. Abe Montague, vice-president in charge of distribution, "also subscribed wholeheartedly to an orderly distribution of quality product." Despite traditional bad weather conditions which hurt box offices in February, Columbia will release "Picnic" during that month. To fill another "orphan period," the company has switched the release of "The Eddy Duchin Story" from April to early June and will have "The Harder They Fall" for April or May.

United Artists. The company heads, endorsing the AB-PT plan, have set 40 releases for 1956. Twelve of these are expected to be of "triple A" quality and will be released at the rate of one a month. "Alexander The Great" will be pre-released in April

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Goldenson Has Ten-Part Plan For Stimulating Box Offices

In addition to the proper spacing of releases throughout the year, nine other operations are necessary if the greatest potential is to be realized from the strong array of product anticipated for 1956, Leonard Goldenson, American Broadcasting-Paramount Theatres president, and Edward Hyman, AB-PT vice-president, said last Thursday at their New York press conference.

The nine additional phases of their program for correction and revitalization of industry operations consist of the following:

The equalization of advertising rates for television and for motion picture theatres in mass media, with checks to be made in various sections of the country to ascertain whether or not TV has any advantage over films in this respect. "While it is important that quality pictures be released every month of the year, it is just as important that we make certain our advertising is equally effective and not overshadowed by TV."

Proper efforts on the part of all producers of trailers to get the best sales and want-to-see ingredients incorporated in trailers. The recent improvement in trailers for television showing should also be extended for trailers shown in theatres.

Advancement of the plan, proposed by Mr. Goldenson and now under development by a COMPO committee headed by Harry Mandel of RKO Theatres, to recapture for theatres the women's audience through better public relations, and, through the women, to recapture the family patronage. "As soon as complete information concerning this plan is available, it will receive the widest possible circulation and all segments of the industry will be asked to cooperate."

Special efforts should be made to attract youngsters to the theatres, not only because some 25,000,000 of them will approach teen age within five years but also because they are the motion picture theatres' patrons of tomorrow. "We also intend to urge all exhibitors to open their bag of tricks in an effort to make their theatres the focal point of amusement in their communities."

Production should develop new faces and talent, first to overcome the present shortage of box office names which creates casting difficulties, leaves a few big names in practical control of production and results in the simultaneous releases using the same star or stars, and, secondly, to better serve the younger audience with personalities attractive to them and likely to strengthen the film-going habit.

Improvement of publicity for Hollywood and motion picture theatres, especially through the efforts of individual exhibitor contacts with the local press, to insure film publicity being accorded at least as good attention in the press as that accorded to television.

Continue and improve the COMPO Audience Awards, which has the potential of becoming a very valuable asset to the industry. "In our opinion we should continue the Audience Awards each year and plan for continuously improving supervision."

Inaugurate and support more promotional endeavors such as the Spring Movie Festival and Motion Picture Forum to be staged by National Theatres under Elmer Rhoden's direction. They can render "invaluable assistance to the quality pictures made available" in the so-called "orphan periods."

Enlist the cooperation of all producers, distributors and exhibitors in the foregoing efforts and correct the deterioration in showmanship which has taken place in the last several years.

WHY THE TEARS? LET'S GET CRACKING IS WALD RECIPE

by JERRY WALD

An editorial in The HERALD recently said that when "any business seeking the public's interest and support sounds off with mournful mouthings of poor business, it is doing nothing other than increasing whatever difficulties presently exist."

This is an important truth to remember, and for a long while it has seemed to me that there are far too many crepe hangers and Calamity Johns in the film business who, with their laments and doom-encrusted whimperings about the dire state of the industry, are doing nothing more than trying to pull a pretty solidly built house down around their heads. I think it's about time we loaned these people to TV, where at least their timid ways and small thoughts will suit the size of the screen.

We are facing today a new set of challenges with a corresponding new set of potentials that should cause us to be optimistic and enthusiastic about the job before us rather than gloom-ridden and spiritless. I don't think there's ever been a time when Hollywood hasn't worried about something. If it isn't high costs and failing attendance, it's frozen currencies and foreign competition; if it isn't radio and spectator sports it's TV and labor troubles. But we must remember that all industries constantly face new situations and new problems; and the best way to face a problem is to try to solve it with vigor, enthusiasm and imagination. A spirit of self-deprecation and self-defeat merely adds fuel to whatever destructive fire is already burning. And it certainly doesn't help matters to inform the public that our problems seem hopeless. As you say, "The public has no time for a back-slider. It wants the company of a winner."

An attitude of enthusiasm is always a contagious thing. If we let people know that we're making finer films than ever before, and impress on them that they'll miss an exciting and rewarding experience if they don't go to see them, the result of such an attitude will be bound to affect the box office.

We must remember that a new generation is going to the movies, better educated, more critical, alert and conscious of the world about them. They are people who are shopping for their films. They don't just "go to the movies"; they go to see particular films. It is true that the days of profitable assembly-line "bread and butter" production are past; but the custom-made, carefully prepared and executed product has the chance of making greater profits today than ever before.

Quality the Key

Quality and originality today have become the key to successful film production, and as long as the people providing entertainment recognize this, and attempt conscientiously to achieve it, the motion picture business will continue to flourish. In a nation with a constantly growing population and expanding amount of leisure time like ours, we are assured that people will continue to seek, and be glad to pay for, superior entertainment. Audiences constantly seek something new. There are no "lost" audiences; they're just waiting for the right picture. The big box office hits of today are a constant reminder of this.

JERRY WALD

Due to its unlimited scope and its permanence as a medium, the motion picture will always offer greater satisfactions, both financial and aesthetic, to its creators than any other form of theatrical entertainment. Television is a fleeting thing, limited not only physically but also by its need to serve as an advertising medium. As an anonymous television writer recently complained in an open letter to the *New York Times,* there is nothing quite so limiting from the creative point of view as the "Madison Avenue Mind"; whereas the only tyranny the film creator faces today comes from the few who continue to think small and pick old bones.

Fortunately, the pattern of today's box office response is forcing those who have for so long been smugly dishing up the ancient formulas in the name of entertainment to look in new directions. We mustn't underestimate the public's flexibility. We have to tackle original, off-beat story ideas. We have to be willing to recognize and give an opportunity to untested talent. Every picture that is made these days must have something new in it, something to arrest the audience's attention.

Duty to Entertain

At the same time, we must not forget that our first effort as showmen is to delight and entertain. Too many producers, in an understandable and commendable desire to do something significant, forget that they must provide an audience with the emotional catharsis that has always been the primary function and lure of theatrical entertainment.

All of the above is not just idle speculation, but a recognition of facts. When these facts are heeded, better films are the result. It is undoubtedly due to a recognition of these facts that so many really original and exciting films are forthcoming: At Fox, for instance, there are: "The King and I" and "Bus Stop"; at Metro, "Lust for Life" and "Somebody Up There Likes Me"; at Warners, "Moby Dick"; at Paramount, "War and Peace"; at Universal, "Written on the Wind"; at RKO, "The Conqueror; at U.A., "Alexander, the Great"—to name a few.

Eight Pictures Ready

During the past few months at Columbia, out of our awareness that we are commencing a new and wonderful era of film making, we have completed eight top films that all have the superior and special quality that spells box office in today's—and tomorrow's—market. They include the film version of William Inge's Pulitzer Prize-winning play, "Picnic"; an adaptation of another Broadway hit, "The Solid Gold Cadillac", a delightful comedy with Judy Holliday and Paul Douglas; an unusual drama of passion and hate in a western setting, "Jubal", with Glenn Ford, Ernest Borgnine and Rod Steiger; a scintillating musical version of "It Happened One Night", starring June Allyson and Jack Lemmon; a great true story of one man's love and courage, "The Eddy Duchin Story", with Tyrone Power and Kim Novak, and introducing a new star, Victoria Shaw; an adaptation of Budd Schulberg's hard-hitting expose novel of the prize fight racket, "The Harder They Fall", with Humphrey Bogart, Rod Steiger and Jan Sterling, and two sharply realistic pictures starring two of the first ladies of the screen—Joan Crawford in "Autumn Leaves" and Bette Davis in "Storm Center".

These are all pictures that will get talked about. They are pictures that will be remembered. They'll do their part to show everyone that the Hollywood film industry is alive and kicking. We're far from licked yet, so let's stop suggesting that we are.

And now to work on 1956!

VISTAVISION
MOTION PICTURE HIGH FIDELITY

THE SCREEN'S BOLDEST
STORY IS DOING
THE BOXOFFICE'S
BIGGEST BUSINESS!

GROSSES

SOARING WORD-O

SET FOR HUNDRE

BURT LANCASTER
. . . Surpassing his
triumphs in "From Here
To Eternity" and "Come
Back, Little Sheba"!

ARE TERRIFIC!

Sixth week at Astor, New York City–sixth week at Warner's Beverly, Los Angeles. These first dates both playing to huge crowds!

F-MOUTH FOR ITS EARTHY DRAMA!

High on "Ten Best" lists! Honors for its great acting from New York Film Critics, National Board of Review and many other fame-spreading sources have lifted it to the publicity crest where Paramount's dynamic preselling will keep it for months to come!

DS OF FEBRUARY AND MARCH DATES!

Make your plans now for booking it and cashing in on its tremendous boxoffice profits!

ANNA MAGNANI
. . . "Year's Best Actress" in poll after poll . . . on list after list!

BURT LANCASTER · ANNA MAGNANI

in

Hal Wallis'

production of

TENNESSEE WILLIAMS'

THE ROSE TATTOO

also starring MARISA PAVAN · BEN COOPER
with Virginia Grey · Jo Van Fleet · Sandro Giglio · Directed by DANIEL MANN
Screenplay by TENNESSEE WILLIAMS · Adaptation by HAL KANTER
Based on the Play, "THE ROSE TATTOO" by Tennessee Williams
Music Score by Alex North · A PARAMOUNT PICTURE

SECOND FILMS BRITISH TARGET

. . . Government film finance unit warns producers of sharp aid cutback; production up on three-reel shorts

by PETER BURNUP

LONDON: The Government's National Film Finance Corporation has declared polite war on the makers of second features here and thereby virtually put a number of them out of business.

It has been known for some time that the Corporation was growing increasingly concerned over the economic cutback in second-feature finance. As in the U. S., first features are appearing in greater length and bookers find it more and more difficult to fit the conventional second feature into a programme pattern.

Warned Producers

It is learned that the Corporation has formally warned the Producers' Association that state backing of second features will require to be drastically cut down. Twenty-seven second-features have been part-financed by NFFC in the last three years. Of these, 16 had losses in excess of an aggregate amount of £90,000. Against that, it is understood that the remaining 11 made a gross profit of £38,000.

Experienced authorities insist that two essentials are necessary in a successful second feature production this side; firstly, that the production does not cost more than £15,000 and, secondly, that the picture be guaranteed a circuit deal.

Significantly, a considerable increase is to be observed here in the production of three-reel featurettes. Circuit men in particular find productions of such a length more readily fitted into the current design of the programmes.

Rank Plans Announced

The Rank Organisation, whose annual Showmanship Contests among its theatre managers have always been acknowledged as a happy spur to bigger and better business, has now launched an entirely new business-building scheme.

Claimed to be revolutionary in its conception and scope, the scheme offers every manager in the Organisation the chance to earn very considerable cash bonuses. Named ie "C.M.A. Prosperity Sharing Plan," the scheme will run for six months until June 23. C.M.A., of course, stands for Circuits Management Association, the body which controls the 600 Rank theatres.

A brochure explaining the plan has been issued to all C.M.A. theatres. It makes clear that the "Prosperity Sharing Plan" is not a contest or drive. While it offers unprecedented opportunities for boosting both the company's turnover and manager's individual rewards, the plan specifically avoids all elements of inter-theatre or inter-district competition.

Target Figures Set

Basis of the "Prosperity Sharing Plan" is that each theatre will be allotted a series of box office target figures calculated on trading returns over the same period a year ago. These targets will be adjusted to allow for differences in tax and admission prices, stage shows and other special circumstances. Points will be added or subtracted as a theatre exceeds or misses its targets.

A similar points-over-target scheme will apply to theatre sales. A special additional sales "bonus" points system ensures that managers who have been consistently successful in the field in the past are not now unfairly handicapped. At the end of the plan, cash bonuses based on the number of plus-points held will be paid to managers and assistant managers.

Theatres within the C.M.A. group are now, for normal administrative purposes, split up into 19 geographical districts. Under the "Prosperity Sharing Plan" each district will be set its own targets. Points in excess of those targets will be shared by all theatres within the district.

In a letter to all the Group managers, Kenneth Winckles, C.M.A.'s assistant managing director, describes the plan as being "thoroughly realistic, interesting and novel." Every manager and assistant manager taking part in the down-to-earth scheme has a fair and equitable chance in the increased prosperity brought about by his own efforts, says Mr. Winckles.

Wage Deal Ratified

SEA's general council ratified by an overwhelming majority the draft wages agreement with NATKE.

The association's president, Robert Godfrey, told the meeting that various anomalies had become apparent in the zonal wage rates but that both sides felt that ratification should be effective at once, leaving difficulties in detail to be worked out subsequently.

NATKE also has ratified the agreement on condition that the ironing-out process be started forthwith.

•

In the six months ending November, 1955, receipts by the Customs and Excise from cinema entertainment tax were down by £1,158,000 on the comparable period for 1954. Tax receipts for the month of November, 1955, were £2,645,000 compared with £2,826,000 in November, 1954; a drop of £181,000.

•

Pye, Ltd., among the leaders here in the TV and radio manufacturing field, is spreading into television camera lenses for the first time. Charles Stanley, Pye's chairman, announces that he has bought a "substantial interest" in W. Watson & Sons.

Watson's started 120 years ago. It makes camera lenses for TV networks the world over. Cash involved in the deal is not revealed. It was reported last August 12 that the Watson firm is manufacturing the Hi-Lux Val anamorphic lens in accordance with the arrangement whereby Westrex markets the lens under franchise from Projection Optics.

RELEASES

(*Continued from page* 16)

and have most of its regular engagements in May and June.

Universal. Charles Feldman, vice-president in charge of distribution, agreed with AB-PT plan and said that Universal has never paid "the same marked attention to these holidays as do the other distributors." He added that his company finds the January-April period slack and generally puts on its drives in these four months. Mr. Feldman also pointed out the evils of free-lancing stars competing against themselves and the problems of a handful of stars who "virtually control Hollywood," leading to Universal's interest in new faces.

Republic. The company took the AB-PT plan under advisement and has shifted its release schedules to put "Doctor at Sea" into release in March; "The Maverick Queen" in May, and "Lisbon" in June.

RKO. Walter Branson, world wide sales manager, endorsed AB-PT plan "100 per cent" and will bring it to the attention of coast officials shortly.

Buena Vista. Although it has no release scheduled for Thanksgiving at present. Leo Samuels, president, advised AB-PT that "it is highly possible that the release schedule will be revised so that a very important picture will be available for Thanksgiving."

Allied Artists. The company agrees with the AB-PT plan and pointed out that last year it had released one of its all-time record breakers, "The Phenix City Story," in the post Labor Day period. It hopes to have William Wyler's "The Friendly Persuasion" for June release, and for May has Walter Wanger's "Mother-Sir" and "Crime in the Streets," based on the television presentation.

Mr. Hyman noted that of the 332 pictures to be released in 1956, 80 are expected to be of "triple A" quality. He added: "If this is true, we can only say that this number of quality pictures exceeds the number of 'triple A' pictures released in any one year that we have ever seen."

Universal-International CONFIDENTLY PRESENTS 1956's MOST EXCITING NEW SCREEN PERSONALITY

Miss Cornell Borchers

Soon to
be seen
in her first
American
picture
"Never Say Goodbye"
co-starring
ROCK HUDSON
CORNELL BORCHERS
GEORGE SANDERS

"Universal-International is searching the whole world for new personalities...new faces with proven talent."—*ALFRED E. DAFF*

Loew's Net For Year at $5,311,733

A consolidated net profit after taxes of $5,311,733, equivalent to $1.03 per share for the fiscal year ended August 31, 1955 was reported this week by Loew's, Inc., in Arthur Loew's first report to stockholders as president. This compared with $6,577,311, equivalent to $1.28 per share, the year before.

The earnings represent Loew's, Inc., and its subsidiaries, including theatres. Operating revenues amounted to $170,952,059, compared with $183,142,486 last year.

The report stated that "while the earnings for the first three quarters of the fiscal year were approximately the same as in the corresponding period of the prior year, there was a decided drop in operating revenue in the last quarter of said 1955 fiscal year, resulting largely from disappointing box office returns on pictures distributed in that quarter as compared with more successful pictures distributed in the corresponding quarter of the previous year. This decline in operating revenue with resulting diminishing earnings has continued in the current fiscal year."

The statement for the first 12 weeks ended November 24, 1955, which accompanied the annual report, indicated net profit after all taxes and charges (subject to year-end adjustment) of $248,161, equivalent to five cents per share compared with $1,521,349 or 30 cents per share in the corresponding period the preceding year.

The report said Loew's will expand its production-distribution program to include not only films made at its studios but also product from outstanding independent producers and stars, some of which will be partly or wholly financed by the company.

Mr. Loew said that in international operations the Metro theatre in Buenos Aires was the newest and that Metro theatres will be established in Germany. The company's New York radio station, WMGM, increased its audience by 30 per cent and the initial step in television, "MGM Parade," had proved financially profitable, it was added.

Screen Producers Guild Banquet January 22

HOLLYWOOD: Comedian Jerry Lewis will be toastmaster at the Screen Producers Guild 1956 Milestone Awards banquet to be held in the grand ballroom of the Beverly Hilton Hotel January 22, it was announced by Samuel G. Engel, SPG president. The annual event will this year honor Cecil B. DeMille, veteran Hollywood producer-director for his "historic contributions to the American motion picture." The award each year cites an individual whose efforts and achievements constitute a milestone in motion picture history.

Box Office Champions For December, 1955

The box office champions for the month of December, listed alphabetically below, are selected on the basis of reports from key city first run theatres throughout the country.

The African Lion

(Buena Vista Film Distr. Co.)

Produced by Walt Disney. Directed by James Algar. Written by James Algar, Winston Hibler, Ted Sears and Jack Moffitt. Technicolor. A True-Life Adventure.

The Big Knife

(United Artists)

Produced and directed by Robert Aldrich. Written by James Poe (from the stage play by Clifford Odets). Cast: Jack Palance, Ida Lupino, Wendell Corey, Jean Hagen, Rod Steiger, Ilka Chase, Everett Sloane, Wesley Addy.

Good Morning, Miss Dove

(20th Century-Fox)

CinemaScope

Produced by Samuel G. Engel. Directed by Henry Koster. Written by Eleanore Griffin (from the novel by Frances Gray Patton). Color by De Luxe. Cast: Jennifer Jones, Robert Stack, Kipp Hamilton, Robert Douglas, Peggy Knudsen, Marshall Thompson, Chuck Connors.

Guys and Dolls

(Metro-Goldwyn-Mayer)

CinemaScope

Produced by Samuel Goldwyn. Directed by Joseph L. Mankiewicz. Written by Joseph L. Mankiewicz (from the book by Jo Swerling and Abe Burrows from a Damon Runyon story). In Eastman Color. Cast: Marlon Brando, Jean Simmons, Frank Sinatra, Vivian Blaine, Robert Keither, Stubby Kaye, B. S. Pully, Johnny Silver, Sheldon Leonard.

Rebel Without a Cause

(Warner Bros.)

CinemaScope

Produced by David Weisbart. Directed by Nicholas Ray. Written by Stewart Stern. Adapted by Irving Shulman (from a story by Nicholas Ray). In WarnerColor. Cast: James Dean, Natalie Wood, Sal Mineo, Jim Backus, Ann Doran, Corey Allen. *(Champion for the second month).*

The Tender Trap

(Metro-Goldwyn-Mayer)

CinemaScope

Produced by Lawrence Weingarten. Directed by Charles Walters. Written by Julius Epstein. In Eastman Color. Cast: Frank Sinatra, Debbie Reynolds, David Wayne, Celeste Holm, Jarma Lewis, Lola Albright, Carolyn Jones, Howard St. John.

Philadelphia Theatre Files Trust Suit

PHILADELPHIA: Owners of the Arcadia theatre, first run house here, have filed a $350,000 damage suit against seven distributing companies and two circuits. The suit, filed in U.S. District Court, charges the defendants with conspiring to give preference to the Stanley-Warner and William Goldman theatres in supplying first run feature films. Plaintiffs are Merton Shapiro, Bernard Shapiro, Morton J. Sablosky and Lillian Schultz. They charge the Arcadia has not been able to get first run pictures since June, 1950. Claiming losses of $350,000 since 1950, the plaintiffs asked the court for an injunction barring the distributors and circuits from continuing alleged conspiracy.

Warren Low Is Elected Cinema Editors Head

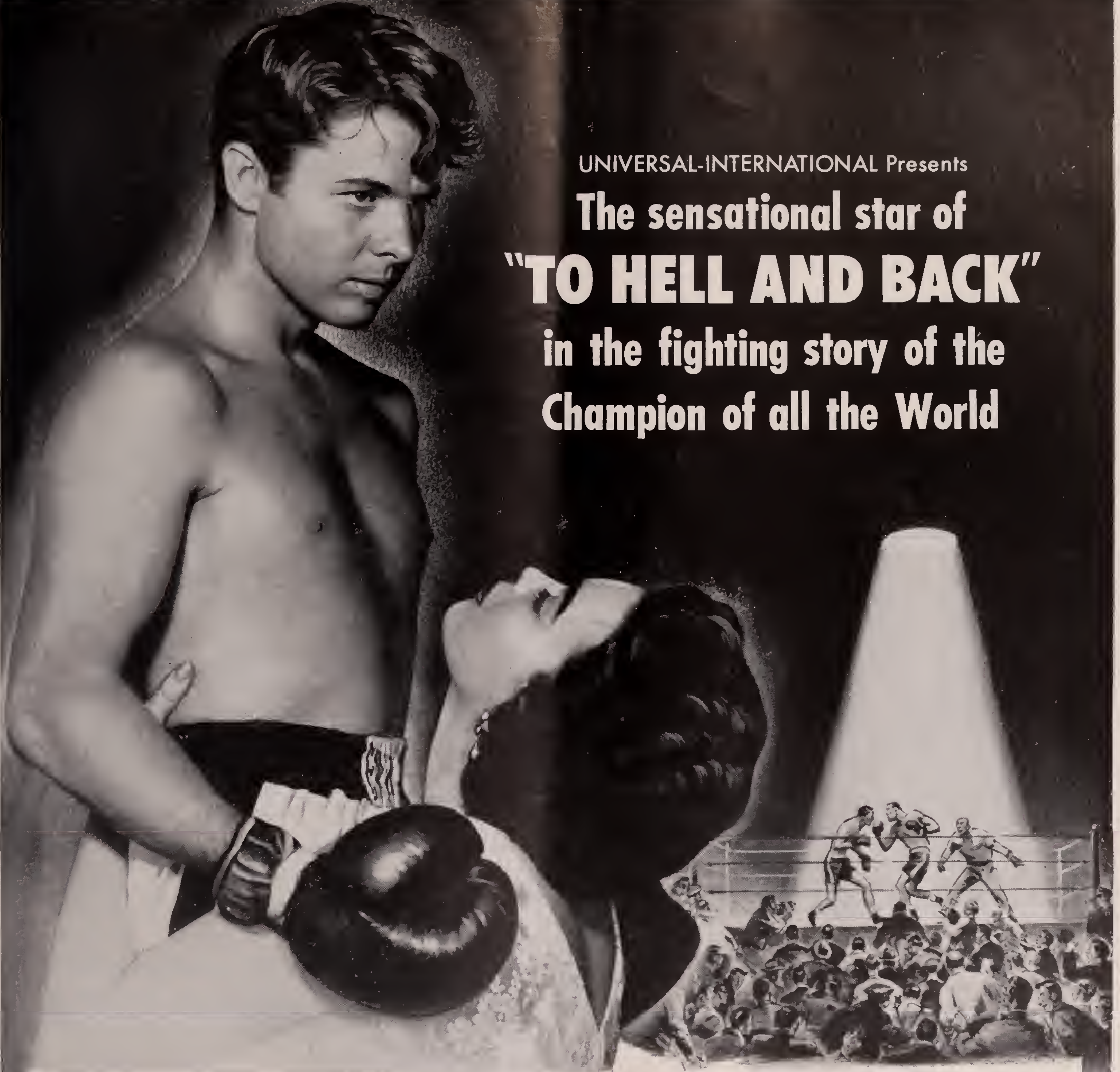
HOLLYWOOD: Warren Low has been elected president of the American Cinema Editors, the organization has announced. He succeeds Richard Cahoon. Others elected are Jack W. Ogilvie, vice president; Ellsworth Hoagland, secretary and Daniel A. Nathan, treasurer.

Albert Taylor Joins RKO

HOLLYWOOD: Albert B. Taylor has been named executive in charge of negotiating major star, director and writer commitments, it is announced by his new employers, RKO Radio Pictures. Mr. Taylor, co-producer of the Broadway hit, "Damn Yankees," was formerly with the William Morris Agency in Hollywood. More recently he was at CBS-TV in New York.

Gips with Mel Gold

Robert E. Gips has been elected vice-president in charge of production and a director of Mel Gold Productions, Inc., it is announced by Melvin L. Gold, president. Mr. Gips, formerly production supervisor, joined the company in November, 1954, after two years as television assistant at National Screen Service.



UNIVERSAL-INTERNATIONAL Presents

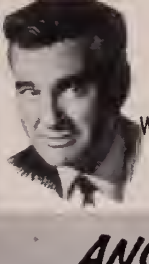
The sensational star of

"TO HELL AND BACK"

in the fighting story of the Champion of all the World

AUDIE MURPHY · BARBARA RUSH

WORLD IN MY CORNER



CO-STARRING **JEFF MORROW · JOHN McINTIRE**

WITH TOMMY RALL · HOWARD ST. JOHN · CHICO VEJAR · ART ARAGON · CISCO ANDRADE

Directed by JESSE HIBBS · Screenplay by JACK SHER · Produced by AARON ROSENBERG

ANOTHER PICTURE WITH THAT PRE-SOLD UNIVERSAL APPEAL!

Altschuler Drive Begun At Republic

Republic Pictures branch managers, salesmen and bookers throughout the country have just inaugurated "Republic's 1956 Salute to Dick Altschuler," and are seeking exhibitor backing to assist them in winning their share of the $100,000 bonus which is offered in the tribute drive to the company's worldwide sales director.

Dick Altschuler

In announcing the drive, Herbert J. Yates, president, said that a roster of top productions will back the sales organization in its booking drive. Branches will be assisted by a six-month release schedule highlighted by such productions as "Come Next Spring," starring Ann Sheridan and Steve Cochran, in Trucolor, for which premiere plans now are being set; J. Arthur Rank's "Doctor at Sea," starring Dirk Bogarde, in color by Technicolor and VistaVision, and "Magic Fire," starring Yvonne DeCarlo and Carlos Thompson, in Trucolor.

The company's initial productions in wide screen Naturama are in the schedule. The first is "The Maverick Queen," starring Barbara Stanwyck and Barry Sullivan, in Trucolor. Shooting has just been completed on "Lisbon," starring Ray Milland and Maureen O'Hara, filmed in Portugal. Other productions which will follow include "Stranger at My Door," starring MacDonald Carey and Patricia Medina; "Dakota Incident," starring Linda Darnell and Dale Robertson, in Trucolor, and "Acapulco," starring Ralph Meeker and Janice Rule, to be filmed in Mexico in Trucolor with Paul Henreid directing.

The drive is coordinated by Walter L. Titus, Jr., with sales districts captained by John Curtain, north; John Alexander, midwest; E. C. Grainger, south, and Francis Bateman, west.

New Drive-In Theatre At Orangetown, N. Y.

A 2,062 car capacity drive-in theatre will be erected on a 31-acre tract at Orangetown, N. Y., the 303 Drive-in Theatre Corporation has announced. The group comprises Joseph M. Seider of Prudential Theatres; Charles B. Moss of the B. S. Moss Theatres; Spyros Skouras, Jr. of Skouras Theatres Corporation and Samuel Rinzler of Randforce Amusement Corp. An early spring opening is planned.

BING'S RING

When an invited audience of press and exhibitors attended the preview in New York last week of Paramount's "Anything Goes," they were addressed via coast-to-coast phone by Bing Crosby, one of the film's stars, before the start of the film at Loew's 72nd Street theatre. The star welcomed the audience, and mentioned the names of many representatives of the press present in the theatre. It was all bright, unusual and publicity-conscious.

12 Censors Fired from Pennsylvania Board

PHILADELPHIA: Governor George M. Leader of Pennsylvania has ordered 12 members of the State Board of Motion Picture Censors fired because of lack of funds. Michael Felt, executive director of the board, said this may pave the way for a flood of obscene films and, even without the firings, the board has been operating under a severe handicap. He said he would now have a skeleton staff and it would be impossible to do an efficient job. In Kansas, he added, many obscene films were shown after it lost its censorship board.

New Chairmen Announced For Brotherhood Drive

William J. Heineman and Spyros S. Skouras, Jr., national co-chairmen of the Brotherhood Week Drive sponsored by the National Conference of Christians and Jews, announced the appointment this week of 13 additional local exhibitor chairmen for the 1956 campaign. They are: Eddie Arthur of St. Louis; Jack Beresin, Philadelphia; Bill Connors, Seattle; Harry Feinstein, New Haven; Lou Fensky, Jacksonville; Moe Horwitz, Cleveland; George Kerasotes, Springfield, Ill.; Charles Kurtzman, Boston; Irving Long, Louisville; Ted Mann, Minneapolis; Moe Mesher, Portland, Ore.; Frank Ricketson, Denver, and Morton Thalhimer, Richmond.

Jack Warner Writes Mayors On "Helen" Premieres

Jack L. Warner, executive producer, has sent a letter to the mayors of the 126 cities, in more than 50 countries, where Warners' "Helen of Troy" will have a simultaneous world premiere January 26. The message said this premiere is "a graphic demonstration of what can be done to promote international amity" and showed "the power of great entertainment, through the medium of the motion picture, to bring the nations of the world in closer harmony." The picture stars Rossana Podesta and Jack Sernas.

See Gain in Revenue; No Tax Cut Due

WASHINGTON: The Treasury Department expects a slight increase in Federal admission tax receipts during the next 18 months.

This was revealed in the budget message sent Congress this week by President Eisenhower. The budget estimated that general admission tax collections in the current year, ending June 30, would be about $108,000,000, and in the following year about $110,000,000, compared to actual receipts of $106,086,000 in the year ending June 30.

The President again urged Congress to continue all Federal tax rates at present levels for the time being. His language was almost word-for-word the same as in the State of the Union message sent Congress earlier this month. Other highlights in the budget showed a sharp increase in requested anti-trust funds, an almost tripling in the funds sought for the Government's overseas film program, and increased funds asked for the Federal Communications Commission.

Funds Asked for USIA

The President asked $135,000,000 for the U. S. Information Agency for the coming fiscal year starting July 1, compared with $85,336,630 in the current year and $74,099,000 last year. He said the motion picture service should get $12,883,000 of the total for the coming year, compared with only $4,466,818 this year and $3,667,147 last.

In the anti-trust field, the budget proposes appropriations of $4,265,000 for the Justice Department's anti-trust division for the coming year, as against $3,314,000 this year. A total of $5,500,000 was sought for the Federal Trade Commission, which had only $4,262,500 this year.

An increase from $6,870,000 this year to $7,850,000 next year was sought for the Federal Communications Commission. The budget earmarked $140,000 of the coming year's funds to continue the FCC's television network study. The President renewed his recommendation of last year for a special Government agency to stimulate creative artistic activity and for special awards for outstanding creative achievements.

The President also asked funds to start preparations for a new comprehensive census of business and manufacturing, to be taken in 1959. One was just taken last year, and the results of that should be coming out in another month or two.

Postpone Sullivan Film

Warners has agreed to release Ed Sullivan from his commitment to make "The Ed Sullivan Story" this season because his television program and other commitments prevent him from leaving New York for the eight weeks needed to make the film.

RKO Budgets $22,500,000 For 11 Films

HOLLYWOOD: An over-all budget of $22,500,000 for 11 pictures to be produced by RKO Radio Pictures during the first six months of 1956 has been announced by Daniel T. O'Shea, president of the company. It is the intent of the company, Mr. O'Shea added, to maintain a steady flow of product throughout the year.

The 11 pictures include: "The First Traveling Saleslady," with Ginger Rogers; "Back from Eternity," with Robert Ryan and Keith Andes; "Tension at Table Rock," a Western; "Beyond a Reasonable Doubt," starring Dana Andrews; "Stage Struck," starring Jean Simmons; "A Bundle of Joy," co-starring Debbie Reynolds and Eddie Fisher; "A Farewell to Arms," with Jennifer Jones; "Misty," with an all-star cast; "The Syndicate," King Bros. production; "Cash McCall," Cameron Hawley's current novel, and "Is This Our Son?" from a story by Robert Dozier.

The company has also announced that Walter Wanger will produce six pictures for it in the next three years. In the agreement is an arrangement whereby Mr. Wanger will make "Underworld, USA" with Humphrey Bogart and Lauren Bacall late in the year for Mapleton Productions, of which Mr. Bogart is president, with distribution through United Artists.

At the same time it was announced by the company that William Bloom has reported to the studio as a producer. He was formerly editorial assistant to Harry Cohn at Columbia and more recently was a producer at 20th Century-Fox.

Goldstein Planning Four United Artists Releases

HOLLYWOOD: Bob Goldstein, producer, will make four pictures this year for United Artists release, it is announced by Arthur B. Krim, U.A. president. These are: "Showdown Creek," a novel by Lucas Todd; "Love Story," a melodrama by Jo Eisinger; "Dance with Me, Henry," an Abbott-Costello vehicle, and "Brass Legend," a suspense Western by George Zuckerman and Jess Arnold.

Buys "Lady and Prowler"

HOLLYWOOD: "The Lady and the Prowler," drama about a wife who plots the death of her husband, has been bought by RKO Radio from F. W. Durkee, Jr. and is scheduled for production in late June. John Farrow will produce and direct. The film will be the second in Mr. Farrow's three-picture contract with RKO His first, "Back from Eternity," with Robert Ryan and Keith Andes, will start filming in February.

Hollywood Scene

Hollywood Bureau

Six pictures, each destined for a different release channel, were started by un-superstitious Hollywood during the work week terminating Friday the 13th. This activity, offset only to the extent of three completions of other pictures, lifted the over-all shooting total to 31.

Alphabetically by release channel:

Allied Artists' Richard Hermance started "Cattle King," with George Montgomery and Richard Eyer, directed by Harmon Jones.

Columbia's Harry Joe Brown began shooting "Return of Custer," with Randolph Scott, Barbara Hale, Harry Carey, Jr., and Jay C. Flippen, directed by Joseph H. Lewis.

Independent production is represented in the new undertakings by Charles Martin Productions, which began filming "Death of a Scoundrel" with George Sanders, Yvonne de Carlo, Zsa Zsa Gabor, Nancy Gates, George Brent and Coleen Gray. Martin is directing, as well as producing, and Herbert Klein is associate producer.

MGM's new project is "The Fastest Gun Alive," produced by Clarence Greene and directed by Russell Rouse, which has Glenn Ford, Jeanne Crain and Brod Crawford in principal roles.

United Artists will release the Associates and Aldrich Production of "Fragile Fox," which has Jack Palance, Eddie Albert, Lee Marvin, Robert Strauss and Buddy Ebsen in the cast. Robert Aldrich is producer-director.

Universal-International's Stanley Rubin started "Behind the High Wall," directed by Abner Biberman, with Tom Tully, Sylvia Sidney and Betty Linn.

Completions of the week were Republic's "Dakota Incident" and U-I's "Johnny Salvo" and "Written on the Wind."

February Release Set For 5 Columbia Films

Five Columbia features are set for February release, A. Montague, the company's general sales manager, has announced. "Picnic" heads the list which includes "Joe Macbeth," "The Houston Story," "Battle Stations" and "Fury at Gunsight Pass."

Koster Signs New Deal

Henry Koster, director for Twentieth Century-Fox since 1948, has been signed to a long-term exclusive contract, it is announced by the studio. Mr. Koster's credits include "The Robe," "A Man Called Peter," and "Good Morning, Miss Dove." He is currently directing "The Sixth of June" with Robert Taylor and Richard Todd.

THIS WEEK IN PRODUCTION:

STARTED (6)

ALLIED ARTISTS
Cattle King (CinemaScope; Eastman Color)

COLUMBIA
Return of Custer (Producers-Actors Corp.; Technicolor)

INDEPENDENT
Death of a Scoundrel (Charles Martin Prods.)

MGM
The Fastest Gun Alive

UNITED ARTISTS
Fragile Fox (Associates & Aldrich)

U-I
Behind the High Wall

COMPLETED (3)

REPUBLIC
Dakota Incident (Trucolor)

U-I
Johnny Salvo
Written on the Wind (Technicolor)

SHOOTING (25)

COLUMBIA
Rock Around the Clock
Black Mamba (Todon Prods.; CinemaScope; Technicolor)
Zarak Khan (Warwick; CinemaScope; Technicolor)
Portrait in Smoke (Films Locations)

INDEPENDENT
Count the Dead (Nacirema Prods.)
Tarzan and the Lost Safari (Sol Lesser Prods.; Eastman Color)

MGM
The Catered Affair
The Living Idol (Al Lewin; CinemaScope; Eastman Color)

PARAMOUNT
The Leather Saint (VistaVision)
Pardners (VistaVision; Technicolor)
Ten Commandments (VistaVision; Technicolor)

REPUBLIC
Lisbon (Naturama; Trucolor)

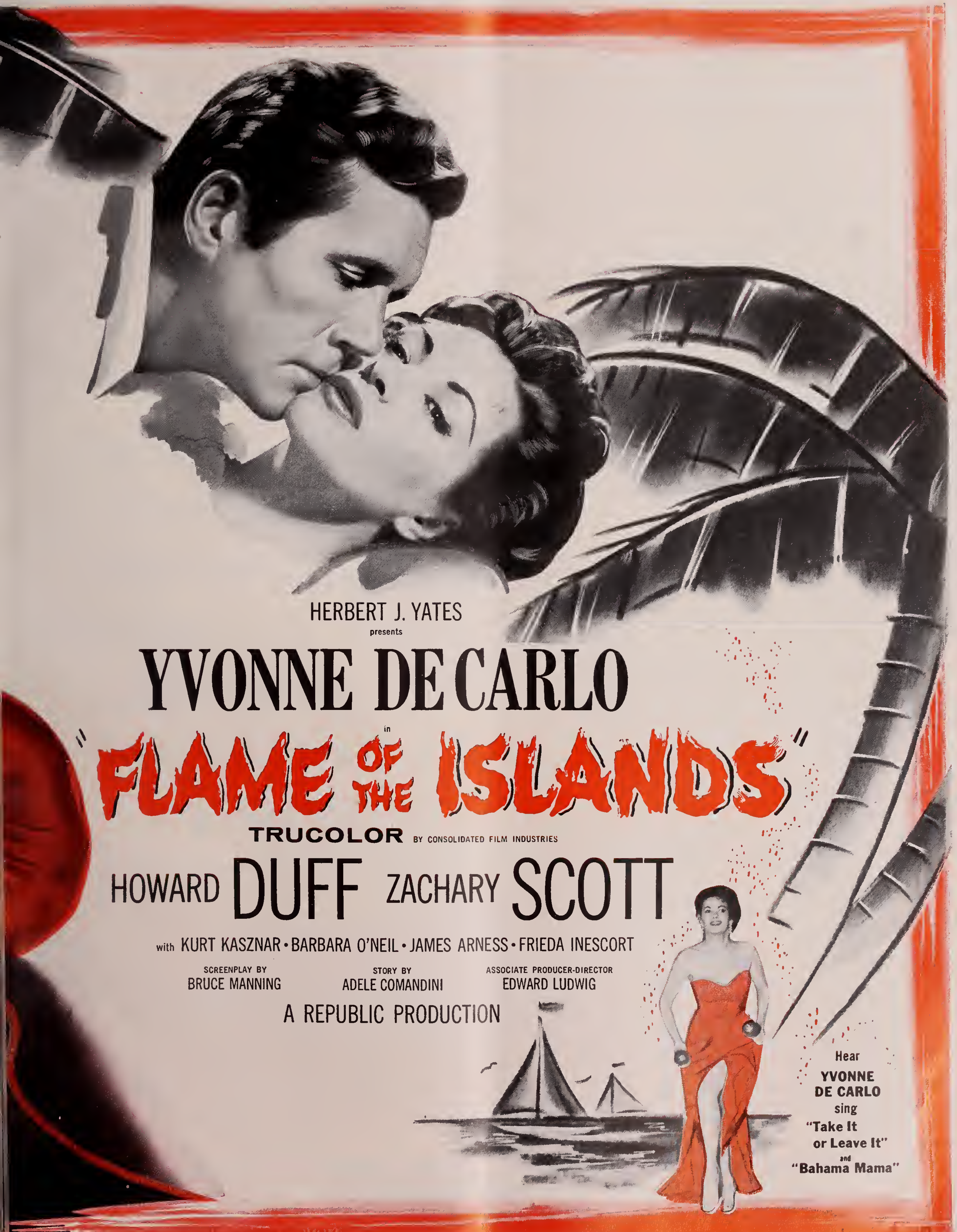
20TH-FOX
Hilda Crane (CinemaScope; De Luxe Color)
The Proud Ones (CinemaScope; De Luxe Color)
The Sixth of June
The Man in the Gray Flannel Suit (CinemaScope; De Luxe Color)
23 Paces to Baker Street (CinemaScope; De Luxe Color)
Revolt of Mamie Stover (CinemaScope; De Luxe Color)
The King and I (CinemaScope; De Luxe Color)

UNITED ARTISTS
Rebel in Town (Bel-Air Prods.)
Flight to Hong Kong (Sabre Prods.)

U-I
The Gentle Web (Technicolor)

WARNER BROS.
Baby Doll (Newtown Prods.)
The Spirit of St. Louis (CinemaScope; WarnerColor)
Santiago (WarnerColor)

"Get your dates in fast
I'm ready for your best
playing
time
in January"



HERBERT J. YATES
presents

YVONNE DE CARLO

in

"FLAME OF THE ISLANDS"

TRUCOLOR BY CONSOLIDATED FILM INDUSTRIES

HOWARD **DUFF** ZACHARY **SCOTT**

with KURT KASZNAR • BARBARA O'NEIL • JAMES ARNESS • FRIEDA INESCORT

SCREENPLAY BY
BRUCE MANNING

STORY BY
ADELE COMANDINI

ASSOCIATE PRODUCER-DIRECTOR
EDWARD LUDWIG

A REPUBLIC PRODUCTION

Hear
YVONNE
DE CARLO
sing
"Take It
or Leave It"
and
"Bahama Mama"

The National Spotlight

ALBANY

How and how often prices should be newspaper-advertised is a matter of debate among area operators of theatres changing scales for so-called special films. So is the matter of what periods in the year and what releases warrant extra tabs. The circuits divided on this during the recent holidays. . . . St. Lawrence Investors, Inc., operating Alec Papayanakos' American in Canton, filed a supplemental action under the anti-trust laws for $600,000 damages against five Schine defendants and eight major distributors, involving Schine's Strand at Ogdensburg—to cover the period from Oct., 1950 to Jan., 1956. A corollary to the $1,500,000 suit brought in 1951, it was taken because of a new Federal law fixing the statute of limitations at four years. The original case, scheduled for trial in U. S. District Court here Jan. 16, was postponed. . . . Moe Bittman, partner in Dix drive-in, Glens Falls, is one of the proposed new Variety Club members.

ATLANTA

President Arthur C. Bromberg, Allied Artists Southern Exchanges, has returned to his home in Baylou La Batre, Ala., after a visit to the local office. . . . The Storey theatre has taken over the Hilan theatre from its former owner, Mrs. Kathryn Murry, widow of the late William T. Murry. The theatre has been closed for about a year. . . . The Rose theatre, Gainesville, Fla., has been fitted with a CinemaScope screen. . . . A. B. Padgett, booking manager, Wilby-Kincey Theatres, is in an Atlanta hospital. . . . V. D. Dumas, National Screen Service, also is in an Atlanta hospital for an operation. . . . A. B. Padgett has succeeded John E. Branch as president of the north side Kiwanis Club. . . . Mrs. Arthur C. Bromberg is visiting in Los Angeles. . . . Nash Weil, vice-president, Nil-Kin Theatre Supply Co., died at an Atlanta hospital. Service was held in Dallas, Texas. . . . Oscar Howell, president of Capital City Supply Co., is back at his office after a trip to Tennessee. . . . Laura Kenny, United Artists, is a new grandmother. . . . The Dale drive-in, Tuscaloosa, Ala., said to be one of the largest and most modern in the state, has opened.

BALTIMORE

Richard Dizon, former manager, Town theatre, is now manager of the Hiway theatre in Essex, Md. . . . Motion Picture Theatre Committee for the March of Dimes includes Bob Rappaport, Town theatre; Rodney Collier, Stanley; Leon Back, Rome Circuit; Mike Rendelman, Berlo Vending; Oscar Kantor, Warner Bros.; Aaron Seidler, New Albert; Fred Schmuff, Durkee Circuit; Jack Whittle, Avenue; Sam Tabor, Republic Pictures. . . . Frank Hornig, Horn theatre, back from a Pennsylvania visit. . . . Howard Wagonheim, Schwaber circuit, readying a Miami vacation. . . . Joe Grant, Northwood theatre in Miami, on vacation. . . . John Richir, Hicks-Baker circuit, visiting in Western Maryand. . . . Milt Harris, former Hippodrome manager, is now managing director of the Cinerama theatre in St. Louis. . . . Huge turnout, for the induction of the new board of Tent No. 11, included many visitors from Washington and Film Row. . . . Earl Lewis was inducted as new chief barker by retiring chief barker Jack Whittle. . . . Stanley Stern, Playhouse manager, visiting in Washington.

BOSTON

In the realigning of district managership duties in New England Theatres, Inc. chain, the three district managers, Hy Fine, Bob Sternburg and Chester Stoddard have made some changes. Fine now heads the three Boston theatres, the Metropolitan, Paramount and Fenway; two theatres in Dorchester; one in Newton and one in Allston. Sternburg has the theatres in Connecticut and western Massachusetts once handled by Harry Browning, as well as retaining his former theatres in Brockton, New Bedford, Pawtucket and Newport, R. I. Stoddard has added houses in Chelsea, Dover, N. H., and Barre, Vt. to his regular district in Bangor, Westbrook, Bath and Waterville, Maine and those in Lowell and Haverhill, Mass. . . . Faith Bebchick, daughter of Benjamin Bebchick, sales manager at Metro, will be married in June to S. Jerome Zackin of Waterbury, Conn. . . . Maurice "Bucky" Harris is subbing at the Universal exchange for publicist John McGrail who is recovering from a recent hospitalization.

BUFFALO

Billie Keaton, past chief barker, Buffalo Variety Club and his wife, Reggie, in one week of their return to radio via WXRA, racked up contracts for 24 sponsored segments. . . . Eddie Balser, for 35 years in charge of the shipping department of the Buffalo Paramount Pictures exchange, has retired and has gone to Ann Arbor, Mich. to reside. The local branch staff threw a farewell party for Ed. . . . Art Canton, eastern district publicity representative for MGM, busy lining up a lot of stunts for Lucille Ball and Desi Arnaz when they visit Buffalo for a brief stay before hopping via helicopter to Jamestown Feb. 6 for a two-day round of festivities in connection with the world premiere of "Forever Darling" at Dipson's Palace. . . . Lewis J. Lieser has closed his Lieser Film Distributing Co., Inc. office in the Film Building at 505 Pearl street and now, with the assistance of Mrs. Lieser, is conducting his business from his residence at 13 Campus Drive. . . . "Guys and Dolls" is doing excellent business in the 500-seat Cinema at advanced prices. It now is in its fourth week and a long run is indicated.

CHARLOTTE

Although Charlotte and Raleigh engagements of "Guys and Dolls" have been less profitable than others in the nation, some box office records have been set. On one night at the Plaza theatre, where the film is playing in Charlotte, receipts were several hundred dollars higher than for the previous record holder. . . . "All That Heaven Allows," playing one of its first engagements here, was good for three weeks at the Manor theatre. . . . "The Spoilers" opened to good business at the Center. . . . "Hell on Frisco Bay" was good enough for a three-day holdover at the Imperial theatre where it had already played for a week. . . . Myron Blank, president of the Theatre Owners of America, will speak at the annual convention of the Theatre Owners Association of North and South Carolina here Jan. 30. Herman Levy, TOA general counsel, and George Gaughan, field representative, also will speak.

CHICAGO

The appointment of Jack Botaro as head booker and office manager at Allied Artists offices here was announced this week. Just 22 years of age, Botaro is known as the youngest, but one of the most efficient bookers on Film Row. He started with Republic Pictures in the 16mm. division in 1952. After two and one-half years with Republic, he joined Allied as a 35mm. booker. . . . N. S. Barger completed an agreement with Alliance Amusement Company to operate the Parkway, which is located on the city's far south side and within a block of the State, which Barger owns and operates. . . . Operations at the Stanley Warner Theatres' offices are handicapped by the illness of Herb Wheeler and Lorraine Howaniec. . . . Tom Dowd, manager of the Ziegfeld theatre, went to Minneapolis on business. . . . Emil Montemuro, of Movietone News, left for Dallas, Tex., to shoot film on the opening of the new Statler-Hilton. . . . Sidney Schatz of the Park theatre, North Chicago, Illinois, and Russel Lamb, Oregon theatre, Oregon, Illinois, were Film Row visitors during the past week. . . . Dave Williams is back at his post at the Roseland theatre following a heart attack. . . . P. W. Herman is new owner and operator of the Ideal theatre. . . . Charles Demos, manager of the Jeffrey, will be married to Eileen Greenan January 21. The couple will leave for a honeymoon in Florida immediately after the ceremony.

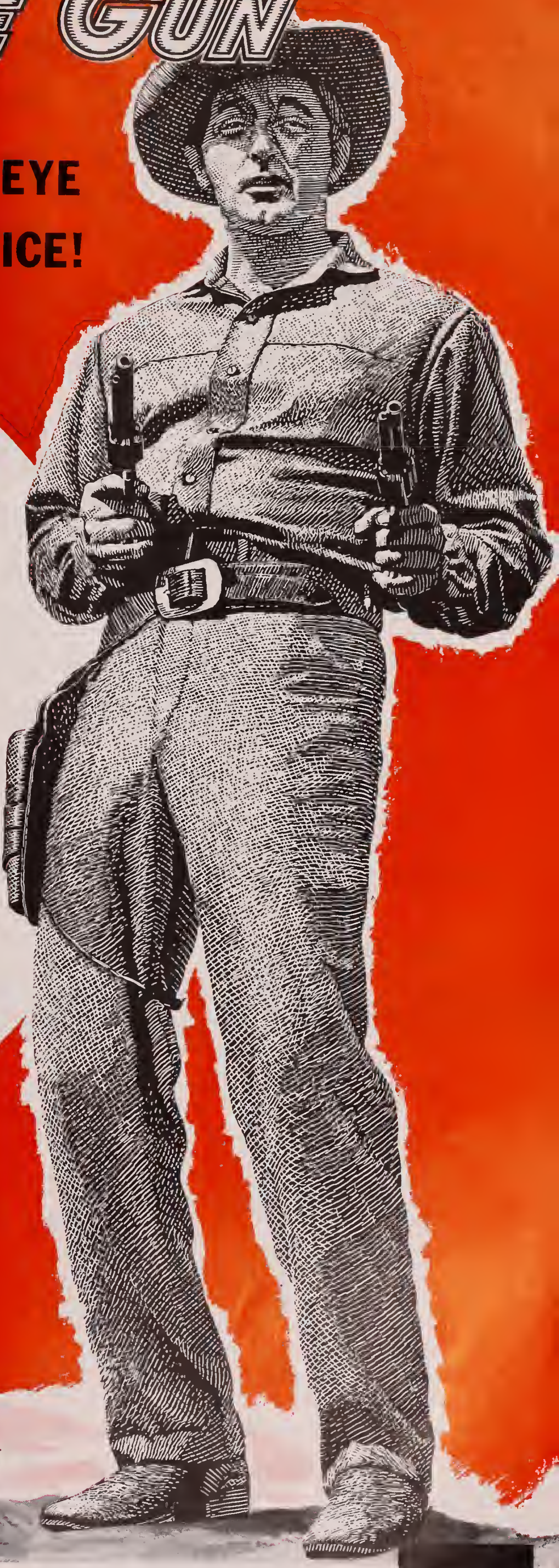
CLEVELAND

Henry Greenberger was reelected by acclamation for a third term as president of the Cleveland Motion Picture Exhibitors Association at the annual meeting held last Tuesday in the association headquarters. Also reelected by acclamation were: vice-president, Joe Rembrandt; treasurer, Ted Vermes, and secretary, Louis Weitz. . . . Raymond Schmertz who joined the local 20th-Fox exchange 19 years ago as assistant poster clerk and rose to become sales manager of the branch, this week was promoted to manager of the 20th-Fox branch in Indianapolis. A testimonial banquet in honor of the occasion is in the making. . . . The local Allied Artists March of Progress

(*Continued on page 30*)

SAMUEL GOLDWYN, Jr.'s

MAN WITH THE GUN



SCORES A BULL'S EYE EVERYWHERE AT THE BOXOFFICE!

at **NEW YORK** – *Loew's State*

at **LOS ANGELES** – *Fox Beverly*

at **DETROIT** – *Palms*

at **TOLEDO** – *Loew's Valentine*

at **HOUSTON** – *Loew's State*

at **PHILADELPHIA** – *Goldman*

at **SAN ANTONIO** – *Majestic*

at **NEW ORLEANS** – *Loew's State*

at **MILWAUKEE** – *Palace*

SAMUEL
GOLDWYN, Jr.
presents

ROBERT
MITCHUM

MAN WITH THE GUN

JAN
STERLING

with KAREN SHARPE · HENRY HULL · EMILE MEYER · JOHN LUPTON
BARBARA LAWRENCE · TED DE CORSIA
JAMES WESTERFIELD · LEO GORDON
Story and Screenplay by N. B. STONE, JR. and RICHARD WILSON

Produced by SAMUEL GOLDWYN, JR.
Directed by RICHARD WILSON

"A REAL HUMDINGER! A comparison with 'HIGH NOON' is the quickest and surest way to give a fair indication of the picture's quality and nature!"— *M. P. DAILY*

THRU UA

Pete Rufo Goes Back 36 Years Into Early Days of Showmanship

Peter Rufo

WARREN, OHIO: **Films were still in the "flickers" era when Peter "Pete" Rufo began his theatre career as an usher at the old Duchess theatre in Warren, Ohio. His career is now in its 36th year.**

One of the best known and most respected theatre men in Ohio, Mr. Rufo has spent all of his long career with the Robins Theatre Company of Warren. He is now manager of the Robins and McKinley theatres in Niles. Mr. Rufo began his theatre work on August 25, 1920 while still in high school. The Duchess was the first of the theatres founded by the late Dan and Ben Robins. In 1927 the Robins circuit was extended to Niles when it acquired the Warner, which had been operated by the brothers Warner.

Mr. Rufo and his wife moved to Niles in 1929 and later returned to Warren for a few years before returning to Niles in 1938. Pete is past president of the Niles Chamber of Commerce and the Rotary Club of Niles. His choice as the best picture ever made? "Gone With the Wind," with "Ben Hur" a close second. Norma Shearer is his favorite among the thousands of film players whose images have flickered across theatres in which he has worked during the past three and a half decades.

(*Continued from page 28*)

Drive starting Jan. 25 is named in honor of Sam Schultz, branch manager, now celebrating his 20th anniversary with Allied Artists and its predecessor, Monogram Pictures. . . . Columbia's "Picnic" has a Feb. 22 opening date at the Hippodrome. . . . Danny Rosenthal, United Artists branch manager, and Mrs. Rosenthal celebrated their 21st wedding anniversary on Friday the 13th of Jan. . . . "Guys and Dolls" is now in its fourth week at Loew's Ohio. . . . Henry Greenberger, CMPEA president and head of the Community Circuit, left with his wife to spend two months in Florida. . . . George Wakeley, Limelite theatre, Woodsville, was in St. Charles Hospital, Toledo, for minor surgery. . . . Paul Vogel, Wellsville theatre owner, goes back into uniform Feb. 1 for a 4-week stretch as instructor at the Fort Meade officers' staff school.

COLUMBUS

Four weeks were earned by "Guys and Dolls" at RKO Palace and "The African Lion" at the World. . . . Columbus and Franklin counties are among the fastest-growing areas in the country, according to figures released by the Columbus Chamber of Commerce. Present population of Columbus is 430,755 and the county, including metropolitan Columbus, is 607,890. This rate of growth, at 14.6 per cent for the city and 21 per cent for the county since the 1950 census, bodes well for theatre business. . . . Norman Nadel, *Columbus Citizen* theatre editor couldn't limit himself to the conventional 10 best films of the past year. His "10 best" list includes 13 features: "Marty," "Love Me or Leave Me," "East of Eden," "Bad Day at Black Rock," "One Summer of Happiness," "The Phenix City Story," "Romeo and Juliet," "The View from Pompey's Head," "Mister Roberts," "A Man Called Peter," "The Country Girl," "Blackboard Jungle" and "The Bridges at Toko Ri."

DES MOINES

The Star theatre at Soldier has been closed until further notice. . . . The theatre at Albert City has just completed installation of CinemaScope equipment. . . . E. H. Luchsinger has discontinued midweek showings at his Elite theatre in Laurens. Lack of attendance was given as the reason. . . . The Indian Theatre Corp. of Des Moines is being dissolved. Its officers are listed as M. N. Blank, president, and J. N. Blank, secretary. Offices have been in the Paramount building. . . . Joyce Allen, 18, of Jefferson, saved her fiance the price of a marriage license recently—because she's a brunette. Joyce and Donald Kinkeson, 21, also of Jefferson, took advantage of the Perry theatre's offer of a free marriage license after the manager, Carl Schwanebeck, announced licenses would be on the house for a brunette planning to be married in Dallas County during the showing of the film, "Gentlemen Marry Brunettes." . . . Norman Holt, Warner salesman, is back at the job after surgery.

DETROIT

Clark Theatre Service continues to expand with the addition of a drive-in in Montpelier, Ohio; the Sylvan at Chelsea, Apollo and Elliot in Detroit. The latter pair are now under the wing of Sol Korman. . . . *The Michigan Manufacturer* published a piece on renovation by Tom McGuire. . . . Dorothy Ackerman will operate the Eastside following the death of husband Al. The Lake at Walled Lake, recently partially destroyed by fire was reopened by Bud Harris January 6. . . . It was a near Christmas (missed by two days) grandchild in the family of Nellie Arnold, National Screen Service. . . . Wallace Hart, owner of the Bay theatre in Caseville has leased the Gem in Pigeon from Mrs. Wesley Thiel. . . . Stagehands of Local 38 reelected Walter Craig president. Also reelected were Clarence Apgar, vice-president; Harry Pollock, second vice-president; Frank Eano, corresponding secretary; Warren Wilson, secertary-treasurer; Edgar McMillen, sergeant-at-arms and Lester Hamilton and James O'Dea, trustees. . . . James Riddell, WXYZ president, was guest of honor at a surprise testimonial of the Variety Club. Riddell joined WXYZ when United Detroit Theatre head, George Trendle, was the radio station's president 25 years ago.

HARTFORD

Bernie Menschell, president of Bercal Theatres, Inc., has no intentions of resuming a legitimate stage policy at the 1,200-seat Parsons here, despite continuing local rumors. "Business for the holdover engagement of MGM's 'Guys and Dolls' has been more than gratifying," he says, "and we're planning to follow this delightful Goldwyn musical with some of the top releases from Hollywood studios. Our organization has great faith in the future in the motion picture industry and we intend to display our faith by scheduling film attractions as far ahead as possible." . . . Allen M. Widem, *Hartford Times,* selected these as Ten Best Films of 1955: "Guys and Dolls," "Not as a Stranger," "Love Me or Leave Me," "Summertime," "Marty," "Mr. Roberts," "Blackboard Jungle," "To Catch a Thief," "Bridges at Toko-Ri" and "Seven Little Foys." . . . George E. Landers, division manager, E. M. Loews' Theatres, has returned from San Francisco and Los Angeles. . . . Theatre advertising rates are going up at the *Hartford Times.* The afternoon paper, which boasts the largest daily circulation (nearly 120,000) in Connecticut, will charge 26 cents per line, or $3.64 per column inch, effective Feb. 1, as compared to the previous 25 cents per line, or $3.50 per column inch. The paper attributes the hike to increase in operating costs.

INDIANAPOLIS

T. O. McCleaster, 20th-Fox central division manager, and Glenn Norris, eastern sales manager, attended a central division meeting here Friday, along with branch managers and salesmen from Pittsburgh, Cleveland, Detroit and Cincinnati. . . . The Variety Club gave a cocktail party Wednesday to introduce Ray Schmertz, new Fox Indianapolis branch manager. . . . Sam Ross, formerly with RKO in Des Moines, now is covering the northern Indiana territory for Allied Artists. . . . Joe Cantor, Indianapolis exhibitor, has been appointed chairman of the Multiple Schlerosis Drive. . . . Marc Wolf is vacationing for three weeks in Hawaii. . . . Murray Devaney, Columbia branch manager, has been named chairman of Variety's membership committee. . . . 20th-Fox will hold a CinemaScope 55

(*Continued on page 32*)

THE NEW RKO IS MAKING NEWS!

RKO is out in the field pre-selling its fine pictures with an *advanced-type* of advertising...campaigns that use network and independent TV and radio in the modern way...campaigns that make better use of magazines, newspapers and exploitation.

More than 150 theatres in the Cincinnati, Indianapolis and Cleveland areas are feeling the impact of this new pre-selling format during our Bluegrass Premiere of GLORY *...and boxoffice reports from these dates are truly gratifying.*

DAVID BUTLER PRODUCTIONS, INC. presents

GLORY

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MARGARET O'BRIEN
WALTER BRENNAN · CHARLOTTE GREENWOOD
with
JOHN LUPTON · BYRON PALMER · LISA DAVIS

Produced and Directed by DAVID BUTLER • Screenplay by PETER MILNE
From a story by GENE MARKEY

***SUPER*SCOPE**

Print by
TECHNICOLOR

Distributed by
RKO
RADIO
PICTURES

(*Continued from page* 30)

demonstration in the Indiana theatre Jan. 24. . . . New directors-at-large elected by the Allied Theatre Owners board here last week are E. L. Ornstein, Bruce Kixmiller, Harold Hargis, Kenneth Law, Forrest Songer, Al Taylor, Joe Cantor, Dr. M. Sandorf, Keith Coleman. Ralph Fisher also was elected to fill a board vacancy.

JACKSONVILLE

Ted Chapeau, Variety's chief barker, reported that the club received $8,665 for its working participation in the Agricultural and Industrial Fair last November. . . . P. J. Sones, Bay-Lan Theatres, Tampa, returned from a vacation in Cuba and set about planning a jaunt to Hawaii in February. . . . Bobby Parrish, secretary of the Roy Smith Co., was ill at her home for a few days. . . . FST executives in town to attend a series of home office conferences included J. L. Cartwright, Daytona Beach; Walter Tremor, St. Petersburg; Frank Bell, Tampa, and Harry Botwick and Al Weiss, Miami. . . . Thomas P. Tidwell, 20th-Fox branch manager, left for a company sales meeting at the Dinkler Plaza Hotel in Atlanta, accompanied by his sales staff of Walter Powell, Bob Stevens, Phil Longdon and Marvin Skinner. . . . Col. John Crovo, retired local exhibitor, was recovering satisfactorily from an operation. . . . Visiting distributors included Nat Levy, New York, and Dave Prince, Atlanta, both of RKO; Harold Laird, Republic branch manager, Tampa; Jack Barrett, Allied Artists; Dave Williams, I.F.E. Releasing Corp.; and Byron Adams, United Artists, all of Atlanta. . . . Drive-in theatre patronage slumped low over the state's entire mainland due to the longest cold wave in many years.

KANSAS CITY

Since Christmas shopping ended, motion picture houses have been enjoying good attendance. . . . The Lone Ranger in person will be at the RKO Missouri Wednesday, February 1. . . . Miss Rosalie Kurash, of the business office of the Roxy theatre, is to be married in the near future to Richard Kalmar of New York City. . . . At the Kimo, "The Deep Blue Sea" is in its third week. . . . At the Vogue, "The Adventures of Sadie" also is in its third week and the Glen is featuring "Holiday for Henrietta" for the third week.

LOS ANGELES

Larry Dopps has been upped from assistant shipper at Paramount Pictures exchange to the accounting office. . . . Herbert Rosener, president of the Beverly Canon Theatre Corp., flew in from San Francisco to confer with board members Buddy Adler and Sydney Linden on policy, recent installation of wide-screen and CinemaScope, and discussion of new product. . . . Dorothy Ingham of the booking staff of the Earl Collins theatres in San Francisco, who departed on a motor trip to the bay city, notified friends here that she was caught in the Northern California flood waters. Dorothy was uninjured, but her car was damaged by the raging torrent. . . . Off to San Diego on company business was Jack Sheriff, Realart salesman. . . . The 20th Century-Fox exchange is the proud possessor of a Treasury Department plaque citing it for attaining 100 per cent quota in a Savings Bond drive. . . . Out of town exhibitors in Los Angeles to buy and book were Jack Lowenbein, San Diego; George Diamos, Tri-Delta Theatres, Ariz.; Harold Stein, Sierra Madre; and Joe Markowitz, Encinitas.

MEMPHIS

Memphis is rounding out its first month without any kind of movie censorship for the first time in 27 years. The city has a new administration. Terms of all censors expired. None were re-appointed. . . . Chalmers Cullins, part owner of three suburban theatres in Memphis and a theatre man all his life, has been elected illustrious potentate of the Al Chymia Temple of the Memphis Shrine. . . . E. H. "Slim" Arkin, manager of Warner theatre, had as his guest to see the film, "The Court Martial of Billy Mitchell," a Tennessee citizen, A. A. McGuire, Dukedom, Tenn., who served with General Mitchell. Mr. McGuire came to Memphis just to see the film. . . . The Von theatre, Hernando, Miss., has been sold to Vernon Adams, well known Memphis theatre man. . . . Carl Christian, owner, has reopened his Cozy theatre at Tuckerman, Ark. . . . Fire destroyed the Ken theatre at Kenton, Tenn. owned by W. H. Gray. . . . T. E. Smith, owner, closed his Dixie theatre at Marmaduke, Ark.

MIAMI

Florida State Theatres' southeastern division executives Harry Botwick and Al Weiss were up in Jacksonville recently for a district manager's meeting with Mr. Weiss stopping off in Palm Beach for conferences there. . . . J. D. Woodard was in arranging for the personal appearance at the Coral, Paramount and Sheridan of the Lone Ranger for the showing of the feature of the same name. . . . At the annual meeting of the Women's Committee of Variety Club, Maury Ashmann, chief barker of Tent 33 praised the women for the splendid work done during 1955 when their varied projects raised almost $54,000, with $43,857 going to the Variety Children's Hospital. . . . The fifth annual WTVJ Cerebral Palsy Telethon is slated for January 21-22 according to Lee Ruwitch, executive vice-president and general manager of the television station. Hoping to exceed last year's total of $307,000, the goal has been set at $400,000. The Lincoln on Miami Beach closed its doors after 20 years of Wometco operation and is now undergoing alterations for its late January opening under the management of John Calio for the Louis and Bernard Brandt interests. Premiere feature will be "The Rose Tattoo."

MILWAUKEE

The Better Films Council of Milwaukee County held their January meeting in the Garfield theatre where the entire membership, along with the preview screening committee, saw the screening of "All That Heaven Allows." . . . Mrs. Fred Rosenkranz, president of the Better Films Council, announced that through the efforts of the Council seven more neighborhood houses here would have Saturday matinee programs for youngsters up to 12 years old. A series of 11 shows for $1 will begin in February. . . . Erv Nowak, owner of the Port Outdoor theatre at Grafton, Wisconsin, wishes to inform his friends in the theatre circle that his new winter occupation is selling Buicks for Lou Ehlers in Shorewood. . . . Miss Estelle Steinbach, manager of the Fox-Garfield theatre, has been appointed chairman of the Mother's March of Dimes campaign of Milwaukee County. She spoke before various Wauwatosa chairmen at the Wauwatosa Village Hall last week. . . . John McKay, former manager of the Paradise theatre, is assistant booker to Mr. Camillo at the Fox-Wisconsin Amusement office. . . . Boris Sodos, former assistant manager at the Palace theatre, is now manager of the Fox-Paradise theatre.

MINNEAPOLIS

Ted Mann, operator of the World theatres in Minneapolis and St. Paul and other theatres, took over operation of the Orpheum at Dubuque, Iowa, on Jan. 4. Mann purchased the theatre building several months ago, but until recently the house was operated by the RKO Theatres circuit. James Hueser will continue as manager. . . . The United Artists exchange is undergoing a general remodeling to provide more office space. . . . Irving Joseph, formerly assistant manager of the Aster, Minneapolis, resigned to go to Los Angeles to study film production. . . . Lyric, Minneapolis, and Riviera, St. Paul, had special shows for Friday the 13th, with many special gimmicks. . . . George Jonckowski sold the Falls at River Falls, Wisc., to H. L. Stoltzman and Arthur C. Bean, who also bought the Grand at Mohall, N. D. Bean also operates the Riverdale at Riverdale, N. D. . . . Marilyn Miller, daughter of Universal branch manager LeRoy Miller, was married to Bill Diehl, film critic for the St. Paul *Dispatch* and *Pioneer-Press*. . . . Elizabeth Smith, former stenographer, is the new cashier at Allied Artists, replacing Jim Norman, resigned.

NEW ORLEANS

Women of Motion Picture Industry (WOMPI's) were to assist with the collection for "March of Dimes" in the lobbies of the six in-town theatres January 20 and Monday, January 23. . . . Emile Savini, Astor Pictures Corp., New York, representative, was in town to confer with Milton and Mamie Dureau of Masterpiece. who have just taken over a portion of Astor pictures for distribution in the New Orleans Film Exchange area. . . . Fern and Al Randolph have converted their Joy, Woodville, Miss. for CinemaScope presentations. The sale and installation of the large screen and entire equipment was handled by A. L. Johnson of Johnson Theatre Service. . . . Guy Brown, former exchange manager here and for the past 10 years or so with MPA in Atlanta, was here on a combined business and pleasure jaunt.

PHILADELPHIA

A substantial settlement was received by both Jack Harris and Jack Engel from Filmakers, whose next release has been taken away from their independent Exploitation Pictures, Inc., exchange and given to RKO for national release. . . . Perry Lessey announced that he is taking back the Diamond from Stanley Warner Theatres after 15 years of their rental of his house. Extensive improvements are contemplated. . . . Angelo and Frank Scave dropped their announced plans for an Oak Hill drive-in at Moosic, Pa., and instead will build a new 1,000-car drive-in on the Pocono Highway,

(*Continued on page* 34)

DIRECT HIT EVERYWHERE!

SOCK
in
12-THEATRE
PREMIERE,
LOS ANGELES!

SMASH
at
ROOSEVELT,
CHICAGO!

SOLID
at
LOEW'S
COLUMBIA,
WASH., D. C.!

TREMENDOUS
at
PARAMOUNT
& FENWAY,
BOSTON!

POWERHOUSE
at
STANLEY,
PITTSBURGH!

MIGHTY
at
MASTBAUM,
PHILA.!

*...and
HEADED FOR
TOP BUSINESS
COAST-TO-
COAST!*

ALLIED ARTISTS presents

FRED MacMURRAY **DOROTHY MALONE** **WALTER BRENNAN**

AT GUNPOINT!

PRINT BY TECHNICOLOR

CINEMASCOPE

with TOMMY RETTIG · SKIP HOMEIER

Produced by VINCENT M. FENNELLY · Directed by ALFRED WERKER · Story and Screenplay by DANIEL B. ULLMAN

DATE IT NOW FROM AA ALLIED ARTISTS PICTURES CORP THE INDUSTRY'S NEW BOXOFFICE POWER!

Watch Allied Artists March of Progress Jan. 28-May 24

(*Continued from page 32*)

Route 307, near Stroudsburg, Pa., to be ready by Spring with Tri-State Buying and Booking Service here handling the new open-airer. . . . The late Theodore Cragle's Garden drive-in, Hunlock Creek, Pa., will be operated by his son, Arthur, with Tri-State Buying and Booking Service here handling it. . . . An "admission by a can of food" benefit was staged by Jack Kosharek, manager of the Olden, Trenton, N. J., for the benefit of the Volunteers of America. . . . Mr. and Mrs. Marvin Perskie, of Wildwood, N. J., in announcing the birth of their son, Morton, stated that he was named for his paternal grandfather, Morton Blumenstock, vice-president in charge of advertising and publicity of Warner Brothers in Hollywood. . . . Vincent J. Kostek, Jr., manager of Hunt's Casino, Wildwood, N. J., and Lillian Norton, on the service staff with the Hunt's Theatres, were married last week.

PITTSBURGH

The Lone Ranger will be a Pittsburgh visitor on Feb. 6. . . . "The Sheep Has Five Legs" still mopping up in the Guild theatre after five weeks, with "Hill 24 Doesn't Answer" and "The Night My Number Came Up" set to follow. . . . The Variety Club telethon for the Roselia Maternity Hospital, with *Post-Gazette* critic Harold Cohen as chairman, netted an estimated $140,000 for Tent Number One's pet charity. . . . Thirty-five of Harry Hendel's buddies tossed him a bon voyage dinner in Hotel Schenley Park before he took off on a round-the-world trip as a gift from Allied Motion Picture Theatre Operators of Western Pennsylvania exhibitors. . . . The Stanley has acquired RKO's "The Conqueror" the week of Feb. 22 for one of that movie's first bookings. . . . Danny Kaye will make three appearances on the Penn stage on Feb. 3 in connection with his "Court Jester" movie. . . . The Harris has added "The Square Jungle" to its booking chart. . . . "I'll Cry Tomorrow" will follow the current "Man with the Golden Arm" in the Penn. . . . The Fulton, which will hold a press screening of "Carousel" on Jan. 31 gets the Rodgers and Hammerstein musical for a late February date.

PORTLAND

Jim Runte, Evergreen Chain's new boss, was in town for a few days to confer with Oregon district manager Oscar Nyberg. . . . F. B. Shearer's screening room is closed. The Star and Paramount are the only two screening rooms left on Film Row. . . . "Guys and Dolls" continues to do fabulous business in the fourth week at the Broadway. . . . "The Second Greatest Sex" had a date at Hamrick's Liberty just before New Year's. But "The Indian Fighter" was doing so well, the date was changed to a week ago. Last week it was changed a second time and finally opened. . . . The Guild theatre's manager Marty Foster is still in New York. . . . Hollywood theatre manager Rex Hopkins ran a Friday the 13th spook show.

PROVIDENCE

In a most unusual exploitation stunt, at least for this city, the Majestic offered a special one-day pre-release preview of "The Lieutenant Wore Skirts." Taking off the current attraction, the Washington Street house set aside all day Saturday for the presentation. Seven screenings were given, with the last complete show starting at midnight. Well-advertised, the attraction was generously patronized. . . . "The African Lion" which had its Rhode Island premiere at the Avon Cinema, held for a second week. . . . This city may be included in the plan to bring the live, professional theatre to leading communities by the American National Theatre and Academy (ANTA), according to recent reports. Providence, for many years, noted as an enthusiastic "live" theatre town, is hungry for stage attractions, and if the proposed plan materializes, it should prove highly profitable. . . . Virginia Mary Aiken, daughter of the Rhode Island correspondent of this publication, and William Albert Hughes, United States Army, exchanged marriage vows at an attractive ceremony in St. Raymond's Church recently. . . . "Artists and Models" held for two weeks at the Strand, followed in by "The Last Frontier." . . . Midnight shows on both New Year's Eve and New Year's Day, at downtown first runs, and a few neighborhood houses, were, for the most part, well patronized. New Year's Day, being a full holiday in this state, afforded exhibitors a double-opportunity to cash in on their holiday attractions. . . . R. I. theatremen are laying plans for their participation in the March of Dimes drive.

SAN FRANCISCO

Rotus Harvey, Sr., Westland theatres, is chairman of the arrangements committee for induction of Tent 32's new officers at the Fairmont Hotel. Al Grubstick, sales manager, Warner Bros.; John Parsons, manager, Telenews theatre; Jack Blumenfeld, booker, Blumenfeld theatres; and George Mitchell, branch manager, Republic Picture Corp., and past chief barker, complete the committee. . . . The Theatrical Federation of San Francisco elected George Poultney, Actors Equity Association, president; Phil Downing, American Guild of Variety Artists, vice-president; William B. Sutherland, Theatrical Employees, Local B-18, secretary-treasurer. . . . John Bowles will book the August Pinaro circuit in addition to his own. The former booker, Brad Fish has retired. . . . The veteran exhibitor, Verne Shattuck, Donner theatre, Truckee, died unexpectedly last week. . . . The Klamath theatre, Klamath, partially destroyed in the recent floods, will be reopened by the owner, J. J. Perry, after a three months reconstruction project. . . . "Helen of Troy" was to be previewed by the city's English teachers and editors of high school papers, Jan. 18. Hulda McGinn, Director of Public Relations, California Theatres Assn., who arranged the preview, reports that plans for a young people's motion picture council are shaping up.

ST. LOUIS

The Capitol theatre at Paragould, Ark., recently gave a free cartoon carnival and all-comedy show for the children of that city. . . . J. Earl Hayes, manager of the Mainstreet theatre at Lexington, Mo., has just rounded out a 45-year career in the show business, and has announced his retirement. He began his professional career as a piano player at the Empire theatre, Quincy, Ill., during the days when many big names appeared on programs there. . . . Dick Bird of Regina, Saskatchewan, Canada, who has had a long and distinguished career in the field of motion picture production, brought his color nature movie, "Alphabet of the Out-of-Doors," to the Central high school at St. Joseph, Mo., recently. . . . The Corral drive-in theatre, located between Farmington and Flat River, Missouri, announced in its advertisement: "You receive free gas every time you attend the show.". . . The Wabash Railroad recently gave a free show at the Grand theatre, Moberly, Mo., for the children and also provided them with gifts. This is an annual affair by the railroad company.

TORONTO

Napoleon Boucher, owner of the Royal, Hearst, Ont., was elected mayor of the city. . . . Famous Players Canadian Corp. sold its Skyway drive-in at London, Ont. for an unreported price. The 25-acre parcel is to form part of a site for a huge suburban shopping centre, with construction to begin in the spring. . . . Harry Swartz was elected president of the Canadian Picture Pioneers Manitoba-Saskatchewan branch in Winnipeg. Other officers elected were Abe Feinstein and D. Wolk. . . . Frank Vaughan has been officially named general manager of J. Arthur Rank Film Distributors (Canada) Ltd. He succeeded Frank H. Fisher, now vice-president in charge of theatre operations for the Odeon Theatres (Canada) Ltd. . . . Gordon Lightstone, general manager of Paramount Film Service, will again act as chairman of the Motion Picture Committee of Support of the Canadian Council of Christians and Jews. Eugene Fitzgibbons, Famous Players' TV chief, will head the TV committee. . . . Fire gutted the six-day, 1,050-seat Prince Edward in Charlottetown, Prince Edward Island. It is one of the city's three houses, all operated by the F. G. Spencer Organization. Another house destroyed by fire was the 195-seat, 2-4 day Paradise, Paradise Valley, Alta. . . . Offices of Independent Theatres Ltd. in Toronto were among those damaged by fire. . . . Lloyd H. Bradley has opened his new Lyric in Moosomin, Sask., replacing the old Lyric, only house in the community.

VANCOUVER

The 200-seat theatre at Paradise Valley, Alberta, was destroyed by fire. . . . Four former Odeon circuit managers, Albert Mitchell, Rod Fisher, Tommy Cook and Denny Watson, are working for automobile agencies in the Vancouver area. . . . Bob Fraser, of the Odeon, West Vancouver, is at present in charge of the Paradise in Vancouver, replacing Arthur Graburn who is on the sick list after a major operation. . . . Good news for exhibitors was the rejection of a plea by a number of Vancouver Community centres for a reduction of the $100 fee for social club licenses which are required for playing bingo, which is in direct competition to local theatres. . . . Wally Hopp, manager of the International-Cinema, was the winner of an electric shaver for top sales in popcorn in the recent contest. Razor was donated by the Harlan-Fairbanks, B. C., popcorn distributors. . . . Sam Shaw resigned as assistant manager of the Studio theatre to join a TV station. The replacement was Peter Stanley. . . . Dave Borland, Dominion manager, is now in his 33rd year with Famous Players.

Tax Fight—First Round Washington

WASHINGTON: Motion picture theatre attendance and gross receipts were down 15.2 per cent over the country in the last quarter of 1955, Albert J. Sindlinger, industry statistical analyst, reported to a joint House-Senate committee holding hearings on Administation-backed proposals to raise revenue for the District of Columbia. One of the proposals would place a two per cent tax on all theatre admissions in the city of Washington.

This is the first time in nine years, he said, the figure for any quarter dropped so sharply. He also found that theatre attendance and gross revenues for the last quarter of 1955 in Washington dropped 21.7 per cent.

Film Rentals Threatened

His testimony followed that of A. Julian Brylawski, president of the Motion Picture Theatre Owners of Metropolitan Washington, who opposed the tax as "the straw that breaks the camel's back" and who warned that the District's tax proposal was so drafted that it might apply to film rentals in the future as well as to theatre admissions.

The tax was also opposed by Robert Coyne, speaking for the Council of Motion Picture Organizations. He said Congress helped the industry out of a crucial financial situation two years ago by cutting the Federal admissions tax, and argued that approval of the District tax now would mean a reversal on its part.

Mr. Coyne, Mr. Brylawski and other industry leaders have privately voiced concern over the effect Congressional approval of a District admissions tax might have on the industry's coming campaign to win new relief from the Federal admissions tax. They have contended also that if Congress were to approve a local admissions tax, it would be a signal for states and municipalities to follow suit.

Industry Struggle Cited

Mr. Brylawski told the committee the 56 Washington theatres would willingly pay their share of any general increase in property or business taxes, but they didn't wish to be singled out for any special tax, especially since such a tax "would be imposed on an industry that is literally and actually fighting for its very survival at this particular time."

The District commissioners estimated that $500,000 a year would be raised by the tax on motion picture theatre admissions and admissions to sports events, legitimate theatres and other entertainment. Mr. Brylawski claimed this revenue estimate was far too high.

Anslinger Sees "Arm," Says Code Is Right

WASHINGTON: U. S. Narcotics Commissioner Harry J. Anslinger this week reaffirmed his support of the motion picture industry Code's ban on films showing drug addiction. Mr. Anslinger last week was given a private showing of "The Man with the Golden Arm," the United Artists film recently denied a Code seal, and he also saw a United Artists trailer in which producer Otto Preminger blasts Mr. Anslinger for opposing the film.

The narcotics chief would not comment directly on the film nor on the trailer. However, he did say, "I still think the motion picture Code as it now stands is proper." Mr. Anslinger saw the film at the Ontario theatre, where it will open this week.

Officials of a Senate judiciary subcommittee studying juvenile delinquency and of another subcommittee studying narcotics saw the film last week, it was learned, at the Motion Picture Association's private theatre, the Academia. MPAA officials said the Congressional staffs requested to see the film and that MPAA felt it had to oblige, even though the film did not have Code approval.

Government 16mm Case Gets Final Judgment

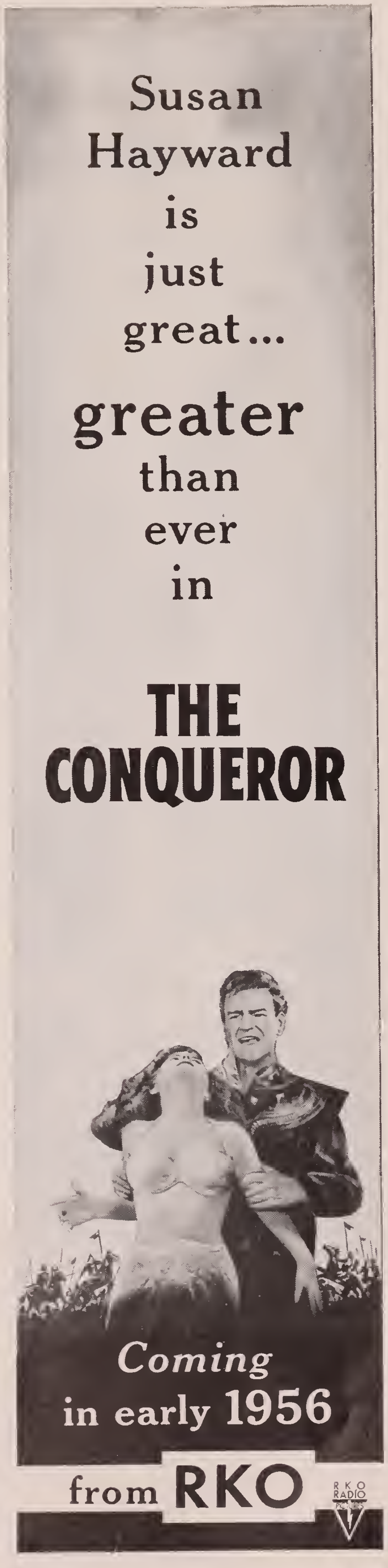
HOLLYWOOD: Federal Judge Leon R. Yankwich has entered final judgment on the 16mm case, which was decided in the defendants' favor in December. The key paragraph in the final document reads: "Defendants have not contracted, combined or conspired among themselves, or with any alleged co-conspirators, or with Consent Decree defendants, or with others, to violate Section One of the Sherman Anti-Trust Act or to restrain interstate trade and commerce in 16mm films in violation of Section One." The Government has 60 days to appeal.

New Dates on Hearings

WASHINGTON: Television industry hearings originally scheduled this week before the Senate Commerce Committee have been postponed until January 26 because of the death last weekend of Frank Pellegrini, general counsel to the committee. Federal Communications Commissioners will be the first witnesses.

"Demon" Opens January 30

"Golden Demon," produced in Eastman color by the Daiei Motion Picture Company, which made "Gate of Hell," will have its American premiere January 30 at the Guild theatre, New York, it is announced by Norman Elsom, president of Guild Enterprises. The film was produced by Masaichi Nagata, who was responsible for "Gate of Hell," "Ugetsu" and "Rashomon." Edward Harrison is distributing the film here.


Susan Hayward is just great... greater than ever in THE CONQUEROR

Coming in early 1956 from RKO

Open New CinemaScope Campaign

Twentieth Century-Fox is entering radio in a big way—big enough for its new medium, CinemaScope 55, and the giant effort which first demonstrates it, "Carousel".

This week, the company disclosed, it is taking on full segmented sponsorship of radio programs. It has signed with CBS Radio, and will employ such stars and personalities as Bing Crosby, Edgar Bergen, Amos 'n' Andy, Jack Carson, Galen Drake, Peter Potter, Mitch Miller and Curt Massey. Picture companies until now have used radio for spot announcements. The new move resembles the use of television shows.

The first contract is in effect February 8. With it Fox will enter the eight entertainers' top-rated programs. The audience is estimated at 116,085,000.

Charles Einfeld, vice-president, who heads company advertising and promotional efforts, said he regarded the medium as an important supplement. Network radio, he continued, should reach infrequent filmgoers.

Meanwhile, Thursday morning at the Roxy theatre in New York, hundreds of exhibitors guests saw the company's 55mm CinemaScope demonstration reel; a reel which shows scenes from "Carousel" and "The King and I", has full magnetic stereophonic sound, and which is narrated and made wholly effective by production chief Darryl F. Zanuck. The reel also will be shown in 58 other cities, and its audience will be 300,000, the company predicts.

Denver Kar-Vu Drive-Ins Sue for First Run Bids

DENVER: The Denver Kar-Vu Theatres, operating the Monaco and Centennial drive-ins, have filed suit in the U.S. District Court asking that an order be entered allowing them to bid on first run films to be shown in their drive-ins. The court has been requested to ascertain the damage sum. Defendants are two theatre companies and eight distributors, including Fox Inter-Mountain Theatres, Consolidated Theatres, 20th Century-Fox; Columbia, Universal, Paramount, RKO, Loews, United Artists and Warner Bros. The plaintiffs charge conspiracy among the defendants to deprive the drive-ins of their bidding rights and ask a restraining order enjoining the defendants from carrying out the alleged conspiracy.

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THE WINNERS CIRCLE

Pictures which were reported as doing above average business in key cities of the nation for the week ended January 14 were:

Albany: All That Heaven Allows (U-I).

Atlanta: The Big Tip-Off (A.A.); Betrayed Women (A.A.); Guys and Dolls (MGM) 5th week; The Indian Fighter (U.A.); The Lieutenant Wore Skirts (20th-Fox).

Baltimore: All That Heaven Allows (U-I); The Court Martial of Billy Mitchell (W.B.); Guys and Dolls (MGM) 3rd week; The Lieutenant Wore Skirts (20th-Fox).

Boston: Guys and Dolls (MGM); I Am a Camera (DCA); Lease of Life (IFE); Naked Street (U.A.); Rains of Ranchipur (20th-Fox).

Buffalo: Guys and Dolls (MGM) 4th week; Hell on Frisco Bay (W.B.); The Lieutenant Wore Skirts (20th-Fox) 2nd week; Ransom! (MGM); The Spoilers (U-I).

Chicago: At Gunpoint (A.A.); Deep Blue Sea (20th-Fox) 2nd week; Diabolique (UMPO) 4th week; Guys and Dolls (MGM) 9th week; I'll Cry Tomorrow (MGM) 4th week; The Littlest Outlaw (B.V.) 4th week; The Man With the Golden Arm (U.A.) 3rd week; Tarantula (U-I).

Cleveland: Guys and Dolls (MGM) 4th week; There's Always Tomorrow (U-I).

Columbus: The African Lion (B.V.) 3rd week; Guys and Dolls (MGM) 3rd week; The Last Frontier (Col.).

Denver: Artists and Models (Par.) 3rd week; Guys and Dolls (MGM) 3rd week; Kismet (MGM); The Littlest Outlaw (B.V.) 3rd week; Rains of Ranchipur (20th-Fox) 3rd week; The Spoilers (U-I).

Des Moines: Guys and Dolls (MGM) 4th week.

Detroit: All That Heaven Allows (U-I); Guys and Dolls (MGM) 7th week; The Last Frontier (Col.).

Hartford: All That Heaven Allows (U-I) 2nd week; Guys and Dolls (MGM) 4th week; The Houston Story (Col.) 2nd week; Kismet (MGM); The Spoilers (U-I).

Indianapolis: Glory (RKO); Guys and Dolls (MGM) 4th week; The Second Greatest Sex (U-I).

Jacksonville: Hell on Frisco Bay (W.B.); Ransom! (MGM); The Second Greatest Sex (U-I).

Kansas City: The Court Martial of Billy Mitchell (W.B.) 2nd week; Guys and Dolls (MGM) 3rd week; The Indian Fighter (U.A.) 2nd week; The Lieutenant Wore Skirts (20th-Fox) 2nd week.

Memphis: The Court Martial of Billy Mitchell (W.B.) 2nd week.

Miami: Guys and Dolls (MGM) 4th week; Rains of Ranchipur (20th-Fox).

Milwaukee: Artists and Models (Par.) 3rd week; The Court Martial of Billy Mitchell (W.B.) 2nd week; Guys and Dolls (MGM) 3rd week; The Lieutenant Wore Skirts (20th-Fox).

Minneapolis: Artists and Models (Par.) 2nd week; The Court Martial of Billy Mitchell (W.B.); Guys and Dolls (MGM) 3rd week; Running Wild (U-I) and Tarantula (U-I) 2nd week; The Trouble With Harry (Par.) 3rd week.

New Orleans: All That Heaven Allows (U-I) 3rd week; Guys and Dolls (MGM) 3rd week; Kismet (MGM); The Lieutenant Wore Skirts (20th-Fox).

Oklahoma City: Artists and Models (Par.) 4th week; Guys and Dolls (MGM) 4th week; Man With the Gun (U.A.) 2nd week; Queen Bee (Col.); The Rains of Ranchipur (20th-Fox) 2nd week; The Spoilers (U-I).

Philadelphia: The Court Martial of Billy Mitchell (W.B.) 2nd week; Kismet (MGM) 2nd week; The Rains of Ranchipur (20th-Fox) 3rd week.

Pittsburgh: The African Lion (B.V.) 4th week; All That Heaven Allows (U-I); Sheep Has Five Legs (UMPO) 5th week.

Portland: Artists and Models (Par.) 3rd week; The Court Martial of Billy Mitchell (W.B.) 2nd week; Guys and Dolls (MGM) 3rd week; The Indian Fighter (U.A.) 3rd week; Rains of Ranchipur (20th-Fox) 3rd week.

Providence: All That Heaven Allows (U-I) 2nd week; The African Lion (B.V.) 2nd week; The Court Martial of Billy Mitchell (W.B.) 2nd week; The Indian Fighter (U.A.) 2nd week.

San Francisco: All That Heaven Allows (U-I) 3rd week; The Court Martial of Billy Mitchell (W.B.) 4th week; Diabolique (UMPO) 3rd week; Guys and Dolls (MGM) 8th week; Man Who Loved Redheads (U.A.) 3rd week; Night My Number Came Up (Cont. Dist.) 4th week.

Toronto: The Deep Blue Sea (20th-Fox) The Desperate Hours (Par.); Doctor at Sea (JARO) 4th week; Guys and Dolls (MGM) 4th week; Rebel Without a Cause (W.B.).

Vancouver: African Lion (B.V.); Artists and Models (Par.) 3rd week; Guys and Dolls (MGM) 3rd week; Rains of Ranchipur (20th-Fox).

Washington: Artists and Models (Par.); 3rd week; The Court Martial of Billy Mitchell (W.B.) 2nd week; Diabolique (UMPO); Guys and Dolls (MGM) 8th week; The Indian Fighter (U.A.) 2nd week; The Lieutenant Wore Skirts (20th-Fox).

"Conqueror" In Manila

HOLLYWOOD: The first of a series of world-wide capital premieres of Howard Hughes' "The Conqueror," took place in Manila, Philippine Islands, this past week, it was announced by RKO Radio Pictures. The $6,000,000 CinemaScope production in color by Technicolor stars John Wayne and Susan Hayward. Other premieres of the film are scheduled to take place in London, Paris, Rome, Berlin, Bombay, Mexico City, Toyko, Hong Kong, Caracas and Washington, D. C., the company has announced. During the period January 23-25, three Latin American premieres will be held at Sao Paulo, Brazil; Mexico City, Mexico and Caracas, Venezuela.

Four programs of the new Mutual Broadcasting System series, "Soundstage," will be interrupted during the next few weeks for special MBS pickups of the premiere activities at the European capitals. Ed Pettitt, Mutual commentator, will cover the events in Europe.

Distributors Sued by Buffalo Exhibitors

BUFFALO: The operators of five community theatres here have filed suit for treble damages against nine major distributors, asking $32,100,000. Filed in U.S. District Court, New York by attorneys for Konczakowski Theatres, headed by Mieczyslaw M. Konczakowski and his wife, Marya, the suit charges illegal monopoly on the part of the defendants and alleges discrimination by the defendants in the runs and clearances of films. Named as defendants are Paramount Pictures, Inc.; Paramount Pictures Corporation; Paramount Film Distributing Corp.; American Broadcasting-Paramount Theatres, Inc.; Buffalo Theatres, Inc.; Warner Bros. Pictures, Inc. (in dissolution); Warner Bros. Pictures Distributing Corp. (New York and Delaware); Universal Pictures Co., Inc.; Universal Film Exchanges, Inc.; Columbia Pictures Corporation; United Artists Corporation; Loews's, Inc., and Buffalo Paramount Corporation.

Theatre Associates, Inc. New Circuit Corporation

Theatre Associates, Inc., a new motion picture theatre corporation which will engage in circuit operations, has been formed by Tom Connors of Tom Connors Associates, Max A. Cohen, president of Cinema Circuit, New York, and George Hoover, chief barker of International Variety Clubs. Mr. Connors also said that the corporation's first theatre, the Golden Glades Twin theatre, will open later this month in North Miami, Fla. It will accommodate 1,350 cars and 750 walk-ins.

Newspaper Strike Ends; Detroit Can Relax

DETROIT: The motion picture industry here can breathe easily again. The city's 46-day newspaper strike was officially settled at 11 P.M. January 14. The struggle, which began when the stereotypers walked out December 1, involved seven other unions, including the printers and mailers. After these agreed with the publishers on a formula, bargaining continued with other union negotiating teams. The last to reach agreement were the engravers, the Detroit Newspaper Guild and finally the teamsters. The *Times* and *News* reappeared at noon Monday, followed later in the day by the *Free Press.* Each paper was initially limited to 24 pages and carried theatre directories as their only motion picture advertising.

Rinzler, Cowan Honored

Samuel Rinzler, New York exhibitor, and Louis G. Cowan, TV producer, have been selected as recipients of the Federation of Jewish Philanthropies' 1956 "Mark of Achievements" Awards to be bestowed at a luncheon at the Hotel Sheraton Astor January 31, Oscar Hammerstein II, awards chairman, and Harry Brandt, luncheon chairman, have announced. Additional recipients of "Mark of Achievement" Awards will be announced shortly, according to Mr. Hammerstein.

Gross Gains In Quarter For Stanley

Stanley Warner Corporation's gross income for the quarter ending November 26, 1955, was $23,926,500 as compared with $23,320,400 for the same quarter last year, it was announced in Wilmington, Delaware, by S. H. Fabian, president. The stockholders of the corporation held their annual meeting in that city last week.

"There was a decline of $299,600 in operating profits for this quarter as compared with the prior year," Mr. Fabian said, "but based on our estimated operating profit for the month of December, the major portion of such decrease has been recouped."

The net profit after all charges for the quarter ended November 26 was $810,500, equivalent to 37 cents per share on the 2,194,563 shares of common stock outstanding. This compares with a net profit for the corresponding quarter last year of $1,110,100, which was equivalent to 50 cents per share on the common stock then outstanding, it was reported.

At the next meeting of the board of directors January 24, a dividend of 25 cents per share is scheduled to be declared, payable on February 24, Mr. Fabian revealed.

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Fifteen cents per word, money-order or check with copy. Count initials, box number and address. Minimum insertion $1.50. Four insertions for the price of three. Contract rates on application. No border or cuts. Forms close Mondays at 5 P.M. Publisher reserves the right to reject any copy. Film and trailer advertising not accepted. Classified advertising not subject to agency commission. Address copy and checks: MOTION PICTURE HERALD, Classified Dept., Rockefeller Center, New York (20)

HELP WANTED

SALESMEN—AGENTS MAKE EXTRA MONEY—sell nationally advertised automatic Sno-Ball Sno-Cone machines on easy terms. SNO-MASTER MFG. CO., 124 Hopkins Pl., Baltimore 1, Md.

MANAGER — SHOWMAN EXPERIENCED IN medium-sized town operation. $5200 minimum. Family group and hospital insurance. North Central location. Give full information first letter. References not used unless deal. BOX 2893, MOTION PICTURE HERALD.

WANTED, TWO (2) MANAGERS FOR FIRST-run theatres in cities of medium size situated in eastern part of the states. Must be thoroughly experienced and definitely interested in exploitation. Reply, giving full resume of employment, salary requirements, references, and availability for interview. BOX 2894, MOTION PICTURE HERALD.

DRIVE-IN THEATRE MANAGER WANTED, Central N. Y. State area. Good opportunity for right calibre man. State age, experience in all phases of management. Reference required. BOX 2897. MOTION PICTURE HERALD.

MANAGER WANTED BY PROGRESSIVE, INdependent Midwest circuit operating drive-ins and indoor theatres. Good starting salary, excellent chance for advancement. Write giving full information to BOX 2895, MOTION PICTURE HERALD.

MANAGERS WANTED FOR CONVENTIONAL and drive-in theatres. Many benefits including retirement plan. Apply WALTER READE THEATRES. Mayfair House, Deal Rd., Oakhurst, N. J. Phone: Kellogg 1-1600.

POSITIONS WANTED

MANAGER—CAPABLE, EXPERIENCED, FAMily man, age 38. Now assistant general manager small circuit. Consider anywhere. Pleasant working conditions. Prefer South. BOX 2892, MOTION PICTURE HERALD.

CITY MANAGER, CAPABLE SUPERVISION. Now employed. Wishes change. Good references. BOX 2896, MOTION PICTURE HERALD.

STUDIO EQUIPMENT

MITCHELL 16 CAMERA, 3 BALTAR LENSES, 2 magazines, complete $2995; 10′ Title Animation Stand, motorized zoom, stopmotion, $2500 value, $975.00 Bardwell McAlister studio floodlites, 3 beads on rolling stand bold 12 bulbs, $180 value, $29.50; Quadlite Heads only, $4.95; Stands only $19.95; Neumade editing tables with worklight, $58.00 value, $33.95; Moviola 35mm composite sound/picture, $495.00; Microrecord 16/35mm Automatic Processing Outfits, demonstrators, $136.95. S. O. S. CINEMA SUPPLY CORPORATION, 602 W. 52nd Street, New York 19.

NEW EQUIPMENT

BARGAINS GALORE -- HOLMES PARTS! CONdenser lenses, 95c; constant speed motors $12.50; shutter shafts $1.25; sound optical lenses $9.95; intermittent $24.50; Star-Sprocket assembly $10; EE-14070 Vertical Drive Shaft w/5 gears, bearings $9.75; 1000W T-20C-13 Mogul prefocus Lamps $25 dozen ($3.95 each). S. O. S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

BEST CINEMASCOPE BUY! CINEMATIC IV adjustable anamorphics $375 pr. Metallic seamless screens 75c sq. ft. Buy on time. S.O.S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

PREPARE FOR "KISMET." LOWEST PRICES, prompt deliveries on Foxbole Sprockets for Standard & Super Simplex, E-7, X-L, Century Projectors; also most soundheads including RCA PS24, MI 1040, 1050, 1060, 9030, 9050; W.E. 206, 208, TA 7400; Simplex 4 Star and Ballantyne. S. O. S. CINEMA SUPPLY CORPORATION, 602 W. 52nd Street, New York 19.

USED EQUIPMENT

EXCELLENT COATED PROJECTION LENSES—many brand new! Wollensak "Sunray" Series I: 2", 3", 3½", 3¾", 5", 5¼", 5½", 6", 7¾" $35.00 pair. Super Snaplite fl. 9—2"-2¼" $170.00 pr.; Superlite 2¼"-3"-3¼" $150.00 pr.; Superlite 3½" $90.00 pr. Trades Taken. Wire or telephone order today. S. O. S. CINEMA SUPPLY CORPORATION, 602 W. 52nd Street, New York 19.

PAIR DEVRY 12,000 PROJECTORS, 70 AMPERE lamphouses, rectifiers, etc., excellent, $1,495; E7 mechanisms, excellent, $475 pair; Magnarc lamphouses, late type $475 pair; Strong 1kw lamphouses and rectifiers $475 complete; bargains on new and used lenses. What do you need? STAR CINEMA SUPPLY, 621 W. 55th St., New York 19.

A REAL VALUE: OUR ENTIRE THEATRE equipment listed below which is in perfect condition, been well cared for, and used only six hours per week. Still intact and will sell as is for $2,000 cash. One RCA Sound system PG-139BX; Two Brenkert Mechanisms BX-80; Two Brenkert Upper Magazines BX-21; Two Brenkert Lower Magazines BX-22; Two Brenkert Footswitches BX-20; Two Brenkert Changeovers BX-30; Two Brenkert 1 kw Lamps N-100; Two Brenkert Floor Bases BX-8; Two Baldor Rectifiers 45-T. JOE BRADLEY SCHOOL, Huntsville, Ala.

WANTED TO BUY

WANTED — ILLUSTRATED SONG SLIDES. Collector wants early pop., comic, sentimental titles. Will buy small or large lots. JOHN RIPLEY, 2400 Crestview, Topeka, Kans.

THEATRES

NO TELEVISION, TOWN 10,000 PEOPLE. MODern, CinemaScope, building, equipment, netting $22,000. Will pay out four years. $50,000 down. Brochure. P. McADAM, Livingston, Mont.

FOR SALE: NICE CLEAN 400-SEAT THEATRE. Good opportunity and priced right. Write CREST THEATRE, Wellington, Kans.

DRIVE-IN THEATRE FOR SALE IN GREATER Hartford market. The Pike Drive-In Theatre serves the Greater Hartford area, the country's best market year after year. The theatre is located in Newington on the busy Berling Turnpike. It has made money every year since it was established in 1948, has a 750-car capacity, and most modern equipment including CinemaScope screen 104 by 44. Profitable concession stand too. Bids accepted until February 15, 1956. For full details contact or write MICHAEL RADIN, Attorney, 11 Asylum St., Hartford, Conn.

POPCORN

WORLD-WIDE HEADQUARTERS FOR POPcorn, popcorn equipment and supplies. POPCORN VILLAGE, Nashville, Tenn., U.S.A.

BOOKS

RICHARDSON'S BLUEBOOK OF PROJECTION. New 8th Edition. Revised to deal with the latest technical developments in motion picture projection and sound, and reorganized to facilitate study and reference. Includes a practical discussion of Television especially prepared for the instruction of theatre projectionists, and of new techniques for advancement of the art of the motion picture. The standard textbook on motion picture projection and sound reproduction. Invaluable to beginner and expert. Best seller since 1911. 662 pages, cloth bound, $7.25 postpaid. QUIGLEY BOOKSHOP, 1270 Sixth Avenue, New York 20, N. Y.

NEW — FOR THEATRE MANAGERS — "THE Master Guide to Theatre Maintenance," compiled from authorities, handy for reference with hard covers and index. Chapters on maintenance of building and furnishings, on air conditioning, projection, sound, exploitation devices, all written in non-technical language especially for theatre owners, managers and staffs. Indexed for ready reference. Send $5.00 today to QUIGLEY BOOKSHOP, 1270 Sixth Avenue, New York 20, N. Y.

MOTION PICTURE ALMANAC — the big book about your business—1956 edition. Contains over 12,000 biographies of important motion picture personalities. Also all industry statistics. Complete listings of feature pictures 1944 to date. Order your copy today. $5.00, postage included. Send remittance to QUIGLEY BOOKSHOP, 1270 Sixth Avenue, New York 20, N. Y.

Hal Wallis Touring

Hal Wallis, producer of "The Rose Tattoo," began a promotion tour this week on behalf of the picture. Among the cities he will visit are Philadelphia, Washington, Boston, Cleveland, Detroit and Chicago. On the tour, he will discuss during interviews the making of the picture, which stars Anna Magnani and Burt Lancaster. The film was directed by Daniel Mann.

Mrs. Marie McMahon

PHILADELPHIA: Mrs. Marie Pachin McMahon, 86, one of the first operators of a neighborhood motion picture theatre here, died January 8. She and her husband, the late John F. McMahon, started in the motion picture business at the turn of the century in the Manyunk section of the Pennsylvania city.

Mrs. Nelson Ward

LEXINGTON, KY.: Mrs. Nelson E. Ward, secretary-treasurer of the Nelson Theatre Circuit, died here January 7. She was active in civic and cultural groups and had written several books. Her sister-in-law, Mrs. Anna Bell Ward, also has an interest in the Nelson circuit.

Stamp Collectors Elect

Jack Levy of National Screen Service was elected president of the Cinema Stamp Collectors for 1956 at a meeting recently in New York. Retiring president Leon J. Bamberger of RKO Radio becomes chairman of the executive committee, which in addition to Mr. Levy will include the following: Milton Zucker, first vice-president; Sidney Weiner, second vice-president; Seymour Glassner, third vice-president; James Harvey, recording secretary; Bert N. Obrentz, corresponding secretary; Elias Sandberg, treasurer; Jack Hoffberg and Dr. Elliot Lawrence. The club meets at the Hotel Astor twice a month.

Managers' Round Table

An International Association of Motion Picture Showmen—Walter Brooks, Director

Barnum Was Right—There's No New Showmanship

SOMEDAY, we'd like to bestow an "Oscar" on somebody who would come up with an absolutely new and original showmanship idea that had never been used before. It isn't in the cards, for most of the basic ideas for exploitation and promotion date back to Phineas T. Barnum, patron saint of show business, through these many years. In the 1870's, he was doing the same things that are considered "new" today,—depending on when *you used* them last.

We are reminded of this because of an added note in Kyle Rorex's release on Texas Compo's exploitation package plans for 1956, one every quarter through the year. Texas Compo prepares an excellent "package" of promotion accessories, and these are copyrighted, but the *ideas* are in the public domain, for whoever wants to use them any time. Texas Compo has been very successful with the "Oscar Race"—but anybody can have a local contest to guess the winners of the annual Academy Awards, and it has been done over and over again, in all parts of the country. The title "Academy Awards" and the design of the figure is protected, and the word "Oscar" was a nickname—embedded in history by Terry Ramsaye.

Similarly, anybody can hold a contest to select "The Teacher of the Year"—and it might be the prize student, the best business girl, or even the most beautiful baby—but it is always a popularity contest, and you need pay copyright fees only for materials that have been prepared, which Texas Compo sells for practically cost, to encourage use. Or, the Manager's Award for a picture bearing his personal endorsement. Of course, the personal recommendation by a manager, over his signature, and for opinion makers, and press or publicity purposes at the local level, is as old as any showmanship idea we can think of, offhand. But if you wish, you can buy Texas Compo's package of exploitation material—and get trailers, 40x60 displays, composite mats, and radio, TV and newspaper publicity.

We think this should be pointed out, because there are some who would believe that the package cost was a hindrance in their way—when in fact, it is a benefit, and a help for every showman worthy of the name.

THEY DON'T REMEMBER!

Stan Brown, who does constructive research for National Theatres to supply needed information towards better business at the box office, has recently conducted a poll among 500 families who are customers of Fox Wisconsin Theatres in Milwaukee. Most surprising was the fact that 25% of the adults couldn't remember the last time they had attended a movie, and a very small percentage could recall the name of any one particular picture!

That's astonishing, but we're afraid it's more general than merely local evidence, where we happen to find the figures as a matter of record. Goes to show how important it is to dig for facts such as these, and make corresponding plans to combat a condition before it becomes more prevalent. An average viewer may see four or five movies per day on television, so the odds are against us.

The poll indicated that teen-agers are frequent movie goers but in total numbers, adults make up the major market. Adults prefer neighborhood houses to downtown theatres, because of lower prices and more convenience. Difficulty in finding baby sitters was paired with television as our most serious problem in getting attendance for theatres. To which we add—parking.

More than 56% had never attended a drive-in theatre; 31% thought movies were better than last year; two-thirds of adults interviewed preferred CinemaScope, while 80% preferred "color." You can learn a lot when you start asking questions.

Sometimes we think that when ideas are free, for the taking, they are less appreciated than when you pay for them. Every week in the Round Table, through 260 pages of pure showmanship per year, there are ideas which are only subject to your personal variation in plan, for purely local reasons, best known to yourself. A good showman gets the idea quickly.

¶ LEONARD GOLDENSON, president of American Broadcasting-Paramount Theatres, who knows what he is talking about, says we can lick our problems of new competition, and points out particularly "that complaining alone will not do the trick." And since he has a good view on both sides of the fence, as head of the largest circuit of theatres in the country, and one of the largest networks, we should pay careful attention. He proves conclusively that we are all in the same business, with the allied arts of theatre, together, and it pays to "jine 'em" rather than "fight 'em." What Mr. Goldenson and his affiliates have done on a big scale, you can do on a local scale. There are hundreds of towns where tomorrow's television is today's theatre operation—in man power, in management, in money. Incidentally, AB-Paramount are now credited with the ownership or control of 639 theatres, in the new edition of *Motion Picture Almanac*, including all types of operation throughout the country.

* * *

¶ W. S. QUINN, manager of the Victoria theatre, Tweed, Ontario, writes to Harland Rankin to congratulate him on getting back into print with his pertinent comments on "What the Picture Did For Me"—and asks a question of more than passing interest. He wants to know what to do in the face of on-coming television, and we'd say, just what you would do under any other flood conditions. Repair your showmanship levees; fortify your community relations with more skill; make sure you stormproof the cellar where you store your old exploitation tricks; inspect your services and comforts so that the theatre in your town is up to standards that are new in these days of transition—or, take to the tall timber! There is no happy solution to this problem, no panacea for pale promotion, nor any catholicon that is guaranteed to cure all complaints of this nature. But we urge Stan to read the trade press, follow the Round Table for news of others with similar problems, and dig in for a hard fight against new competition. When the first novelty has worn off, you'll find your loyal patrons still with you.—*Walter Brooks*

VICTOR MATURE
GUY MADISON
ROBERT PRESTON
THE LAST FRONTIER

Alice Gorham, Quigley Grand Award winner and director of ticket sales for United Detroit Theatres, with Columbia's field exploiteer, Horace McNab, put together this spectacular display for "The Last Frontier" with all materials donated by the North American Indian Club.

Your ALLEN THEATRE IS PROUD TO PRESENT
The WORLD PREMIERE
ROSS HUNTER'S
"THERE'S ALWAYS TOMORROW"
Barbara STANWYCK
Fred MacMURRAY
Joan BENNETT
THE DANGEROUS YEARS ARE THOSE MARRIED YEARS WHEN LOVE IS TAKEN FOR GRANTED!
Starting WEDNESDAY JAN. 11th

Howard Higley, manager of the Allen theatre, Cleveland, poses with Helen Rose, well-known marriage counsellor and psychologist, with the display for the world premiere of Universal-International's "There's Always Tomorrow."

John J. Corbett, manager of the Glove theatre, Gloversville, N. Y., on stage at left, with contenders in his "Models' Contest and Fashion Presentation" which ran for four weeks, with great success, as an attraction.

William J. Moclair, managing director of the Fox theatre, Philadelphia, presents a $100 check to the prize winner in his promotion contest for "The Deep Blue Sea."

Season's Greetings
Toys for Tots

Mel Jolley, manager of the Century theatre, Hamilton, Ontario, second from the left, with the members of his Shriners' Club, and the gifts they provided in a "Toys for Tots" campaign.

Artists and Models

Russ McKibbon, manager of the Imperial theatre, Toronto, had a girl artist sketching 16 models in relays, as a window display to attract attention for "Artists and Models" in a men's-wear store.

One of a Series of Campaign Catalogs

Selling Goodman With "Charm"

"The Benny Goodman Story"—that is, Universal-International's newest musical biography, with the benefit of the excellent merchandising and advertising tieup which has been made in the February issue of "Charm" magazine, now on the stands. Eleven manufacturers of ladies' fashions have joined to create a nine-page section in the magazine, aimed at girls in the 21 to 35 year age bracket, who "go to business" and dress for it.

The promotion is divided into two parts. First the fashion idea, delivered in 800,000 copies of the magazine and carried out by participating stores everywhere. An examination of the nine-page advertising insert will show you how effectively these manufacturers have attracted the audience they want—and their men folks, also. "The Benny Goodman Story" is well known to the oldsters, but this is attraction-value for the younger group. You will find many merchandising tieups with prizes at the local level, in addition to all that has been offered on a national basis.

More of Those Sponsored Airline Trips to Rome

The second part of the promotion is a big contest, to identify Benny Goodman selections and win free trips to Rome, via KLM Royal Dutch Airlines. We've seen some great success with this sort of contest, and it appeals to the business girls, who want to travel and see the world. The final deadline for the national contest is April 15, 1956, and local entries should be sent to "Song Symbol" contest in care of Universal, in New York. The idea is to stage a local contest for local prizes and send in your winners as contenders for the free trip to Rome. Local merchants participating will be glad to cooperate in making this possible at your level.

In sixty-three key-city and first-run situations, local stores have agreed to place half-page ads in their contract newspaper space, in a tieup with theatre playdates. This will be augmented by many others who will make similar agreements as exhibition contracts are signed for the picture. Besides this, there will be window displays and interior store displays of merchandise which is covered in the "Charm" section. All of this has the benefit of national planning, brought down to local stores, to meet your effort as you go to work on your own Main Street. Exhibitor-retailer aids may also be obtained directly from Universal's exploitation department in New York, and these include a special one-sheet and other display materials, obtained from national sponsors for theatre use. An examination of the "Charm" section or the prepared lists of cooperative advertisers will show you which way to turn as you go your rounds.

The picture will have its World Premiere at the Chicago theatre, in Chicago, on February 2nd and will be followed immediately by a series of 75 openings for the Lincoln's Birthday holiday, using the pattern of the successful launching of "The Glenn Miller Story" two years ago. In these follow-up premieres, all the major circuit areas will be included. Charles Simonelli, eastern advertising and publicity department manager, says "The Benny Goodman Story" will be backed by the most comprehensive advance promotional campaign in the history of Universal, and is one of the most important films in the 44-year record of the company.

Ten Year Newspaper Tieup

Hugh J. Campbell, manager of the Central theatre, West Hartford, Conn., has for ten years carried on a successful weekly newspaper tieup. Names of local residents are taken from the phone book at random and scattered in the local paper with guest tickets to the lucky ones.

Jim Cameron Starts Teen Age Council

TORONTO: James Cameron, Famous Players theatre supervisor in Fort William, combined showmanship with good citizenship when he set up "The Famous Players Teeners' Advisory Council" in that city.

The *Daily Times-Journal* of Fort William, in a recent editorial, threw its support behind the plan, said the plan was being used to combat juvenile misbehavior and possible delinquency.

Jim works as counsellor to a representative group of about 25 Fort William teeners who have banded together to thrash out their problems among themselves. For the most part, the teeners are those who have shown leadership qualities.

The newspaper, in its editorial, said the theory of the plan was "to devise means of letting the older generation know their problems and their thinking, so that a fuller understanding between age groups can be developed. In the fellowship and discussion developing at the meetings the teeners are expected to find inspiration and a broader outlook, thus developing a deeper appreciation for what is being done for them today."

Tony Masella, manager of Loew's Poli-Palace theatre, Meriden, got two newspaper pages in his "First Baby Contest for 1956" breaking in both the *Record* and *Journal*, with the cooperation of local advertisers.

SEE
BENNY GOODMAN STORY
HEAR THE FABULOUS GOODMAN "SOUND"
Selmer CLARINET

Billie Sanders (she's the center of interest in this group), manager of Sanders, Inc., department store in Kalamazoo, Mich., visiting New York, discusses Universal-International's Charm Magazine merchandise promotion on "The Benny Goodman Story" with home office advertising executives, (left to right) Jerome M. Evans, in charge of promotion; Herman Kass, eastern exploitation manager, and Charles Simonelli, eastern advertising and publicity director. Sanders, Inc., is one of many participating stores, and that's Benny Goodman, sitting in by proxy, and as a sample of window display material.

Selling Approach

THE LIEUTENANT WORE SKIRTS—20th Century-Fox. CinemaScope, in color by DeLuxe. Tom Ewell, keeping up with his "itches"—in "Seven Year Itch"—will keep you in stitches, and Sheree North, to remind you of the skirts. The hilarious story of a husband who got nervous because his wife was a lieutenant in military service, and the riotous things he did to get her back. 24-sheet and all posters are unusual in style and color, and will make excellent cut-outs for lobby or marquee display. You can build your front to style by following this poster theme. Two-color herald features scenes and selling approach to key your campaign for the picture. Newspaper ad mats are "wacky"—in the manner of the movie. "The lieutenant was a lady, Her husband, was a 'wack'—who drove the Air Force crazy, till he got her back!" Some very large ads, and some very unusual ones that are worth the space. The complete campaign mat, which should be on your standing order at National Screen, costs only 35c and gives you seven ad mats and slugs, and two publicity mats, sufficient for small theatres everywhere, and you have the benefit of a selection at the press, at no greater cost than one ordinary mat. Don't cut it up yourself—take it to your printer. Make a point of honoring the WAF's in your city—the women in uniform who helped to win the wars.

THE COURT MARTIAL OF BILLY MITCHELL—Warner Brothers. CinemaScope, in WarnerColor. Starring Gary Cooper in his role of roles! The explosive story of a fighting man who "fought too hard"—and set off the most sensational trial in U. S. history! All the staggering events that lead a hero to risk the brand of traitor! Dramatically powerful as only a true story can be! 24-sheet is a brilliant color-flash with pictorial art for lobby and marquee. All posters contribute material for cut-outs to be used as you may wish. No mention of any herald in the pressbook, but you can print your own by using oversized ad mats. The newspaper advertising is strong and sensational in that it recalls the famous Court Martial that rocked the world. Even the teaser ads are big, but such a 2-column ad as No. 205 packs the punch. The combination ad and publicity mat, special at National Screen for only 35c, contains everything needed for small situations—eight newspaper ad mats and program slugs, plus two publicity mats. Billy Mitchell made history—and aviation respects his daring in fighting for the supremacy of the air. A set of twelve 8x10 color stills will not only sell color on your screen, but will tell this story for promotion purposes to attract interested audiences among those who seldom go to the movies. A supplementary group of ad mats is offered in addition to those in the pressbook, based on first-run experience with the film.

THE NAKED SEA—RKO-Radio Pictures. In PatheColor, and for wide screen. A documentary of deep sea tuna fishing, the story of 12 iron men on a wooden ship, and their adventures through 16 weeks, catching 300 tons of tuna, off the coasts of Panama, Equador and the Galapagos Islands. We saw this film, and reviewed it, favorably, and now we think it is an exploitation picture, for men, and for local food store tieups. Not since "The Third Man" has any picture had a music score with such promotional possibilities. The record album of the harmonica and guitar accompaniment for "Naked Sea" is now a best seller. The underwater scenes, and the volcanic action off the Galapagos, are unusual beyond ordinary description. Six sheet and other posters have material for lobby and marquee display. A herald keys the campaign and will get food-store cooperative advertising. Newspaper ad mats are assorted for size and style, and may get sponsorship.

DIANE—MGM. CinemaScope, in Eastman Color. Lana Turner dares the devil! She stole the man who belonged to the woman everyone feared! Historical romance, based on the original novel by John Erskine. "Diane" was a name of shame . . . a national scandal . . . and a woman in love! Secret love at the risk of life. 24-sheet has material for a terrific cut-out as lobby or marquee display. All posters and accessories follow the same advertising theme, in various sizes and styles. Two-color herald from Cato Show Print keys the sales approach—order the herald blank, imprint it locally, and sell the back cover, with your playdates, to a cooperative advertiser who will pay the whole cost. Newspaper ad mats are generally too crowded with type and credits, which is a habit at MGM, but you can find suitable material for your purpose. The complete campaign mat, which originated with Metro, is less carefully selected than usual, but supplies ten ad mats and slugs, plus two publicity mats and spare borders. Bill Blake at Loew's Warfield, San Francisco, used an astrologer and mystic in costume, as a lobby stunt, reading a crystal ball, for the benefit of potential patrons.

YOU'LL GET THE FINEST TRAILERS ...IN THE SHORTEST TIME, FROM

SPECIAL TRAILERS

37 years of Know-How means Better Trailers... Faster!

FILMACK

CHICAGO
1327 S. WABASH

NEW YORK
341 W. 44th St.

Better Refreshment Merchandising

. . . Timely news supplementing the special monthly department covering all phases of refreshment service.

PCA to Have Western Meet

The Popcorn and Concessions Association (formerly the International Popcorn Association) will begin its 1956 schedule of North American regional meetings with its first annual Western Conference on February 29 at the Desert Inn, Las Vegas, Nev., according to an announcement by Bert Nathan, president of the association and head of the Theatre Popcorn Vending Corporation, Brooklyn, N. Y.

Serving as co-chairmen of the conference will be Harold F. Chesler, Theatre Candy Distributing Company, Salt Lake City, and Arthur Unger, Arthur Unger Company, San Francisco. Assisting them will be Harlan Fairbanks, Harlan Fairbanks Company, Seattle; Sam Gillette, Theatre Candy Distributing Company, Salt Lake City; and Thomas J. Sullivan, PCA executive vice-president.

Plans call for holding two segment sessions—one for theatre-concession operators and the other for manufacturer-wholesale men. Speakers will be industry executives, serving as discussion leaders on an agenda of current topics. Mr. Nathan will speak on "What to Look for in a Good Concession Operation."

The conference will begin with a combined breakfast at the Desert Inn and morning meetings will be scheduled from 9:30 to 12.30 P.M. Those attending will lunch together, and afternoon sessions will run from 2 to 5:30 P.M., followed by a suppliers' cocktail party and combined dinner. Attendance prizes will be offered by suppliers.

Invitations from PCA have been placed in the mail to members, but the conference is to be an open one and non-members are eligible to attend. Attendance reservations should be made with Harold F. Chesler, Theatre Candy Distributing Company, 251 East Second South, Salt Lake City, Utah, or with Arthur Unger, 361 Golden Gate Avenue, San Francisco 2, Calif.

•

Raphael Joins Candy Firm

Murray H. Raphael has been appointed quality control director of the Chunky Chocolate Corporation, Brooklyn, N. Y., according to an announcement by Jeff Jaffe, president. Mr. Raphael has had 20 years of experience in private industry and health regulatory agencies.

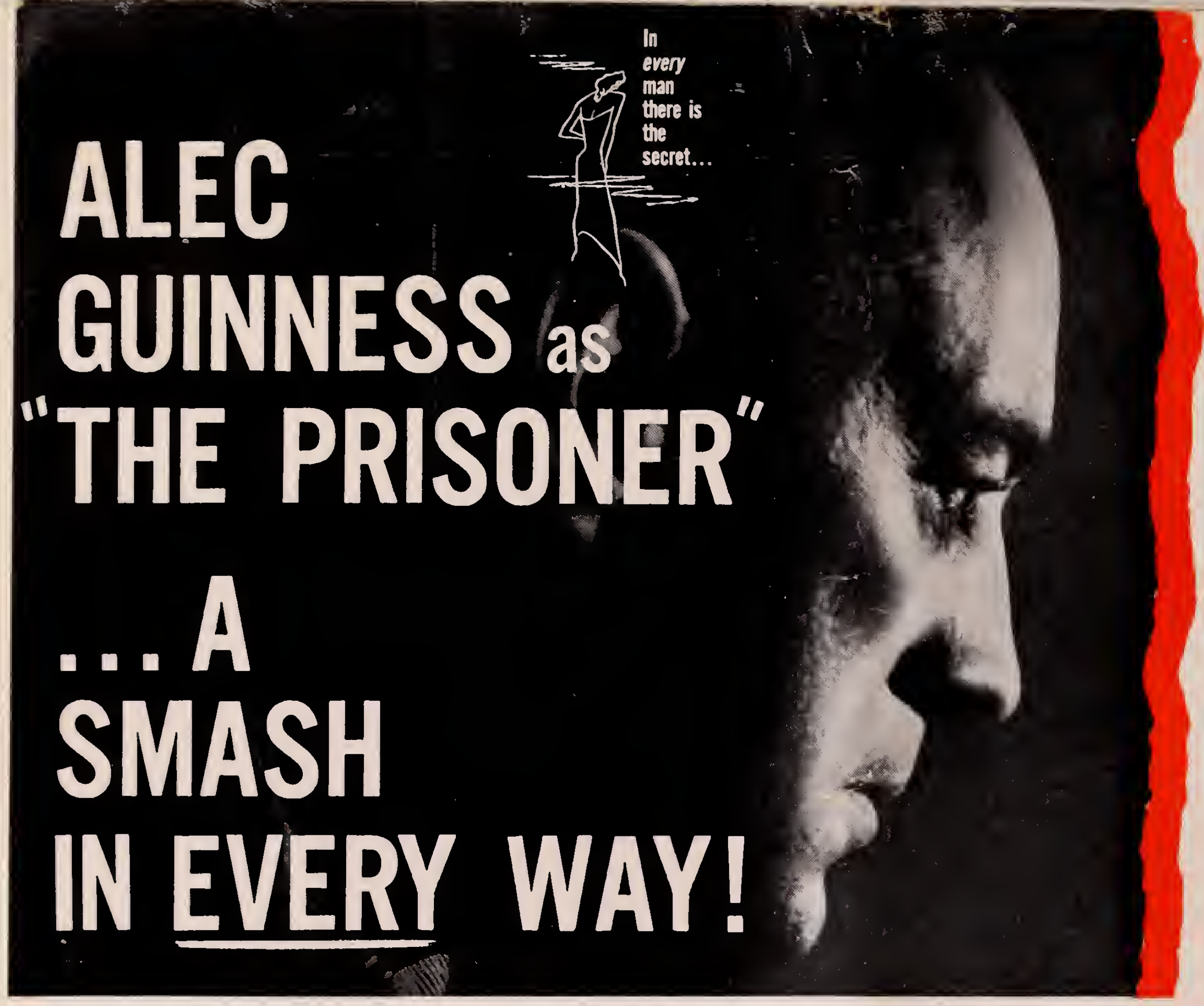
FILM BUYERS RATING

Film buyers of independent circuits in the U. S. rate current product on the basis of its performance in their theatres. This report covers 106 attractions, 4,052 playdates.

Titles run alphabetically. Numerals refer to the number of engagements on each attraction reported. The tabulation is cumulative. Dagger (†) denotes attractions published for the first time. Asterisk (*) indicates attractions which are listed for the last time.

EX means Excellent; AA—Above Average; AV—Average; BA—Below Average; PR—Poor.

	EX	AA	AV	BA	PR
A & C Meet the Mummy (U-I)	–	4	13	8	1
African Lion, The (B.V.)	1	2	5	2	–
Ain't Misbehavin' (U-I)	–	3	28	14	2
Apache Woman (ARC)	–	2	2	–	–
Artists and Models (Par.)	5	6	–	–	–
Big Knife, The (U.A.)	–	–	1	5	10
Blood Alley (W.B.)	–	7	19	12	–
Bring Your Smile Along (Col.)	–	–	3	1	10
Chicago Syndicate (Col.)	–	–	2	6	6
Cobweb, The (MGM)	–	6	19	15	9
Count Three and Pray (Col.)	1	4	11	6	7
Creature with the Atom Brain (Col.)	–	13	5	6	1
Dam Busters (W.B.)	–	1	9	2	4
Davy Crockett (B.V.)	10	36	35	8	1
Desert Sands (U.A.)	–	–	4	6	11
Desperate Hours (Par.)	–	–	4	5	9
Duel on the Mississippi (Col.)	–	–	5	1	2
Far Horizons, The (Par.)	–	1	33	13	7
Female on the Beach (U-I)	1	4	30	14	9
5 Against the House (Col.)	–	–	12	7	3
Footsteps in the Fog (Col.)	–	–	4	2	10
Foxfire (U-I)	–	21	24	15	3
Francis in the Navy (U-I)	–	12	28	11	1
Gentlemen Marry Brunettes (U.A.)	–	7	18	7	14
Girl in the Red Velvet Swing (20th-Fox)	–	2	15	22	18
Girl Rush, The (Par.)	–	–	2	22	18
Good Morning, Miss Dove (20th-Fox)	–	9	2	5	4
House of Bamboo (20th-Fox)	–	20	23	15	17
How to be Very, Very Popular (20th-Fox)	–	5	37	10	13
I Am a Camera (DCA)	7	2	–	–	4
I Died a Thousand Times (W.B.)	–	–	3	5	3
Illegal (W.B.)	–	–	6	1	2
Interrupted Melody (MGM)	–	7	16	22	10
It Came From Beneath the Sea (Col.)	1	21	9	6	3
It's Always Fair Weather (MGM)	–	1	13	23	25
Kentuckian, The (U.A.)	6	27	25	9	6
King's Thief, The (MGM)	–	–	7	11	8
Kismet (MGM)	–	1	8	2	1
Kiss of Fire (U-I)	–	1	2	11	3
Lady and the Tramp (B.V.)	29	27	24	4	2
Lady Godiva (U-I)	–	–	3	5	3
Land of the Pharaohs (W.B.)	–	3	16	23	14
Last Command, The (Rep.)	–	1	7	10	12
Lawless Street, A (Col.)	–	–	3	1	–
Left Hand of God, The (20th-Fox)	–	35	20	5	4
Love is a Many-Splendored Thing (20th-Fox)	18	24	38	10	3
Love Me or Leave Me (MGM)	7	36	27	8	6
Lucy Gallant (Par.)	–	–	10	7	7
Magnificent Matador (20th-Fox)	2	–	14	22	19
Man Alone, A (Rep.)	–	5	7	8	10
Man From Bitter Ridge (U-I)	2	–	13	9	7
Man From Laramie (Col.)	10	31	25	15	8
Man With the Gun (U.A.)	1	1	5	3	–
Marty (U.A.)	7	1	10	4	17
McConnell Story, The (W.B.)	1	28	32	14	3
Mister Roberts (W.B.)	36	29	11	3	–
Moonfleet (MGM)	–	5	4	20	6
My Sister Eileen (Col.)	–	10	17	8	14
†Naked Dawn (U-I)	–	–	1	4	1
Naked Street (U.A.)	–	–	–	4	2
Night Holds Terror, The (Col.)	–	–	3	6	17
Night of the Hunter (U.A.)	–	3	10	13	2
Not as a Stranger (U.A.)	10	34	13	10	1
One Desire (U-I)	–	–	11	13	7
Pearl of the South Pacific (RKO)	6	–	8	15	9
Pete Kelly's Blues (W.B.)	3	19	10	35	9
Phenix City Story (A.A.)	16	13	22	16	1
Private War of Major Benson (U-I)	2	23	29	18	8
Prize of Gold, A (Col.)	–	2	10	8	3
Purple Mask (U-I)	–	2	10	15	6
Queen Bee (Col.)	–	–	3	3	4
Quentin Durward (MGM)	–	–	3	6	16
†Rains of Ranchipur (20th-Fox)	–	4	3	2	–
Rebel Without a Cause (W.B.)	5	29	10	2	–
Return of Jack Slade (A.A.)	–	2	6	–	–
Scarlet Coat (MGM)	–	–	8	9	21
Sea Chase, The (W.B.)	1	7	52	18	5
Second Greatest Sex, The (U-I)	–	2	4	3	2
Seven Cities of Gold (20th-Fox)	–	–	9	9	19
Seven Little Foys (Par.)	33	28	10	10	10
Seven Year Itch (20th-Fox)	43	36	19	4	2
Shrike, The (U-I)	–	2	7	15	12
Sincerely Yours (W.B.)	–	1	5	6	6
Soldier of Fortune (20th-Fox)	–	26	26	16	4
*Son of Sinbad (RKO)	–	3	10	16	14
†Spoilers, The (U-I)	–	2	3	1	–
*Strange Lady in Town (W.B.)	–	11	21	16	2
Summertime (U.A.)	–	6	8	7	9
Tall Man Riding (W.B.)	–	15	12	11	3
Tall Men, The (20th-Fox)	3	23	11	1	–
Tarantula (U-I)	–	2	–	3	–
Tender Trap (MGM)	3	4	7	4	–
Tennessee's Partner (RKO)	–	1	11	6	4
Texas Lady (RKO)	–	1	2	3	–
Three Stripes in the Sun (Col.)	1	4	6	3	–
To Catch a Thief (Par.)	6	12	22	14	5
To Hell and Back (U-I)	22	26	3	1	–
Treasure of Pancho Villa (RKO)	–	–	9	9	18
Trial (MGM)	1	2	16	9	3
Ulysses (Par.)	3	1	7	10	5
View From Pompey's Head (20th-Fox)	2	6	10	16	24
Virgin Queen, The (20th-Fox)	1	–	12	10	13
Warriors, The (A.A.)	–	–	6	5	–
We're No Angels (Par.)	–	7	21	22	10
Wichita (A.A.)	2	19	16	5	4
You're Never Too Young (Par.)	1	21	18	13	3



In every man there is the secret...

ALEC GUINNESS as "THE PRISONER"

... A SMASH IN EVERY WAY!

"ONE OF THE BEST OF THE YEAR

... the range of Mr. Guinness' talent is brilliantly and movingly revealed. Beautifully done in every way. All of this is immensely absorbing."

—*Bosley Crowther, N.Y. Times*

"★★★★ — 4 STARS

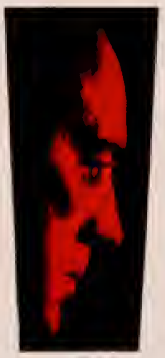
... a powerfully appealing drama ... at all times challenging to the imagination. Guinness' performance is masterly."

—*Kate Cameron, N.Y. Daily News*

"GUINNESS SUPREME

A monumental experience ... the impact is shattering."

—*Alton Cook, N.Y. World-Tele.-Sun*



"CERTAINLY ONE OF HIS BEST

... Guinness gives a strong, lean performance, a superbly controlled bit of acting."

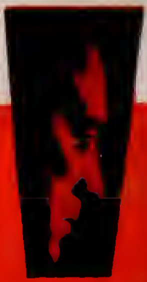
—*William K. Zinsser, N.Y. Herald Tribune*

"NOTHING SHORT OF SUPERB

... a compelling narrative, tensely dramatic."

—*Rose Pelswick, N.Y. Journal American*

"CAN BE ENJOYED BY A WIDE AUDIENCE" —*Film Daily*



ALEC GUINNESS · JACK HAWKINS in **THE PRISONER**

Screen Play by BRIDGET BOLAND • Executive Producer SYDNEY BOX
Produced by VIVIAN A. COX • Directed by PETER GLENVILLE
A COLUMBIA PICTURES PRESENTATION

WRITE! WIRE! PHONE YOUR LOCAL *Columbia* REPRESENTATIVE!

JANUARY 28, 1956

MOTION PICTURE HERALD

ALLIED & TOA IN PACT

TOA Withdraws Consent to Arbitration Plan; Allied Drops Opposition to Circuits as Producers

REVIEWS (In Product Digest): ANYTHING GOES, THE COURT JESTER, POSTMARK FOR DANGER, ALIAS JOHN PRESTON

Entered as second class matter January 12, 1931, at the Post Office at New York City, U. S. A. under the act of March 3, 1879. Published weekly by Quigley Publishing Co., Inc., 1270 Sixth Avenue, Rockefeller Center, New York 20, N. Y. Subscription prices: $5.00 a year in the Americas, $10.00 a year foreign. Single copy, 25 cents.

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REAL LIFE

POPULAR LIBRARY 25¢
THE MOST TALKED-ABOUT BOOK IN AMERICA
MORE THAN 150,000 COPIES SOLD AT $3.95
LILLIAN ROTH
I'LL CRY TOMORROW
The complete, intimate story of Lillian Roth and
THE CHRISTOPHER AWARD IN 1954
Complete and Unabridged

1,750,000 copies roll off presses! First printings of 1,250,000 sold in 60 days! Nationwide best-seller!

TRUE STORY POWER MAKES M-G-M's "I'LL CRY TOMORROW" BOX-OFFICE DYNAMITE!

Seldom has any personality so engrossed the nation as the famed song-star Lillian Roth, who went from fame to shame and courageously fought her way back to the top. Susan Hayward (*above*) portrays her life in a performance to remember. They are seen together (*right*) at the Los Angeles Premiere.

STORY CAPTIVATES NATION!

CHICAGO

6th Sensational Week! Tops every M-G-M hit including "GWTW" at United Artists Theatre.

LOS ANGELES

6th Record-Smashing Week! Biggest in history of 4-Star Theatre.

NEW YORK

3rd Big Week! Never such word-of-mouth from enthusiastic audiences at packed Radio City Music Hall!

M-G-M presents

"I'LL CRY TOMORROW"

starring **SUSAN HAYWARD**

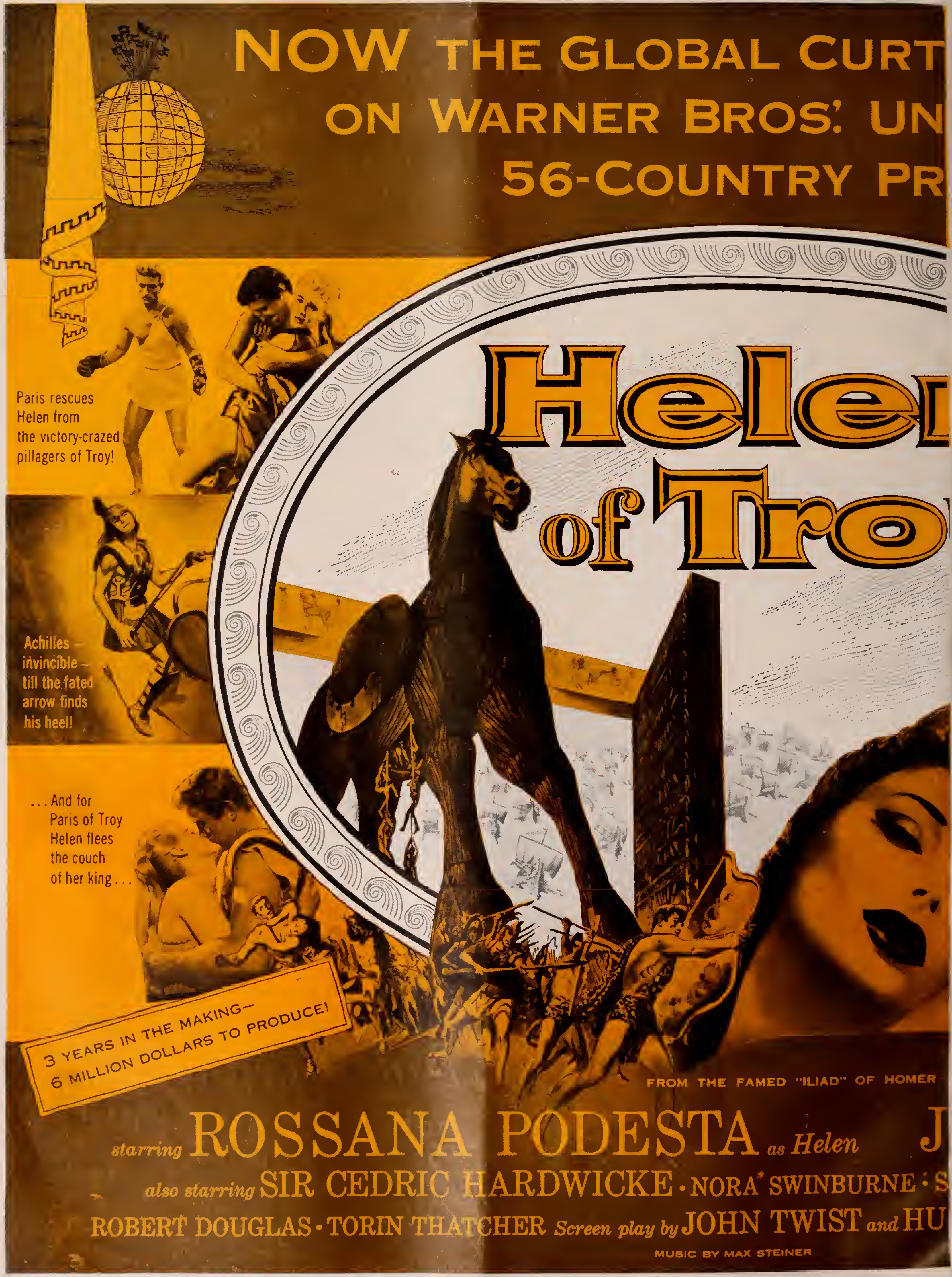
RICHARD CONTE · EDDIE ALBERT · JO VAN FLEET · DON TAYLOR · RAY DANTON

Screen Play by **HELEN DEUTSCH and JAY RICHARD KENNEDY** • Based On the Book "I'LL CRY TOMORROW" by Lillian Roth, Mike Connolly and Gerold Frank

Directed by **DANIEL MANN** • Produced by **LAWRENCE WEINGARTEN**

(Available in Perspecta Stereophonic or 1-Channel Sound)

M-G-M WEEK—FEB. 5-11 • *"An M-G-M Picture On Every Screen of the World"*



NOW THE GLOBAL CURT
ON WARNER BROS.' UN
56-COUNTRY PR

Helen of Tro

Paris rescues
Helen from
the victory-crazed
pillagers of Troy!

Achilles —
invincible —
till the fated
arrow finds
his heel!

. . . And for
Paris of Troy
Helen flees
the couch
of her king . . .

3 YEARS IN THE MAKING—
6 MILLION DOLLARS TO PRODUCE!

FROM THE FAMED "ILIAD" OF HOMER

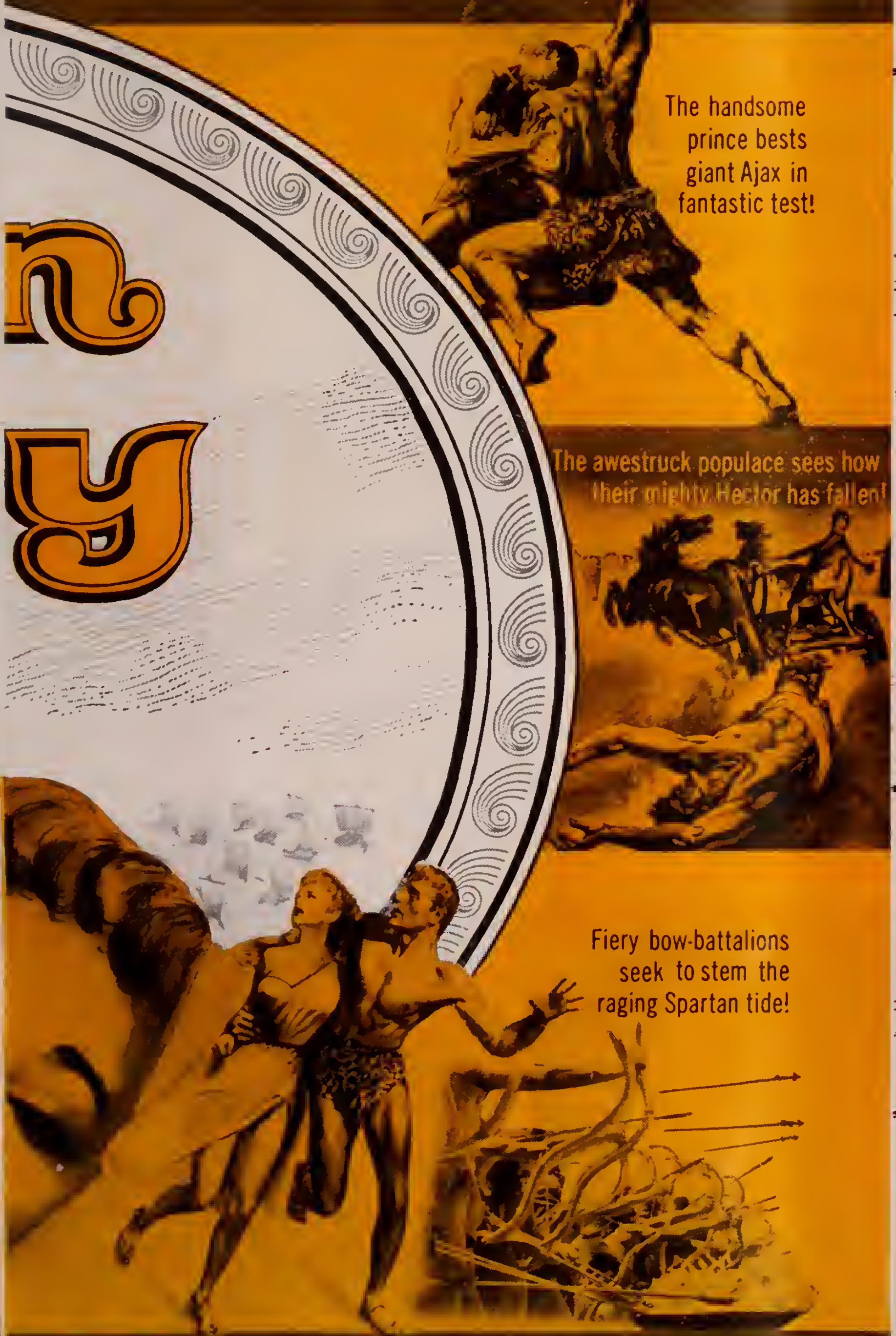
starring ROSSANA PODESTA *as Helen* J

also starring SIR CEDRIC HARDWICKE · NORA SWINBURNE · S

ROBERT DOUGLAS · TORIN THATCHER *Screen play by* JOHN TWIST *and* HU

MUSIC BY MAX STEINER

AIN HAS GONE UP
PRECEDENTED
EMIERE!


n
y
The handsome prince bests giant Ajax in fantastic test!
The awestruck populace sees how their mighty Hector has fallen!
Fiery bow-battalions seek to stem the raging Spartan tide!

IN CINEMASCOPE WARNERCOLOR

ACK SERNAS *as Paris*

TANLEY BAKER · NIALL MacGINNIS ·

GH GRAY *Directed by* ROBERT WISE

NATIONALLY ADVERTISED!

Full page ads in Life, Look, Collier's and ten other National Magazines —readership of more than 83 million!

GIANT TV-AND-RADIO COVERAGE!

Three weeks on "Truth or Consequences" NBC-TV and radio—Jan. 20, 27, Feb. 3!

Premiere carried on Art Linkletter "House Party" CBS-TV and radio—Jan. 27!

Full newsreel coverage on premieres on NBC-TV (including TODAY show, Jan. 27), CBS-TV and ABC-TV!

Radio saturation covering premieres by Shirley Thomas on NBC—MONITOR; by Jim Boysen on ABC Network; by Bob Osterburg on Mutual Network and others!

INTERNATIONALLY PROMOTED!

A never-before multi-country fashion and beauty contest! Almost all world capitals participating—with tremendous magazine, newspaper and newsreel coverage—and more coming!

NEWSREEL COVERAGE!

On-the-spot cameras cover the premieres all over the world! Combined newsreel to be shown on TV!

SCHOOL PROMOTION!

Special booklets and study guides offering picture-and-text presentation of the picture—in schools and colleges throughout U. S.!

ALL THIS — AND MORE!

Including gigantic magazine and Sunday supplement coverage with covers and big spreads in Life, Collier's, This Week and dozens more!

Mr. Showman,

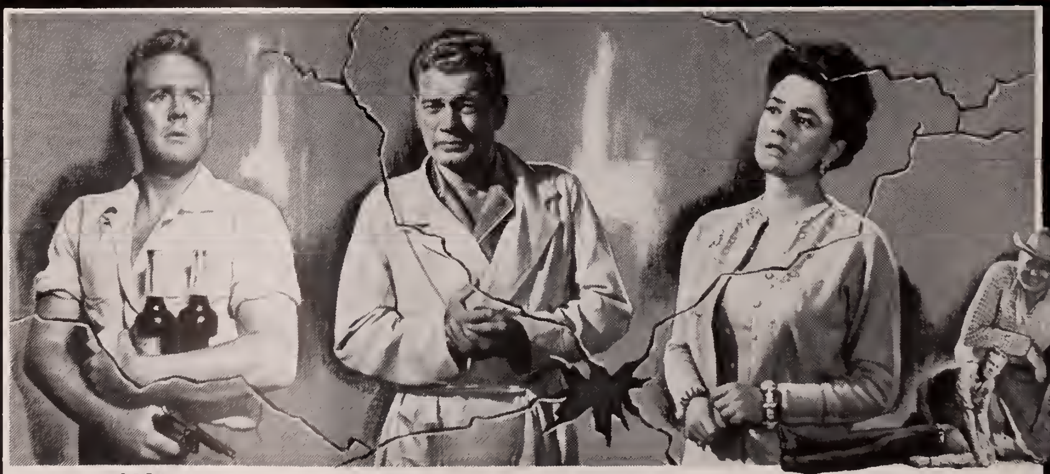
TAKE THIS DARE!

Take one minute to read this ad— it means money to you!

The Bottom of the Bottle is ready now to challenge anyone's picture for sheer **DARING.** The theme—brother against brother, man against woman—is **DARING.** The treatment—frank, vital, realistic—is **DARING.** The locale is the Ranch Society Jungle of today's great Southwest, shown for the first time in CinemaScope. It is a background of money-to-burn playboys and go-along girls who must hold up their end, of thrill-seeking husbands and fun-loving wives. This is **UNIQUELY DARING.**

The public today responds quickest to the picture with something new. Such pictures do top business because they are the most talked about. They'll be talking plenty about this explosive drama, its eyebrow-raising situations, its rugged western action, the brilliant acting of its four stars, most of all about those locked bedroom doors, the wild parties, **THE INSATIABLE DARING.**

**BOOK THE PICTURE NOW!
START THE CAMPAIGN TODAY!
Get the SOCK ads which exploit fully the picture's SHOCK values!**



VAN JOHNSON
AS THE BROTHER WHO FOUGHT HIS WAY!

JOSEPH COTTEN
AS THE BROTHER WHO BOUGHT HIS WAY!

RUTH ROMAN
AS THE WOMAN CAUGHT IN THE MIDDLE!

JACK CARSON
HE HEADED THE SOUTHWEST'S MOST DESPERATE MANHUNT!

From GEORGES SIMENON'S searing novel!

20th Century-Fox presents

THE BOTTOM OF THE BOTTLE

COLOR by DE LUXE
CINEMASCOPE

with MARGARET HAYES · BRUCE BENNETT
Produced by
BUDDY ADLER
Directed by
HENRY HATHAWAY
Screenplay by
SYDNEY BOEHM
in STEREOPHONIC SOUND

MOTION PICTURE HERALD

MARTIN QUIGLEY, Editor-in-Chief and Publisher *MARTIN QUIGLEY, JR., Editor*

Vol. 202. No. 4 January 28, 1956

Confidence in Theatres

THE pessimism in some quarters about the ability of motion picture theatres to withstand television and every other form of competition is definitely not shared by the major producing-distributing companies. Many pictures in production in Hollywood are of a character and scope that can only make reasonable profit in theatrical distribution.

A significant case in point is the recent announcement that 20th Century-Fox will spend over $100,000,000 on its 1956 productions. The company has stepped up its release schedule to at least two films per month. In addition several of the studio's most important productions are being filmed in the 55mm process which, according to Darryl F. Zanuck, studio head, increases the cost of each picture by $200,000.

At the recent demonstration in New York of the 55mm process with scenes from "Carousel" and "The King and I" Spyros P. Skouras, 20th-Fox president, expressed his confidence in these words, "New technical developments plus important subjects will maintain the screen's superiority over any other medium." That faith is backed not with money alone but also with great enthusiasm, which is one priceless ingredient everyone in the industry should cultivate.

■ ■ ■

¶ Quotable Quote—"If it wasn't for the Code, the industry would be at the mercy of horrible local censorship."—Darryl F. Zanuck in Paris to Art Buchwald.

■ ■ ■

New View of Movie Making

NOTE should be taken of the fact that there are some signs that the nation's press is taking a new and constructive attitude towards Hollywood and motion picture making in general. There are still many stories filed by the hundreds of correspondents in Hollywood that reflect no credit on the industry and its personalities. On the other hand there is a more widespread recognition of the importance and seriousness of film making than ever before.

An important example of this refreshing and ultimately beneficial attitude is the recent extensive treatment of Hollywood in "Look" magazine by Leo C. Rosten (Leonard Q. Ross). Fifteen years ago this sociologist and economist wrote a 45-page book which was quite critical of the methods and mores of the powers of the production colony. In the illustrated article for "Look" Dr. Rosten gave an excellent, comprehensive viewpoint of Hollywood. The author's warm regard for film makers and his realization of the serious work carried on certainly made an impact on millions of readers.

Also of interest is that almost simultaneously "Newsweek" magazine featured in a cover story motion pictures, highlighting "Moby Dick" and director John Huston but including an impressive list of important features scheduled for release in the next twelve months. "Newsweek" hailed 1956 a "vintage year" for Hollywood.

■ ■ ■

De Mille on Industry's State

IT was fortunate for Hollywood and the industry in general that Cecil B. De Mille did not confine himself to brief remarks of thanks when he accepted January 22 the Milestone Award of the Screen Producers Guild. Instead Mr. De Mille, drawing on his four decades of important picture making, told his colleagues, and through them all members of the industry, a number of things he felt needed telling.

Mr. De Mille deplored tendencies in the industry which resist unity and "the temptation to care nothing about what we put on the screen as long as it makes money." He called for resistance to censorship and outside pressure groups.

The long line of De Mille features, climaxed by "The Ten Commandments" now being edited, have been characterized by a high order of screen quality and of wide audience appeal—for people of all ages, everywhere. Mr. De Mille has been a symbol of Hollywood. His services have not been confined to the entertainment screen. Even now he is chief consultant on motion pictures to the United States Information Agency. Inside and outside the industry his words always rate close attention.

■ ■ ■

¶ *Names Please?* Lester Cole has a letter published in the *New York Times* of Sunday, January 22, which said ". . . those who were great ten years ago and who are still permitted to work in Hollywood are either spiritually degraded or cynically resigned." An inspection of the list of the top ten producers, directors and writers in the FAME records for 1946—certainly a list of "those who were great ten years ago"—gives no clue about what Mr. Cole has in mind. Apart from a few no longer alive, almost all on the list ten years ago are still at work in Hollywood with no indication in their films that they are, as Mr. Cole put it, "spiritually degraded or cynically resigned." The list includes such names as Michael Curtiz, Mervyn Le Roy, Alfred Hitchcock, Curtis Bernhardt, Otto Preminger, George Marshall, Pandro S. Berman, Samuel Goldwyn, David O. Selznick, Hal B. Wallis, Arthur Freed and Charles Brackett. Presumably Mr. Cole has a "great" names list of his own.

—*Martin Quigley, Jr.*

Letters to the Herald

MOTION PICTURE HERALD
January 28, 1956

Awards Poll

To the Editor:

As a member of the original committee charged with devising the Audience Awards poll plan, I have given careful thought to the results of the project, and have come to the conclusion that on two of the most important points it was a complete failure.

The most desired object of the poll was to overcome the apathetic attitude of the American public toward motion pictures and reawaken their interest in the industry. The actual voting itself was the means to an end—the end to be a tremendous television program, comparable in its impact to the annual Academy Awards television show. Our committee was aware that millions of our so-called "lost" show-goers are now sitting in front of their television sets, and we felt that such an exciting program emanating from Hollywood would re-create a desire to go to the movies, especially to the pictures and stars winning the awards. As a matter of fact, the finality of our whole campaign was predicated on such a program and much time was consumed in discussing the date, place and manner of its presentation.

When it was decided that the plan for the TV program had to be abandoned, and the announcement of the winners would be made through the medium of the public press, I felt at that time that the principal purpose of the poll had been destroyed, and I believe the results have confirmed my apprehension. Of course, I can only speak for what happened in Indiana, but I see no reason why our state should be an exception. On the day following the awards, I know of two press services, AP and INS, that did not carry one line of news concerning the event. My home town of Decatur, Ind., has a daily newspaper with INS service and not a single word came over the teletype.

In the neighboring large city of Fort Wayne, the morning newspaper did not carry a story and the evening paper had a few paragraphs under the by-line of a Hollywood correspondent. Inasmuch as I was extremely interested, I called our Allied office in Indianapolis and was informed that the morning papers in that city had no story. That entire following day I listened to newscasts on both radio and television and from the Fort Wayne stations there was not one announcement of the awards results.

Last week our Allied board of directors met in Indianapolis and our discussion revealed the same situation was true throughout our entire state. Therefore, I feel I am entirely correct when I state that one of the prime objectives of the campaign—a publicity penetration of impressive impact to the American public—was a complete and total failure.

A second objective of the campaign, and the reason for its being held on the dates selected, was to enable American exhibitors to re-book the award winning pictures and stars in the slow weeks just before Christmas. Again I can only speak for Indiana, but when I attempted to book "East of Eden" for a repeat run, I was advised that it had been withdrawn from distribution. Obviously exhibition was not to gain whatever benefit the poll might have produced, but distribution saw a chance to cash in. Again referring to publicity, I cannot understand why Warner Bros. in two of the television programs subsequent to the awards, made not the slightest mention of the event, even though their company won a large proportion of the "Audies."

This letter is not being written purely in a spirit of criticism. As one who had some small part in the development of an idea for which we held such high hopes, I am only expressing my bitter disappointment in the unhappy culmination.—*ROY L. KALVER, President, Allied Theatre Owners of Indiana, Decatur, Indiana.*

THE BEST GUIDE

To the Editor:

We use the "Film Buyers Rating" very extensively for buying and booking pictures. We have found that it is the best guide that we have access to in this respect. I imagine a great many exhibitors use this guide, even though they may not contribute to same.—A. FULLER SAMS, Jr., President, Statesville Theatre Corporation, Statesville, North Carolina.

•

CinemaScope Shorts

To the Editor:

It is a pleasure to play the CinemaScope shorts. They are earning applause and bouquets at every performance they are screened. It is a pleasure now to advertise these shorts, and you can take our word for it, they increase our volume of business. It is very obvious that the producers are putting in more care, attention and entertainment value in these subjects, which I have always contended constitute a very large part of the success of an evening's entertainment. To mention a few—"Tournament of Roses", "Tuna Clipper", "This Supersonic Age", MGM's "Musical Gems"—all are worth anybody's best playing time and advance publicity. —*DAVE S. KLEIN, Astra Theatre, Kitwe Nkana, Northern Rhodesia, Africa.*

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On the Horizon

UPBEAT TALK

In Springfield, Massachusetts, this week, Eric Johnston, president of the Motion Picture Associaton, had some upbeat comments to make about the motion picture industry. "The American public since Christmas," he said, "has given a heartening demonstration of its liking for motion pictures. . . . The movies reciprocate this feeling. We don't think it's just a light and passing flirtation. Hollywood is really taking this renewed sign of affection seriously." He noted that the production colony is increasing its output of pictures, and concentrating on big ones--big in theme, dramatic values and ideas. "The way things are going," he said, "this affair between Hollywood and the public may turn out to be the Romance of the Year."

AT & T CONSENTS

Western Electric Corporation has agreed to sell Westrex Corporation, its subsidiary engaged in making sound equipment for the motion picture industry. This was one of the provisions included in a consent judgment entered this week in Federal District Court in Newark, terminating the Government's seven-year-old anti-trust case against Western Electric and its parent company, the American Telephone & Telegraph Company. In the judgment, Western and A T & T also made sweeping promises to throw open all their patents to all American firms, to get out of the business of providing private communications systems, and to give up manufacturing non-communications equipment. Although the original anti-trust suit sought to require the parent company to sell Western Electric, the judgment permits the latter firm to continue as the manufacturing arm of A T & T.

SWITCH-OVER

Although Hollywood statistical experts differ slightly as to the number of millions of dollars by which the over-all cost of making a year's product will be increased by the switch-over on Monday next from a six-day week to a five-day week, there is no doubt in anybody's mind that the increase will have to be met, finally, by (1) the exhibitor, (2) his customer or (3) both.

TRUST LAWS

Strengthened anti-trust laws were urged in the President's message to Congress. He suggested firms planning to merge give notice in advance; that anti-trust laws apply if either party is in interstate commerce; that Federal Trade Commission "cease and desist" orders be final unless appealed; that the Attorney General be empowered to demand documents without formal complaint; and that anti-trust agencies be given more money. Immediate support came from anti-trust chief Stanley N. Barnes and Representative Keating of New York.

REBOUNDING

In key centers, reports indicate business is rebounding. Michigan receipts began improving in mid-November, and continue. Portland, Ore., first runs report first run booms. New Haven says the trend is good although spotty. Des Moines is optimistic.

Floyd E. Stone--Vincent Canby--William R. Weaver

WHEN AND WHERE

January 29: Sixth annual Communion Breakfast for Catholics of the motion picture industry in the New York area, Waldorf-Astoria Hotel, New York City.

January 29-31: Annual convention of the Theatre Owners of North and South Carolina, to be held in the Hotel Charlotte, Charlotte, N. C.

January 30: Regular mid-winter meeting of the IATSE general executive board, Hollywood-Roosevelt Hotel, Hollywood.

February 2: Commencement of hearings, before the Senate Small Business Subcommittee, on trade practice complaints of motion picture exhibitors, Washington, D. C.

February 5: Fifth annual Communion Breakfast for Catholics of the motion picture industry in the Los Angeles area, Hollywood Paladium, Hollywood.

February 7-9: Annual convention of United Theatre Owners of Oklahoma, Skirvin Hotel, Oklahoma City.

February 14: Annual meeting and election of officers of Independent Exhibitors of New England, Inc., Hotel Bradford, Boston.

February 18-19: Full membership meeting of the recently organized National Association of Film Service Organizations, Hotel Cleveland, Cleveland.

February 20: Testimonial dinner to M. B. Horowitz, veteran Cleveland exhibitor, Hotel Hollenden, Cleveland.

February 20: Mid-winter board of directors meeting of Allied States Association, Hotel Cleveland, Cleveland.

February 21-23: 1956 National Drive-in Convention, Hotel Cleveland, Cleveland.

March 6-7: Annual convention of the Kansas-Missouri Theatre Association, President Hotel, Kansas City, Mo.

MPAA Names Code Study Group

The board of directors of the Motion Picture Association of America Tuesday authorized Eric Johnston, president, to appoint a three-man subcommittee to study problems relating to the Production Code, methods of enforcement and industry and public support for purposes of the Code with Mr. Johnston as ex-officio chairman. Mr. Johnston appointed as subcommittee members Barney Balaban, president of Paramount Pictures, and Abe Schneider, vice-president of Columbia Pictures. He indicated his intention to complete the committee with the appointment of Daniel T. O'Shea, president of RKO Radio, who was not present at the board meeting because of absence in Hollywood. It is reported that the scope of the subcommittee's study is to be extensive, encompassing possible Code amendments, operations of the Production Code Administration and related matters.

TO "MARTY" and to others . . . the New York Film Critics annual awards. The ceremony this year was at Sardi's restaurant and the winners were "in person." A. H. Weiler, "New York Times," president of the critics group, center, poses with Hal Wallis, left, producer of "The Rose Tattoo," accepting for Anna Magnani (best actress); Ernest Borgnine, of "Marty" (best actor); Harold Hecht, its co-producer (best picture); and David Lean (best director), of "Summertime."

This week in pictures

by the Herald

BERNARD JACON, lately IFE's sales chief, Tuesday in New York announced Jacon Film Distributors, dedicated to the foreign and the independent American producer, and with a staff particularly qualified because familiar with special pictures and special handling, and eager because it shares profits. It will begin with 16 features, headed by "Samurai" and "Rosanna." Mr. Jacon exuded optimism for "special" theatres and said he didn't know of one failure unless badly run and that this forecasts the kind of theatres which will survive. He said he is investing time, money and talent to serve producers and showmen knowledgeably, and invited the industry two years from now "to look at the record."

by the Herald

TO "UMBERTO D" as the best foreign language picture of 1955 . . . the Joseph Burstyn Award from the Independent Motion Picture Distributors. At the ceremony in New York: Arthur Mayer, distributor and partner of the late Mr. Burstyn; Bosley Crowther, "New York Times," who presented the scroll, and Marquese Ugaccione Di Sorbello, of the Italian Embassy, accepting for producer Vittorio De Sica.

DOUGLAS N. AMOS now is general manager of theatre operations for Lockwood and Gordon Enterprises, Boston. He succeeds Louis Gordon, who retired from active direction and in recent elections was named treasurer. Arthur H. Lockwood is president. Mr. Amos had been Connecticut district manager.

THE ADVOCATES, above. The men are Robert W. Dowling, realtor, Thomas F. O'Neill, president of General Teleradio, and Samuel Rinzler, circuit owner, all of New York, and they will receive, January 31 at the Waldorf-Astoria Hotel, New York, the annual Brotherhood Awards from the National Conference of Christians and Jews. The dinner will be attended by New York industry leaders.

TRIBUTE IN GRANITE; Vermont granite, that is, from Barre, where they hew the stuff. Governor Joseph B. Johnson presents the plaque to William Murphy, left, and Chester Stoddard, representing Martin Mullin, New England Theatres president, cofounder of the Children's Cancer Research Foundation.

INTERNATIONAL FASHION DESIGN CONTEST, at Gimbels, New York, part of Warners' promotion for "Helen of Troy." The scene above shows columnist Igor Cassini, feature editor Eugenia Sheppard, writer Gloria Schiff, and fashion coordinator Martha McDowell. Entries were from 27 countries. Two Tokyo designers won first and second prizes for sketches, and one from Berlin won for photographed design.

AT PARAMOUNT's studio, below, J. J. Fitzgibbons, center, Famous Players Canadian president, purchases tickets from Fred Lehne, left, and Doug Bridges for the Fifth Annual Hollywood Motion Picture Industry Communion Breakfast February 5. Mr. Bridges is its general chairman. Seventeen hundred are expected, and will hear Mass by James Francis, Cardinal McIntyre.

IN PARIS, an opening of RKO's "The Conqueror" (one of the international premieres); and, at the Marignan theatre, John Wayne makes an entrance in a lobby guarded by no less than the renowned Guard Republicaine.

AND IN HOLLYWOOD, RKO signs its first contract star, Venetia Stevenson, 17, daughter of director Robert Stevenson and actress Anna Lee. William Dozier, studio vice-president, left, says she's being tested for "Back to Eternity."

ALEC MOSS this week became 20th-Fox's advertising manager, at the New York home office. He has been Howard Hughes' advertising, publicity and exploitation head, Paramount's exploitation director, and Columbia's advertising and publicity chief, and also previously has served 20th-Fox. He will work under advertising director Abe Goodman, who made the announcement.

CINEMASCOPE 55 IMPRESSIVE FORWARD PASS FROM ORIGINAL

by VINCENT CANBY

The Roxy theatre in New York, whose place in entertainment history is assured by a number of events, not the least of which was that initial CinemaScope demonstration two and a half years ago (when it was the only theatre in the world equipped for the new medium), Thursday of last week added another event to its colorful history.

This was the kickoff in what is to be a world-wide series of CinemaScope 55 demonstrations, designed to alert the industry and the press to a technical improvement that some observers have said is as far beyond "standard" CinemaScope as CinemaScope was beyond the conventional three-by-four screen.

Host at the Roxy screening, featuring scenes from the two forthcoming Rodgers and Hammerstein musicals, "Carousel" and "The King and I," was Spyros P. Skouras, 20th-Fox president, assisted by the company's executive assistant general sales manager, William C. Gehring.

Part of the demonstration reel, featuring the comments and explanations of Darryl F. Zanuck, production chief, and scenes from "Carousel," had been previously shown at the Allied States Association convention in November and several weeks later at the home office in New York.

In welcoming the approximately 2,000 members of the film industry and the lay and trade press to the Roxy, Mr. Skouras predicted that 1956 has the potential of being the greatest year in the industry's history if its members continue to adopt such striking new advances as CinemaScope 55. Mr. Skouras briefly referred to the temper of the times in which CinemaScope had evolved and mentioned the "unfair competition of free home television," because of which the film industry had not enjoyed the unparalleled prosperity experienced by the rest of the nation's economy.

by the Herald

MR. SKOURAS pledging his company to an expenditure which newspapers hailed as a main bolster in national economic welfare.

With understandable pride he recalled the initial CinemaScope demonstration at the Roxy two and a half years ago and the fact that today "there are more than 30,000 theatres circling the globe which show CinemaScope presentations."

Mr. Skouras also spoke of the $70,000,000 which 20th-Fox will invest in productions in 1956, citing the figure as negative costs, which will reach $100,000,000 with the addition of distribution and advertising costs. He said, "We are going to release this year at least 24 of the 34 CinemaScope productions scheduled for shooting, because we know the public is demanding them and the exhibitors need them."

He added: "This unparalleled investment and our introduction of CinemaScope 55 is an expression of our faith in the continuing prosperity of the American economy and the motion picture industry."

Mr. Gehring addressed his remarks principally to the exhibitors present, asking them to equip for magnetic sound. He said that priority in the releasing of "Carousel" will go to the theatres equipped for stereophonic sound. For those 12,803 theatres in the U. S. and Canada equipped only for optical sound, he urged the installation of the new sound reproducer that allows use of one-track magnetic sound with ordinary optical equipment. He added pointedly that because of the width of the single optical sound tracks, CinemaScope prints so equipped suffer a 10 per cent reduction in picture width.

The demonstration footage from "Carousel" and "The King and I," covering musical and dramatic sequences and indoor and outdoor scenes, was enthusiastically applauded by the assembled showmen who obviously agreed with Mr. Zanuck that the reduction from 55mm. to 35mm. had resulted in improved color, definition, and total loss of grain, even on the huge Roxy screen.

Shortly after the Roxy demonstration, Charles Einfeld, vice-president in charge of advertising, publicity and exploitation, revealed that promotional campaign on "Carousel" will be the company's biggest since "The Robe," and will be budgeted at $1,-200,000. With holdover week advertising, he said, this could go to $2,000,000.

Meanwhile, in the course of this week, similar CinemaScope 55 demonstrations were held in Chicago, Los Angeles, Boston, San Francisco and Indianapolis.

THIS CURIOUS VISITOR to the 20th-Fox demonstration in New York last week of its new 55mm CinemaScope was greeted naturally by a phalanx of executives. Jack L. Warner, second from left, who heads his company's production efforts, is seen with friends Spyros Skouras (20th-Fox president), William Gehring (assistant general sales manager), Al Lichtman (distribution director), and Charles Einfeld (advertising vice-president).

A GUEST—and friend for CinemaScope. A. Montague, Columbia's general sales manager, left, above, is taken in hand by W. C. Michel, 20th-Fox vice-president.

IT'S HANDS ACROSS—TOA ALLIED SEE EYE TO EYE

. . . Organizations join forces on two important proposals, with joint platform citing unity on arbitration, divorced circuits

For some time now it's been an off-again-on-again romance between Theatre Owners of America and Allied States Association, for so long, in fact, that their most recent parting of the ways last Summer elicited more concern than surprise. It seemed to be just one of those things resulting from differences in background, interests, etc. etc. Even their best friends said so—privately, of course.

Wednesday this week came the bombshell and, as is usual under such circumstances, the best friends were almost the last to know. The bombshell was reconcilation, the extent of which can be realized by the fact that the announcing press release highlighted the very two issues which in the past have caused all the trouble: arbitration and the activities of the divorced circuits. Heretofore, in their most friendly periods, the two organizations have—in the interests of friendship—more or less pretended these things did not exist.

The reconciliation was announced in a three-page statement on the TOA letterhead for release Wednesday which, one observer pointed out, was barely two weeks before the Senate Small Business Subcommittee hearings are scheduled to start.

It reported for the first time a meeting (which obviously must be regarded as having been secret) in Washington January 18. In attendance were a TOA team led by president Myron Blank and comprising Walter Reade, Jr., and general counsel Herman Levy; and an Allied team led by president Rube Shor and comprising vice-president Horace Adams and general counsel Abram F. Myers, who also is Allied board chairman.

Joint Platform

The six men adopted a joint platform, agreeing most importantly on two points:

"That TOA will represent to the Department of Justice and to the Senate Select Committee on Small Business that it will approve a plan of all-inclusive arbitration, including arbitration of selling policies and film rentals; and that

"Allied will join with TOA in urging to the Department of Justice and to the Senate Select Committee on Small Business that the theatre circuits, including the so-called divorced circuits, be permitted to produce and to distribute motion pictures with pre-emptive rights for their own theatres, which they now own, and legal replacements thereof, and not to theatres they may thereafter acquire."

Significantly, the platform has a third point which might otherwise be taken for granted: "And it is further agreed that we shall use our best efforts to bring about these results."

The platform thus enunciates in spare style two dramatic reversals of policy, those policies being: TOA's previously staunch and well-publicized approval of the newest arbitration plan that excludes film rentals, and Allied's similarly staunch and well-publicized opposition to the burgeoning activities of the divorced circuits, to say nothing of the organization's particular disaffection for anything smacking of "pre-emptive" rights to pictures.

Boards Approve

The reconciliation announcement further reports that the platform has been approved by the boards of directors of the two organizations and that on Tuesday "pursuant to the platform," Mr. Blank, Mr. Shor, Mr. Levy, Mr. Myers and Trueman T. Rembusch, Allied exhibitor leader from Indiana, met with Justice Department officials.

The release continued: "TOA has notified the distributor representatives of the (arbitration) drafting subcommittee that its (TOA's) board, the members of whom were polled by telephone, has voted temporarily to withdraw its approval of the arbitration plan and to give the plan, in view of changed industry conditions, full consideration and revaluation at its next meeting, commencing March 4."

Disagree on Draft

A distributor, close to the various arbitration proceedings, Wednesday reported that when the TOA arbitration committee met with the distributor negotiators January 11, just one week before the momentous Washington meeting, the TOA men presented all sorts of arguments against the idea of presenting the then mutually agreeable arbitration draft to the Justice Department in time for the Senate hearings.

The reconciliation notice concludes: "The appropriate officers of TOA have been authorized:

"1. To make every possible effort to broaden the scope of arbitrability so as to make arbitrable any and all issues arising out of the customary film licensing contract.

"2. To do everything possible to bring more product on the market.

"3. To do everything possible to stem the tide of ever-increasing film rentals, even to seeking the arbitration of film rentals.

"4. Especially in view of the acute seller's market which has developed since October, 1955, and because of harsh trade practices that have developed since that time, to withdraw approval, temporarily, of the proposed system of arbitration so that the entire matter may be reviewed and revaluated at our board meeting starting on March 4, and that the interim period be used to attempt to accomplish all of the projects above outlined."

New Bill Would Relax New York Sunday Law

ALBANY: Sunday entertainment and sports, including motion pictures, could start at 1:05 P.M. instead of the present 2 P.M. under the terms of a bill introduced by Senator William F. Condon, Republican, of Yonkers. The measure, which would amend the penal law and take effect immediately, has been referred to the Codes Committee. As described, the bill relates to baseball and football. It would affect entertainment, too, in any locality where local ordinances did not conflict.

Cinemiracle to Use RCA Sound Recording System

RCA stereophonic film recording equipment, including the industry's first transistorized seven-track mixer amplifier, has been leased by Cinemiracle Corporation for use with its new wide screen motion picture process, it was announced this week by Elmer Rhoden, president of Cinemiracle, and H. D. Bradbury, of RCA. He said RCA expects to begin delivery of the amplifier and associated location recording equipment early this year. Mr. Rhoden said Cinemiracle also expects to introduce its new film process early this year.

Goldwyn Gives $75,000 For New PCC Building

HOLLYWOOD: Samuel Goldwyn has given the Permanent Charities Committee $75,000 with which to establish its own permanent building at La Cienega Boulevard and Rosewood Avenue, it is announced by Y. Frank Freeman, chairman of the committee. The organization was founded in 1940 at Mr. Goldwyn's suggestion. Mr. Freeman also said that Mr. Goldwyn already has subscribed $30,000 to PCC's current campaign and that his contributions since 1940 exceed $350,000.

Exclusive! An Important First in Motion Picture

20th HIRES CBS-RADIO'S 8
PROGRAMS TO SELL ROD

BING CROSBY SHOW

MONDAY
THRU
FRIDAY
7:30-7:45 P. M.

CONTINUOUS EXPOSURE ON THESE 8 SHOWS

- *Begins February 8th*
- *Blankets 202-Station Network*
- *Totals 116,085,000 Impressions*

20th puts the top names in radio to work for you to attain total saturation for "Carousel" in CinemaScope 55 at the in-home level.

EDGAR BERGEN–CHARLIE McCARTHY SHOW

SUNDAYS
7:05-8 P. M.

AMOS 'N' ANDY SHOW

MONDAY
THRU
FRIDAY
9:30-9:55 P. M.

JACK CARSON SHOW

MONDAY
THRU
FRIDAY
9:05-9:30 P. M.

PETER POTTER'S JUKE BOX JURY

SATURDAYS
7:05-8 P. M.

"I am so very proud to be a member of the organization that is forward, to an ever brighter future for us all."

Exploitation!

GREATEST PERSONALITY

GERS and HAMMERSTEIN'S

AROUSEL

THE FIRST MOTION PICTURE IN THE NEW

CINEMASCOPE 55

MORE THAN YOUR EYES HAVE EVER SEEN!

COLOR by DE LUXE

This in addition to the full-scale magazine, newspaper, TV and billboard campaigns. You'll know what mass penetration really means when you check the pre-sold figures 20th is building on this great attraction—over *one billion impressions!*

CURT MASSEY SHOW

MONDAY
THRU
FRIDAY
7:05-7:30 P. M.

GALEN DRAKE SHOW

SATURDAYS
10:10-11 A. M.

MITCH MILLER SHOW

SUNDAYS
9:05-9:55 P. M.

Look to 20th for imaginative, pioneering merchandising plans which back up great motion pictures!

always planning ahead and moving

—Spyros P. Skouras, President
20th Century-Fox Film Corporation

De Mille Asks Vigilance to Fight Corrupting Forces in Industry

HOLLYWOOD: Those who make films must never forget they are "responsible as artists and as molders of men's thoughts," Cecil B. De Mille said this week when he was honored at a banquet given by the Screen Producers Guild at the Beverly Hilton here. He received the guild's annual Milestone Award in recognition of his contributions to the development of the screen.

Mr. De Mille asked for vigilance against forces that threaten to "corrupt" the industry from within and "to cramp and stifle it" from without. "Our greatest danger from within the industry," he said, "is the worship of the golden calf—the temptation to care nothing about what we put on the screen as long as it makes money."

To appeal to the lowest instincts of the public for the sake of the box office is "treason to the human spirit and treason to the art we serve," Mr. De Mille said. He added, however, that film makers must also resist pressures that would have them "distort the truth by showing a picture of the world which is false because it leaves out the fact that life has a seamy side."

Some well-meaning people want art to be so antiseptic, he continued, they would "repeal the very definition of art as a mirror held up to nature" if there were no resistance. "These good people," he said, "sought very hard to get their way, sometimes by censorship, sometimes by organized and disciplined pressure groups. I stress the fact that these people are good and well-meaning, but they know not what they do.

"Neither motion pictures nor any other art has the right to corrupt morals, but it has the right to be judged as an art and by judges who know what they are talking about."

CECIL B. DEMILLE

New England Variety Club Names Smith Chief Barker

BOSTON: Philip Smith, president of Smith Management Company, has been elected chief barker of the Variety Club of New England. Others elected were Michael Redstone, president of Redstone Drive-in Theatres, and Kenneth Douglass, president of Capitol Theatre Supply Company, vice-presidents; William S. Koster, executive director; James Marshall, treasurer, and George Roberts, secretary. Directors are: Richard Berenson, Reuben Landau, Arthur H. Lockwood, James Mahoney, Benn Rosenwald, James Stoneman and Arnold Van Leer.

Oklahoma Theatre Owners Appoint Committees

OKLAHOMA CITY: At a recent special meeting of United Theatre Owners of Oklahoma, Inc., Ed Thorne, president of the association, appointed the following committees: Red Slocum, convention chairman; Glenn Thompson, Olie Brownlee and H. D. Cox, greeting committee; Bob Busch and Athel Boyter, trade show committee; Ed Thorne, B. J. McKenna, and Norman and Earl Snider, special convention committee; Gordon Leonard, Paul Stonum, Anadarko and Max Geinsibler, and Hollis Herrod, special events committee, and Richard Thompson and Fern Rice, city registration committee. The general convention committee includes Ray Hughes, Red Slocum, Paul Stonum, C. F. Motley, Harold Combs, Richard Thompson, Earl Snider and Avce Waldron.. The transportation committee includes George Grube and Skeve Geer Dillender.

Booking-Buying Unit Meets At Cleveland in February

Sidney L. Cohen, president of the recently organized National Association of Film Service Organizations, announces that a full membership meeting of the buying-booking unit will meet at the Hotel Cleveland, Cleveland, February 18-19. Following a policy of frequent meetings, the members will get together during 1956 in Atlanta, Dallas, St. Louis and Denver, Mr. Cohen added. An organizational committee is now preparing an application for incorporation.

Directors Guild Studies Cooperation on Code

HOLLYWOOD: In sequel to the suggestion of John Farrow that the talent guilds set up a means of aiding the Production Code Administration with their own system of ethics and discipline, George Sidney, president of the Screen Directors Guild, has been ordered by the guild board to contact Y. Frank Freeman, chairman of the board of the Association of Motion Picture Producers, on arranging a meeting. There, producers, directors, writers and actors guild officers will examine the Code and discuss ways in which talent can share in the responsibility for its observance. Mr. Sidney said in part, "There definitely must be a Code and it should be administered by joint effort and in the interest of the entire industry."

Richard Walsh Dinner Set for January 31

HOLLYWOOD: Richard F. Walsh, international president of the IATSE, who was recently elected vice-president of the AFL-CIO, will be honored January 31 at a testimonial banquet at the Beverly Hilton Hotel here. Some 1,000 members of the film and television industries are expected to attend the dinner.

Blumenfeld Heads North California Exhibitors

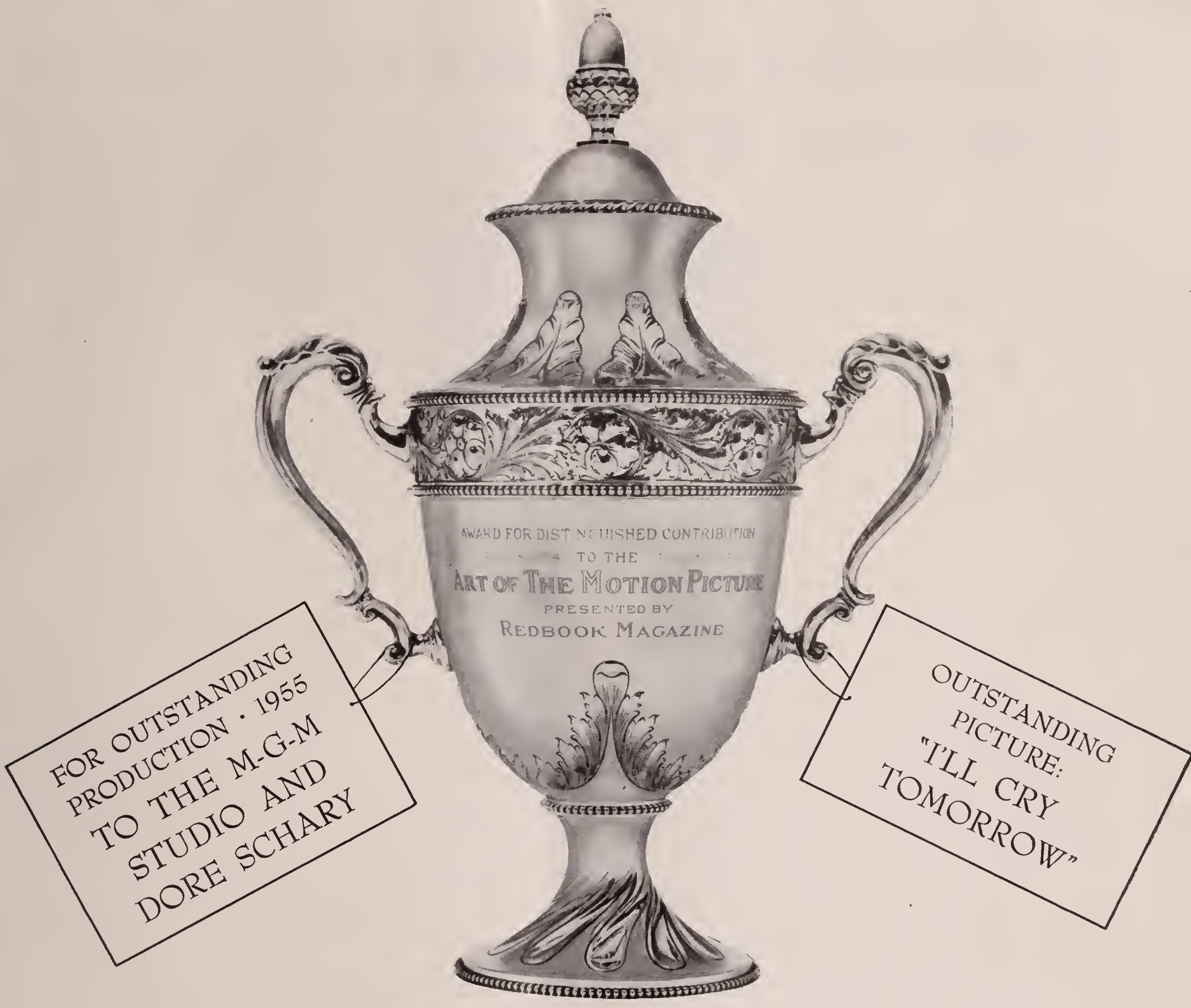
SAN FRANCISCO: Abe Blumenfeld of Blumenfeld Theatres has been elected president of the Northern California Theatre Association, the group has announced. Other officers named were: Homer Tegtmeier, first vice-president; Irving M. Levin, second vice-president; William Elder, secretary-treasurer, and Hulda McGinn, public relations and legislative counsel.

Columbia TV Films Ready February 1

HOLLYWOOD: The first 13 motion pictures selected from the 104 which Columbia is making available for TV through its subsidiary, Screen Gems, will be available for distribution to independent and network stations on February 1, according to a Screen Gems representative. The remainder of the product will be selected a short time later, it was stated. All were produced prior to 1948.

Dr. S. H. A. Fuehr Dies

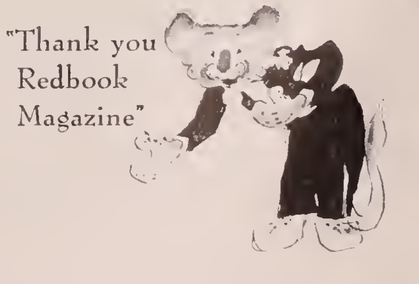
Dr. S. R. A. Fuehr, 52, Warner Brothers advertising and publicity manager in Germany, died there January 10, the company announces. Dr. Fuehr had been with Warners since 1950. Prior to this he had been with the Motion Picture Export Association.


AWARD FOR DISTINGUISHED CONTRIBUTION
TO THE
ART OF THE MOTION PICTURE
PRESENTED BY
REDBOOK MAGAZINE
FOR OUTSTANDING PRODUCTION · 1955 TO THE M-G-M STUDIO AND DORE SCHARY
OUTSTANDING PICTURE: "I'LL CRY TOMORROW"

M-G-M TOPS INDUSTRY IN REDBOOK AWARD HONORS!

In the words of the Editors:

"For an outstanding record of unusual films produced in 1955, the editors of Redbook are presenting the 17th Annual Motion Picture Award to the M-G-M Studio and Dore Schary, Head of Production. With this prized silver cup, Redbook salutes them for such films as 'Blackboard Jungle' and 'Trial,' which pulled no punches in dealing with urgent and controversial issues . . . for the biographical 'I'll Cry Tomorrow' and 'Love Me Or Leave Me,' which drew inspiration from true-life drama . . . for 'The Tender Trap' and 'It's Always Fair Weather,' because of their sheer pleasure and entertainment . . . and for a long list of other outstanding films."


"Thank you Redbook Magazine"

SEE THE PRESENTATION ON THE ED SULLIVAN SHOW, SUN., JAN. 29 (CBS-TV 8 P.M. E.S.T.)

TAX CUT FIGHT TAKING SHAPE

. . . O'Donnell named chairman of industry's new campaign for a tax break at meeting of COMPO tax steering committee

Robert J. O'Donnell, general manager of Interstate Circuit, Dallas, was named national chairman of the industry's campaign for relief from the Federal admission tax at a meeting held this week in New York of the Council of Motion Picture Organizations' tax campaign steering committee. It was decided that Mr. O'Donnell should pick regional vice-chairmen to assist him. These appointments are expected to be made soon.

Mr. O'Donnell said he accepted the appointment because the position offered him an opportunity to be of great service to the industry and also to thousands of exhibitors whom he knows to be in need of relief from the tax if they are to stay in business.

"Extended Relief"

He said the keynote of the campaign is "extended relief" and the industry should press at every opportunity for this tax relief. Mr. O'Donnell pointed out that if the tax were completely removed the Government would receive only $80,000,000 less as a result while such a sum for the many theatres who need it would be a blessing.

He also expressed the hope that "Allied States Association will support the campaign because it is an all-industry venture." He said although some have indicated this is not the proper time for the campaign it doesn't really make much difference. In the other successful tax-reduction campaign, there were those who claimed that wasn't the proper time either and they were wrong then, he said.

Robert W. Coyne, Cecil Dixon and Sam Pinanski also spoke at the meeting. Mr. Coyne, one of the three COMPO co-chairmen, said he had been assured by Congressional leaders of sympathetic consideration at the current session of Congress. Mr. Dixon, of the Motion Picture Association of America's Washington office and a member of the steering committee, recommended that the tax campaign be conducted on the grass roots level as the last campaign was.

Has an Even Chance

Mr. Pinanski, another COMPO co-chairman, said he was convinced the industry had an even chance for additional help from Congress. He said "If our chances were only one in ten we should be foolhardy not to prosecute our rights."

The COMPO Press Relations Committee will work with Mr. Coyne and Charles E. McCarthy, COMPO information director, in handling publicity and it was also decided to continue the employment of Sidlinger & Co. as the research firm to collect statistics for the campaign.

ROBERT J. O'DONNELL, right, while in town for the COMPO tax meeting, attended the showing of CinemaScope 55 at the Roxy, where he is shown with Robert Rothafel, the theatre's managing director.

Immediately prior to the meeting, Mr. Pinanski said the industry should again inform Congress that the sought-after ticket tax saving may not be passed on to the public because a substantial number of theatres are operating on a marginal or sub-marginal level. He added there should be no "misrepresentation" to Congress in this tax drive, as there was none in the last campaign, which resulted in partial tax relief. Mr. Pinanski, who is president of American Theatres Corp. of Boston, described business in the New England area as below that of last year. He said the dip in business began during the summer months when that section was plagued by unusual flood conditions. Currently he blamed the lack of good product for the drop in business.

Favors Orderly Release

He said he was in favor of an orderly release of product throughout the year, as advocated recently by Leonard Goldenson, American Broadcasting-Paramount Theatres president, and Edward Hyman, AB-PT vice-president.

Mr. Pinanski, who also is president of Exhibitors Film Financial Group, the Theatre Owners of America project to finance production, now "mothballed," said he is continuing conversations with the Department of Justice. He said the Department was sympathetic to EFFG's problem of how to win governmental acceptance to the view that divorced circuits should be allowed to participate as stockholders in EFFG.

National Theatres May Book "Oklahoma!"

E. K. O'Shea, vice-president in charge of distribution of Magna Theatre Corp., distributor of "Oklahoma!," was to confer this week with Elmer Rhoden, National Theatres president, on booking of the picture in several National houses. Mr. O'Shea indicated the situations to be discussed included National affiliate theatres in Milwaukee, Kansas City and Denver. Deals already have been set for "Oklahoma!" openings in Detroit, San Francisco and Miami, while the first film in the Todd-AO process is playing currently in New York, Chicago and Los Angeles. He said he would like to have the film play 25 to 50 road show engagements in the U. S. and Canada, estimating each would run for a year and would be followed by a general release. He added the plan was to have Magna handle the general release as well, although the matter had not been discussed as yet.

Three Anti-Trust Cases Closed in Rhode Island

Three anti-trust cases have been settled for an undisclosed figure in the U.S. District Court of Rhode Island. Filed in February 1949, the cases were settled by dismissal of all actions and counter claims after eight days of trial before a Special Master. It is reported that payment was made in the anti-trust actions only. The plaintiffs were Narragansett Pier Amusement Co., operating the Casino theatre; Artcraft Pictures, Inc., and Meyer, Joseph and Max Stanzler. The defendants were the eight major film companies, Republic Pictures and Monogram Pictures, as well as two defendant exhibitors, Loew's Theatres and Realty Corp. and RKO Rhode Island Corp.

Consolidated Film Has New Processing Lab

Consolidated Film Industries will open a new processing laboratory at 521 West 57th Street, New York City, January 31, the company has announced. Completely modern and electronically controlled, the laboratory, according to a company release, is the first exclusively designed to meet the specialized requirements of motion picture, TV and other producers in the east, and incorporates every advanced facility for attaining the finest possible quality in 35mm and 16mm processing.

Loew's N.J. Drive-in

Loew's Theatres, Inc., has begun construction of a new 1,000-car drive-in theatre on Route 35 in Raritan Township, Monmouth County, N. J., according to Joseph R. Vogel, president. The new operation, the company's third, will be known as Loew's Raritan and will open in the early Spring.

RKO LIBRARY TO GO TO TV BUYERS AS PACKAGE

. . . Matthew Fox of C & C TV announces 740 RKO features to be sold to stations as unit with ownership of rights

The average U.S. exhibitor, who cannot be sure of very many things these days, can be certain on at least one point: there will be a fox in his future in 1956.

This is Matthew Fox, president of C & C Television and the purchaser last month—for an agreed $15,200,000—of the 740 films in the RKO Radio Pictures film library. Mr. Fox met the press in New York last week and outlined the plans by which he will market those 740 films to U.S. television. Of most immediate significance to the theatrical competition, Mr. Fox:

> **Will sell those 740 films in a complete group — to be called the "Movietime, U.S.A." package — to U.S. and Canadian TV stations and networks which will thereafter permanently own the rights to each film;**
>
> **Will apply "showmanship for the first time in the television industry" to selling those pictures, backing the campaign with the slogan, "See a movie at home."**

Mr. Fox said that so far no policy has been set concerning the short subjects which he also acquired in the RKO sale. In the near future, however, he said he will set up a company to handle the foreign distribution of the 740 features by awarding theatrical reissue rights to foreign distributors.

The C & C executive revealed that prior to his news-making December purchase, he had been negotiating for four years to secure such a film library. "I even offered one company $30,000,000 for a film library, but was turned down as the film industry heads do not like to lose negative rights. They even now abhor me for allowing the purchasers of the RKO films to retain negative rights."

RKO Retains Rights

He noted that RKO still retains the story and title rights to all of the 740 films and has first run television rights for two years on 150 of these films. He then added pointedly, "O'Neil (Thomas F., chairman of RKO) has now discovered that some of these films have some theatrical reissuing value and that securing a national sponsor for these 150 pictures is very difficult."

Speaking generally, Mr. Fox said that the television industry today is confronted with the same problem confronting the motion picture industry—the need for "a continuous flow of good product." There is also a similarity between the industries by which product "competes for playing time," Mr. Fox said, explaining that once a TV station has sufficient quality programming, it could offer good competition to other network entertainment in the Class "B" time slots.

RKO TRADEMARK NOT TO BE USED IN SALES

The trademark of RKO Radio Pictures will not be used in the merchandising or sales of C & C Television Corporation product to TV stations, according to Matthew Fox, C & C president. Mr. Fox said at his New York press conference last week that under terms of his agreement with RKO Radio, the RKO trademark will not be used at all. He added, referring to the advertising program, "But you can be sure that the public will know that the films they are seeing on television are from that studio."

"By buying the 740 RKO films in one lump sale, a station is provided with motion picture product for its programming over a number of years," he said.

Mr. Fox declared that "in taking the shortest route in television sales of a major motion picture library, a station has to outlay the buying price only once and can make a profit from the films after six runs." He added that if a station could not put out the complete cost of the films, "time payments could be arranged."

Spectacular Plans

Mr. Fox's strong ties to the motion picture industry were evident in the plans and manner by which he hopes to interest TV stations in his "Movietime, U.S.A." package. In a spectacular move, his company currently is inviting station owners and their representatives to come during the next 90 days to the Hotel Shelbourne, Atlantic City, at the expense of C & C TV, to investigate thoroughly the feasibility and possibly the purchase "of this virgin package which could be the most profitable acquisition a station owner will ever make."

He said further that while the package of 740 films was available immediately, the programming of the films could be expected to begin this summer. C & C will commence advertising the availability of the films by "applying showmanship for the first time in the television industry. We will handle our approach in a manner by which motion pictures are merchandised."

In disclosing his plans for the foreign theatrical distribution of the package, Mr. Fox said he was setting up a company similar to the Realart Corporation, which he organized in 1946 for Universal Pictures. Under this type of operation, he said, "we will set up franchises in foreign countries to handle the reissuing of the films to theatres." Mention of Realart prompted Mr. Fox to say that the company's 10-year deal with Universal will expire in July and that Universal has received over $7,000,000 from it.

Names Sales Heads

"As it now stands," Mr. Fox said, "I could make more money from distributing the RKO films outside the United States and Canada than from distributing the pictures to television domestically."

At the same time, the C & C chief announced the appointment of Erwin Ezzes, former sales manager for Guild Films and Motion Pictures for Television, as vice-president and general sales manager for C & C. Also appointed to posts with the company are Noah Jacobs, Ted Rosenberg and Arthur Steloff, who will act as assistants to Mr. Ezzes; Richard B. Morros, administration director, and Gene Cogen, publicity director. Monroe Greenthal Agency will handle the advertising.

Altec Technical Aides For "Carousel" Showings

C. S. Perkins, operating manager of Altec Service Corporation, announced last week that 20th Century-Fox has chosen his organization to supply technical supervision of various forthcoming trade demonstrations of "Carousel," the first film in 55mm. He has assigned Bruce Mewborn, one of Altec's southern division branch managers, and C. S. Lundy, field engineer attached to Altec's central division, to take care of the technical chores.

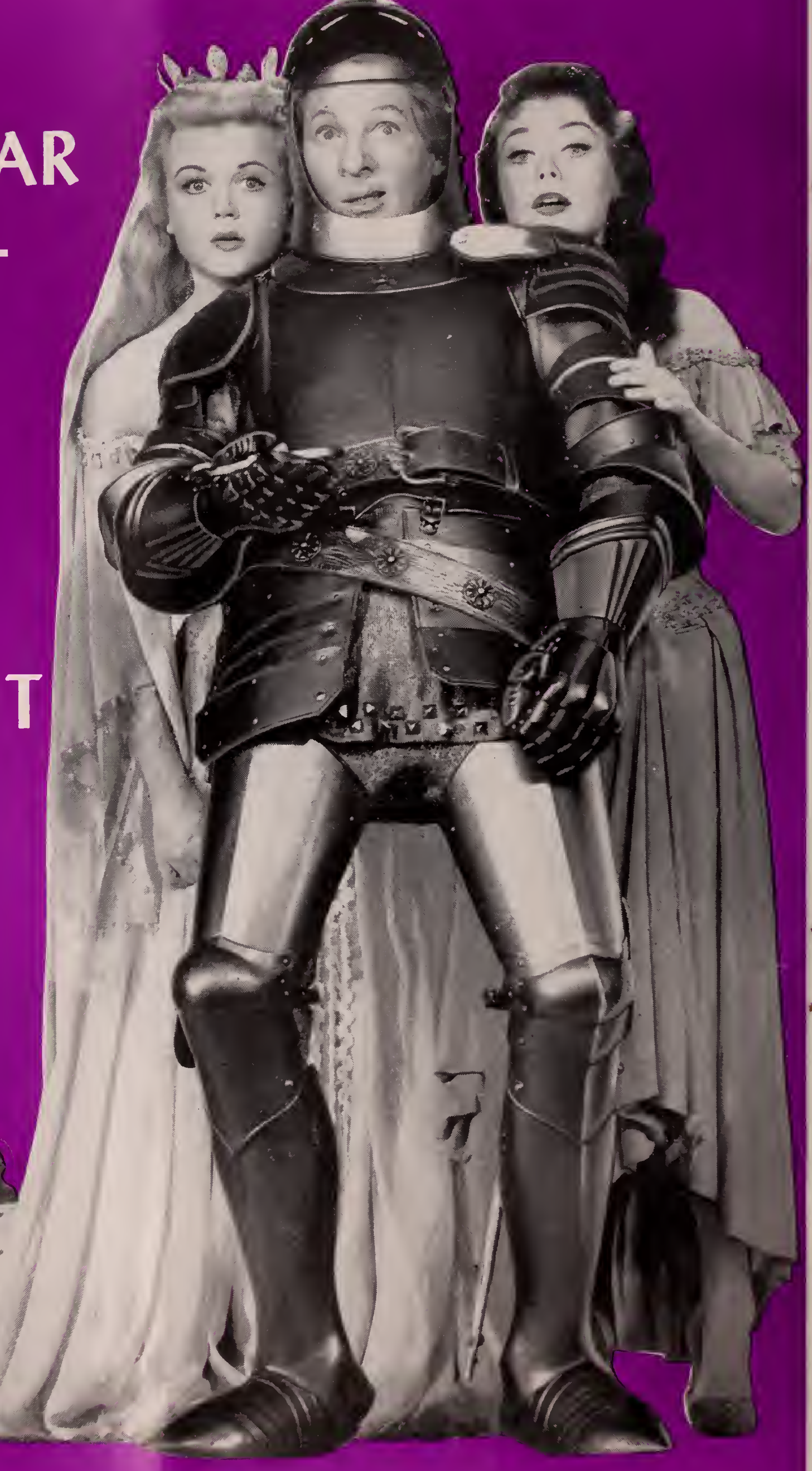
New Armed Forces Films

The new catalog of Armed Forces motion pictures available for loan, without charge, for public non-profit exhibition has been issued by the Department of Defense, Office of Public Information, Washington. Among the films available is "Origins of the Motion Picture" which was based on the book, "Magic Shadows—the Story of the Origin of Motion Pictures," by Martin Quigley, Jr., editor of The HERALD. All films listed are available in 16mm prints only.

DANNY

THE
MOST
SPECTACULAR
COMEDY-
THE
WILDEST
ADVENTURE
IN
ENTERTAINMENT
HISTORY!

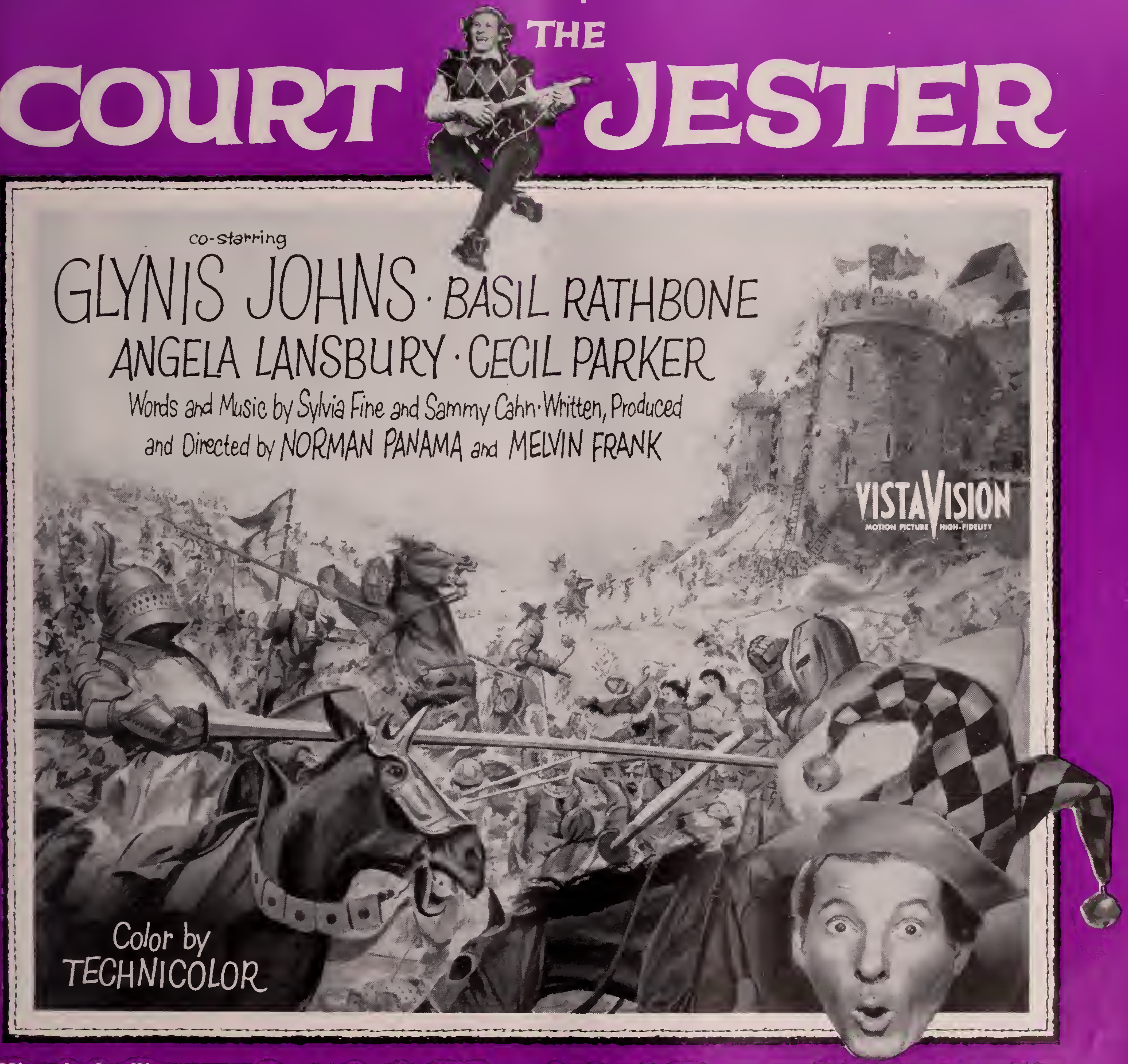
FROM
PARAMOUNT!



SONGS: Baby Let Me Take You Dreaming • Life Could Not Better Be • The Maladjusted Jester • Out Fox The Fox—and others!

KAYE *"has been rehearsing all his years in show business to play the singing, dancing, swashbuckling, clowning title role in his new $4,000,000 production."* — *New York Sunday News*

THE COURT JESTER



co-starring

GLYNIS JOHNS · BASIL RATHBONE

ANGELA LANSBURY · CECIL PARKER

Words and Music by Sylvia Fine and Sammy Cahn · Written, Produced and Directed by NORMAN PANAMA and MELVIN FRANK

King-sized selling assures it a royal and rollicking boxoffice reception! From the moment millions of TV viewers from coast to coast saw millions of New Yorkers shout their welcome to Danny as star of Macy's Thanksgiving Parade, Paramount has been building unprecedented "want-to-see" for this spectacular attraction.

Danny's key-city tour has launched the persuasion-loaded, all-media campaign which will continue throughout February and March!

WORLD'S BIGGEST COMEDY WORLD PREMIERES ON
WORLD'S BIGGEST SCREEN, NEW YORK PARAMOUNT, SOON!

FOX TV FILMS IN BRITISH HOUSES

. . . Company offers 45-minute 20th-Fox Hour remakes of top pictures for theatre showing and not for television use

by PETER BURNUP

LONDON: Twentieth Century-Fox's J. F. Pattinson set many trade interests by the ears here in a policy declaration that his company will offer for theatre release all of the 45-minute remakes of box office "classics" produced for American TV, namely, for the General Electric-sponsored 20th Century-Fox Hour on CBS-TV.

"We are going to release these exclusively to exhibitors here, not to television. We believe they will meet the desperate need for good supporting material," said Mr. Pattinson.

To Offer Twelve

He added that the company would offer this year at least 12 of these 45-minute supports. Three are already in this country and have been seen: "Cavalcade," "Laura" and "Ox Bow Incident." In addition, 20th-Fox will be releasing a new "Flicka" series, about four a year, running to 30 minutes each.

Warners' Arthur Abeles, Jr., followed quickly in the wake of Mr. Pattinson with the announcement that his company would make available for theatre distribution the films that have been made for American TV —the American Broadcasting Company's television show, Warner Brothers Presents.

Said Mr. Abeles: "We have not taken the initiative in this. Some of the films already have been shown to British exhibitors, every one of whom has expressed a desire to book them. We took an entirely neutral position; namely, if the exhibitors wanted the films they could have them. If not they would probably go to TV over here."

There was no question, Mr. Abeles added, of great numbers of the films flooding the market. "We would couple them up appropriately with our big pictures," he said, "and offer the whole as a balanced programme."

Impasse With TV

The developments highlight the impasse which has developed in the trade's relations with TV. In view of the increasing use of film on the two channels now operating on this side, the industry's four associations have been wrestling for some months with the draft of what it is hoped will become a Code of Television Practice.

Each side—the film-trade and the television interests—badly needs the other's help. Cecil Madden, second-in-command of the BBC's Television Service, has, in particular, been sedulously wooing the trade. But progress hitherto has been prevented by CEA's attitude. Exhibitors, in the first place, won't agree to the televising of more than five-minute excerpts of any current film, and their policy is regulated by a four-year-old resolution forbidding trade with a company handling films for both TV and theatres. That is admittedly out of date.

Test New Equipment

It is officially reported to CEA's general council that a prototype model of Projectomatic had been submitted to the Electrical Adviser to the Home Office for inspection and test. The Electrical Adviser, while recommending certain modifications to improve the electrical characteristics of the equipment, suggested that the equipment should be submitted to a competent and independent electrical consultant for test and report. In view of the fact that the unit incorporates an electronic control, it was submitted to Sir Robert Watson-Watt and Partners, the leading firm of consulting electronic engineers. Sir Robert Watson-Watt's report was favourable.

Preliminary reports indicate that the equipment is operating satisfactorily in 12 testing areas and it is hoped that the final reports will be available in three or four months' time. If the reports continue to be satisfactory it is expected that the equipment will then receive Home Office recognition.

It is anticipated that the official recognition will provide that, where the automatic equipment is installed, the projection room shall be in the charge of a competent operator, but that the operator may leave the projection room for a period not exceeding 15 minutes in case of need.

$2,500 Severance Urged For Film Projectionists

VANCOUVER, B. C.: Film projectionists here would get $2,500 severance pay if they lose their jobs as a result of theatre closure, a conciliation board has recommended. The conciliation was between Famous Players and Odeon Theatres and B. C. Projectionists Union Local 348. The board also recommended: convert all theatres at once to one-and-one-half-man operation except in the Vogue theatre and those theatres already on one-man operation. Hourly rates to remain as is. Another recommendation is for employers to add a $50 a month bonus for life to company employees retiring.

HOSPITAL HELP

A means of adding to the entertainment and rehabilitation of patients at Will Rogers Memorial Hospital has been provided by a group of motion picture firms from all over the U.S. who contributed, as an industry service, the equipment and installation of new optical CinemaScope. Installation has been completed and will be inaugurated during February, according to A. Montague, president of the hospital.

Four Anti-trust Actions Are Filed in Georgia

Four anti-trust actions were filed in U.S. District Court in Atlanta, January 6. Involved in the actions are Charles A. Adams, operator of the Avon theatre, Avondale estates, claiming $1,000,000 damages; John H. and Ruth Carter, former operators of the Brook Haven theatre, Atlanta, claiming $400,000 damages; Buckhead Theatre Corp., claiming $500,000 damages; and the Garden Hills Theatre Co., claiming $300,000. Defendants in all four cases are the eight major distributors and the following exhibitors: Atlanta Enterprises, Inc.; Georgia Theatres Co.; Publix-Lucas Theatres, Inc.; Wilbey-Kincey Service Corp.; Robert B. Wilbey; Rhodes Theatre Operating Co.; Evins Amusement Co.; West End Theatre Co.; East Point Amusement Co.; Storey Theatre, Inc., and Evans Theatre Corp.

Loew's Seeks Drive-in In Houston Suburb

WASHINGTON: Loew's Theatres will seek permission shortly from the New York District Court to build a new drive-in in Sharpstown, Texas, a suburb of Houston, the Justice Department has announced. Justice officials said no date had been fixed yet for a court hearing on this petition, but the announcement was being made now in line with the Department's promise to Allied States Association to give as long advance notice as possible on proposed theatre acquisitions by the divorced circuits. The Department has not yet decided whether to recommend court approval, the officials said.

San Francisco Communion Breakfast February 19

SAN FRANCISCO: The Catholics of the Film Industry in San Francisco will hold their third annual Communion Breakfast February 19. Mass will be celebrated at St. Patrick's Church by the Reverend Monsignor McCarthy. Charles J. Maestri, of Lippert Theatres, is chairman of the organization.

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COLUMBIA HAS ANOTHER "WATERFRONT" COMING IN APRIL!

HUMPHREY BOGART

in his most power-packed role

THE HARDER THEY FALL

Co-starring

ROD STEIGER · JAN STERLING

with **MIKE LANE** as *Toro Moreno*

MAX BAER · JERSEY JOE WALCOTT · EDWARD ANDREWS

Screen Play by PHILIP YORDAN • Based on a novel by BUDD SCHULBERG
Produced by PHILIP YORDAN • Directed by MARK ROBSON

Technicolor Year Profit $2,064,820

A consolidated profit, after taxes on income, of $2,064,820 for the fiscal year 1955 was announced last week by Dr. Herbert T. Kalmus, president and general manager of Technicolor, Inc. This is equal to $1.03 per share and compares with $2,319,160 and $1.18 per share for the previous 12-month period.

Consolidated profit, before taxes on income, for 1955 was $4,108,243, as compared with $4,901,178 for 1954, the company's report revealed.

Dr. Kalmus also announced this week that Technicolor will process amateur Kodachrome film and enter the field of color lithography, two steps in its diversification program. He said it will process the Kodachrome film when it becomes available under license from the Eastman Kodak Company and "it will be the first product in the amateur field to be associated with the Technicolor name."

Form New Division

He also said the company would form a Graphic Arts division for its entry into color lithography. The new division expects to make available great economies and rapid service to its customers through utilizing methods and knowledge of electronics, mechanics, color separation and chemistry, it was announced. The first commercial operation of this facility will be prepared to accept orders by July 1. Virgil P. Barta and Herbert Morrow, Jr., both from Rochester Institute of Technology, will head the division.

Minneapolis House Gets Run in Settlement

MINNEAPOLIS: Film companies will give the suburban Edina theatre the opportunity to negotiate for a non-competitive 28-day run as the result of an out-of-court settlement of the $1,911,000 anti-trust, triple damages suit brought by the theatre against eight major film companies and two circuits. Heretofore, the theatre had to bid against and with other theatres in southwest Minneapolis for the 28-day run. The suit, against Minnesota Amusement Co., RKO Theatres, Paramount, 20th Century-Fox, RKO Radio, Universal-International, Warner Bros., United Artists, Columbia and Loew's, was instigated by the late Ben Friedman, former owner of the house, more than two years ago. The Friedman estate, which includes Martin Stein, son-in-law of Friedman, and Mrs. Ben Friedman are plaintiffs in the suit. Samuel Halpern, attorney for the Friedman estate, would not say what financial settlement the parties had reached.

Sharp Upturn in Attendance Is Noted by Elmer Rhoden

HOLLYWOOD: A sharp improvement in theatre attendance since the Christmas holidays was reported last weekend by Elmer C. Rhoden, National Theatres president. "From all parts of the country our theatre operators see concrete evidence of a business upswing," Mr. Rhoden said at the conclusion of a two-day meeting of the company's divisional executives here.

He said, "It is particularly gratifying to observe that our neighborhood theatres, which had been most seriously affected, are showing surprising improvement in all areas. An analysis of pictures scheduled for release during the balance of 1956 points to a continuance of this business upswing."

After mentioning several forthcoming releases specifically, Mr. Rhoden added, "Theatres have also been benefited by release of many off-beat pictures with showmanship that has drawn the public back to theatres." He said it was the firm intention of National Theatres to back these pictures with showmanship and selling that will insure a continuance of this upturn.

"MGM Week" Celebration Rolls on February 5

A world-wide blanketing of motion picture theatres with MGM pictures is the goal of "MGM Week," which will be celebrated from February 5 to February 12 inclusive. It was recently reported that 23 of the 32 MGM branches in the United States have booked either a feature film or a short subject into all houses in their territories for that week. Eleven foreign countries are similarly lined up. During the week of February 5 the first MGM International Conference in California will take place at the Culver City studios, with more than 100 field and home office representatives of the International Department convening for sessions to be conducted by Arthur Loew, president of Loew's, Inc., and Loew's International.

"Helen of Troy" Given Glittering Sendoff

"Helen of Troy," Warners' new production in CinemaScope and WarnerColor, got off to a glittering start with a lavish premiere this week at the Criterion theatre, New York, and the simultaneous world-wide premieres the following day, including one graced by Princess Margaret in London, just one of the 141 cities in 50 countries round the globe playing host to the film. At the New York premiere an international Who's Who of globally famed figures in the worlds of diplomacy, society and the arts, entered the theatre through an honor guard made up of 18 members of New York's Seventh Regiment, in full-dress uniform. They were guided to their seats by young ladies from 15 separate nations appearing in native costume. Opening ceremonies were highlighted by Madame Perle Mesta, who lighted a Trojan torch in front of the theatre. A display of reproductions of ancient weapons and a model of the famed Trojan horse were other features within the theatre.

COMPO Ad Calls for Admission Tax End

The 59th of the series of COMPO ads in *Editor & Publisher,* which appeared last week, applauded the action of the National Retail Dry Goods Association in passing a resolution for the removal of "all excise taxes which were initially imposed as a wartime emergency measure," and points out that the admission tax dates, not from the last war, but from World War I. The ad carried a caption stating: "This 'wartime' excise tax is 39 years old," and pointed out that last year, 10,200 film theatres that are still subject to the tax paid a total of $79.9 millions into the U. S. Treasury.

Warns Exhibitors

R. L. Stanger, of the Evans Drive-In theatre, Denver, has written to The HERALD, warning other exhibitors about a promotion man who has swindled him and at least two other theatre men he knows. The man, who calls himself Joseph G. Kelly, approached Mr. Stanger with a promotion plan to get advertising from neighboring merchants for his theatre and incorporate it with a merchandise giveaway to increase business. However, Mr. Stanger says, he collects all the money if the merchants do not make payments directly to the theatre, has the trailers sent C.O.D. to the theatre and leaves town.

ATTENTION EXHIBITORS

You Are Invited

OKLAHOMA THEATRE OWNERS ARE

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LEADS THE NATION IN EXHIBITOR UNITY

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STRENGTH

IN UNITY

UNITED

THEATRE OWNERS of OKLAHOMA

FIRST CONVENTION GLAMORAMA

PARTICIPATE IN VITAL INDUSTRY PROBLEMS

- FILM RENTALS
- SHOWMANSHIP
- SALES POLICIES
- SCREEN TRAILERS
- NEW STARS
- CONCESSIONS
- DRIVE-IN PANEL
- PRINT SHORTAGE
- BOX OFFICE
- TAXES

MAMMOTH TRADE SHOW

—REGISTRATIONS—

MEN . . . $15.00

INCLUDES ALL BUSINESS SESSIONS,
2 LUNCHEONS, 2 COCKTAIL PARTIES,
1 RANCH DINNER BUFFET and
1 DINNER DANCE

LADIES . . . $10.00

ALL BUSINESS SESSIONS,
GET ACQUAINTED COFFEE HOUR,
2 LUNCHEONS, 2 COCKTAIL PARTIES,
STYLE SHOW, 1 RANCH PARTY and
1 DINNER DANCE

SKIRVIN HOTEL

FEBRUARY 8th, 9th
OKLAHOMA CITY, OKLA.

Make Reservations Now! WRITE, WIRE, PHONE—

E. R. "RED" SLOCUM
UNITED THEATRE OWNERS OF OKLAHOMA
20 N. LEE, P. O. BOX 1342, OKLAHOMA CITY

COCKTAIL PARTIES • LUNCHEONS • RANCH PARTY • BANQUET DINNER DANCE

Expose Yourself to Oklahoma Hospitality

Korda Dies In London

Sir Alexander Korda, 62, above, British film producer whose latest production, "Richard III," will open shortly in New York, died in London January 23 of heart disease. Lady Korda was with him when he died.

Hungarian born, Sir Alexander was educated at the Royal University in Budapest. Starting as a newspaper man in Budapest, Vienna, Paris and London, he entered motion picture production in Germany in 1915. First a director at UFA studios in Berlin, he later worked on films in Paris, and finally in England, where he was to achieve his greatest fame.

He was knighted by King George VI in 1942. In 1932 he formed London Film Productions, and in 1935 became a board member of United Artists, a post he left in 1944. In 1940 he formed Alexander Korda Films, producing in Hollywood. Affiliated for a time with MGM British Ltd., he resigned that post in 1945 to concentrate once again on his own company, which is called London Films.

Among the well known productions appearing under his banner were "The Private Life of Henry VIII," "Catherine the Great," "The Scarlet Pimpernel," "Rembrandt," "Elephant Boy," "The Fallen Idol," "The Third Man," "The Captain's Paradise," "An Ideal Husband" and "Hobson's Choice."

Sir Alexander was married three times. His wives included Maria Farkas, mother of his only surviving child, Peter; actress Merle Oberon, and his widow the former Alexandra Irene Boycun, whom he married in 1953.

Also surviving are his two brothers, Vincent Korda and Zoltan Korda, who were associated with him in London Films.

Sir Alexander also maintained an American company, London Film Productions, Inc., of which Morris Helprin is the president.

THE WINNERS CIRCLE

Pictures which were reported as doing above average business in key cities of the nation for the week ended January 21 were:

Albany: The Indian Fighter (U.A.).

Atlanta: Good Morning, Miss Dove (20th-Fox); Guys and Dolls (MGM) 5th week; Running Wild (U-I); The Second Greatest Sex (U-I).

Boston: Guys and Dolls (MGM); I Am a Camera (DCA); The Lieutenant Wore Skirts (20th-Fox); The Rains of Ranchipur (20th-Fox).

Buffalo: All That Heaven Allows (U-I); At Gunpoint (A.A.); The Trouble With Harry (Par.).

Chicago: All That Heaven Allows (U-I) 2nd week; At Gunpoint (A.A.) 2nd week; The Court Martial of Billy Mitchell (W.B.) 2nd week; Diabolique (UMPO) 5th week; Guys and Dolls (MGM) 10th week; I'll Cry Tomorrow (MGM) 5th week; The Littlest Outlaw (B.V.) 5th week; The Man With the Golden Arm (U.A.) 4th week.

Cleveland: Guys and Dolls (MGM) 5th week.

Columbus: Diane (MGM); The Second Greatest Sex (U-I).

Denver: All That Heaven Allows (U-I); Artists and Models (Par.) 4th week; Guys and Dolls (MGM) 4th week; The Last Frontier (Col.); The Lieutenant Wore Skirts (20th-Fox); The Littlest Outlaw (B.V.) 4th week.

Des Moines: The African Lion (B.V.); Guys and Dolls (MGM) 5th week.

Detroit: All That Heaven Allows (U-I) 2nd week; Guys and Dolls (MGM) 8th week; The Lieutenant Wore Skirts (20th-Fox).

Hartford: The Day the World Ended (A.R.C.); Diane (MGM); Guys and Dolls (MGM) 5th week; Square Jungle (U-I).

Indianapolis: All That Heaven Allows (U-I); Guys and Dolls (MGM) 5th week.

Jacksonville: Footsteps in the Fog (Col.); The Lone Ranger (W.B.); The Man With the Golden Arm (U.A.); The Spoilers (U-I).

Kansas City: The Second Greatest Sex (U-I); The Trouble With Harry (Par.).

Memphis: Ransom (MGM).

Miami: Guys and Dolls (MGM) 5th week; The Lieutenant Wore Skirts (20th-Fox); The Man With the Golden Arm (U.A.).

Milwaukee: Guys and Dolls (MGM) 4th week.

Minneapolis: Footsteps in the Fog (Col.); Guys and Dolls (MGM) 4th week.

New Orleans: Diane (MGM); Guys and Dolls (MGM) 4th week; The Lieutenant Wore Skirts (20th-Fox) 2nd week; The Lone Ranger (W.B.); Shack Out on 101 (A.A.).

Oklahoma City: The Day the World Ended (A.R.C.); Guys and Dolls (MGM) 5th week; Hell's Horizon (Col.); The Last Frontier (Col.); The Lieutenant Wore Skirts (20th-Fox); The Rains of Ranchipur (20th-Fox) 3rd week.

Philadelphia: All That Heaven Allows (U-I); Guys and Dolls (MGM) 10th week; The Spoilers (U-I).

Pittsburgh: All That Heaven Allows (U-I) 2nd week; The Sheep Has Five Legs (UMPO) 5th week.

Portland: The Court Martial of Billy Mitchell (W.B.) 3rd week; Guys and Dolls (MGM) 4th week; The Lieutenant Wore Skirts (20th-Fox).

San Francisco: The Chance Meeting (Pacemaker) 4th week; Diane (MGM) 2nd week; Diabolique (UMPO) 4th week; Guys and Dolls (MGM) 9th week; The Man Who Loved Redheads (U.A.) 4th week; Night My Number Came Up (Cont. Dist.) 5th week.

Toronto: The African Lion (B.V.) 5th week; The Deep Blue Sea (20th-Fox) 2nd week; The Desperate Hours (Par.) 2nd week; Doctor at Sea (Jaro) 5th week; Guys and Dolls (MGM) 5th week.

Vancouver: The African Lion (B.V.) 2nd week; The Court Martial of Billy Mitchell (W.B.); The Desperate Hours (Par.); Guys and Dolls (MGM) 4th week.

Washington: At Gunpoint (A.A.); Diabolique (UMPO) 2nd week; Guys and Dolls (MGM) 9th week; The Lieutenant Wore Skirts (20th-Fox) 2nd week.

John A. Cooper Dies

TORONTO: Lt. Col. John A. Cooper, 86, who headed the Canadian Motion Picture Distributors Association for 23 years until his retirement in 1944, died at his home here January 23. Following his retirement, he founded and headed the 16mm Distributors Association, later disbanded. He was honored in 1953 by the Canadian Picture Pioneers for a "distinguished and unique" contribution to the motion picture industry in Canada.

Leo Robinson

Leo Robinson, 65, owner of the Fulton and Burton theatres in Grand Rapids, Michigan, died in that community recently. He was in the exhibition field 27 years. A pioneer in Grand Rapids radio, he was a charter member of the local Variety Club Tent. No. 27.

Film Budget Is Doubled By Republic

HOLLYWOOD: Allocation of $12,000,000 to $15,000,000 for film production in the first six months of 1956 was announced last weekend by Herbert J. Yates, president of Republic Pictures. The figure is approximately double the production allocation in former years. Mr. Yates said he had also authorized an advertising budget of more than $1,500,000 to aid exhibitors in large and small towns in selling Republic pictures to the public. A more intense trade paper and magazine advertising campaign is planned, he added.

Among the features completed and ready for distribution is Zane Grey's "The Maverick Queen," the first picture to utilize the company's new anamorphic lens process, Naturama. Mr. Yates said, "Naturama eliminates distortion and grain and will improve photographic and color quality. It requires no additional costly projection equipment in theatres provided the theatres are equipped with anamorphic lenses and wide screens." "The Maverick Queen" stars Barbara Stanwyck, Barry Sullivan, Scott Brady and Mary Murphy.

Several Others Finished

Others completed include "Come Next Spring" with Ann Sheridan and Steve Cochran; "Magic Fire," produced in Munich and Rome, with Yvonne De Carlo; "Flame of the Islands" starring Yvonne De Carlo, Howard Duff and Zachary Scott, and "Doctor at Sea," British sequel to "Doctor in the House." All are in color.

Currently in production or soon to be made are: "Lisbon," in Naturama with Ray Milland starring, producing and directing; "Dakota Incident," with Linda Darnell and Dale Robertson; "Acapulco," with Janice Rule, Ralph Meeker and Paul Henreid; "Annie Jordan," in Naturama, and "Hinky Dinky Parlez Vous" with Mickey Rooney, Walley Cox and Jerry Colonna. All but the last named are in color.

"Richard III" Premiere In New York March 10

Sir Laurence Olivier's production of Shakespeare's "Richard III," presented in VistaVision and color by Technicolor, will open with a benefit premiere March 10 at the Bijou theatre, New York. Sir Laurence tops the cast in the title role and also produced and directed. The cast includes Claire Bloom, John Gielgud, Ralph Richardson, Cedric Hardwicke, Pamela Brown, Alec Clunes and Norman Wooland. William Walton wrote the score. Olivier presents "Richard III" in association with Alexander Korda. Lopert Films is releasing it.

Hollywood Scene

HOLLYWOOD BUREAU

The start of two pictures and completion of four others dropped the over-all shooting level to 29 productions as of the last weekend.

MGM's "High Society," is proportioned to block-buster dimensions. It has Bing Crosby, Grace Kelly, Frank Sinatra, Celeste Holm, Louis Calhern, John Lund and a great many others, notably including Louis Armstrong and his band, in a tremendous cast, and it has VistaVision and color to boot. Sol C. Siegel is producing, with Charles Walters directing.

Roger Corman Productions, which releases through American Releasing Corporation, began filming "Yellow Rose of Texas," with Corman producing and David Kramarsky directing. John Ireland, Beverly Garland, Susan Cummings and Alison Hayes are in the cast.

Seven Disney Features Set for 1956 Release

Seven Walt Disney feature productions have been scheduled for release during 1956, it is announced by Leo F. Samuels, president and general sales manager of Buena Vista, the film distributing arm of the Disney organization. Of the seven, four are live-action films, of which two are in CinemaScope; one is a new full-length True-Life Adventure, and two, combining live-action and cartoon, are re-releases. The entire program is in color. Titles include: "Song of the South," "The Great Locomotive Chase," "Davy Crockett and the River Pirates," "Secrets of Life," "Westward Ho, the Wagons," "The Littlest Outlaw" and "Fantasia."

Dozier Planning RKO Story, Talent Unit

HOLLYWOOD: William Dozier, vice president in charge of production for RKO Radio Pictures, will set up a story and talent department for RKO's eastern operation during his current stay in New York, the studio announces. He will also survey Broadway's latest productions for motion picture possibilities, and will meet talent from the legitimate field.

Odets Signs Contract

HOLLYWOOD: Clifford Odets has signed a multi-picture contract with the Hecht-Lancaster Corporation, it is announced by George Glass, executive in charge of production and merchandising. As his first undertaking, Mr. Odets will prepare the screenplay of the novel, "The Way West." His second assignment will be the script and direction of one of his own works, the announcement adds.

THIS WEEK IN PRODUCTION:

STARTED (2)

ARC RELEASE
- The Yellow Rose of Texas (Roger Corman Prods.)

MGM
- High Society (VistaVision; Color)

COMPLETED (4)

COLUMBIA
- Rock Around the Clock

INDEPENDENT
- Count the Dead (Nacirema Prods.)

MGM
- The Catered Affair

REPUBLIC
- Lisbon (Naturama; Trucolor)

SHOOTING (27)

ALLIED ARTISTS
- Cattle King (CinemaScope; Eastman Color)

COLUMBIA
- The Seventh Cavalry (Producers-Actors Corp.; Technicolor) (formerly "Return of Custer")
- Black Mamba (Todon Prods.; CinemaScope; Technicolor)
- Zarak Khan (Warwick; CinemaScope; Technicolor)
- Portrait in Smoke (Films Locations)

INDEPENDENT
- Death of a Scoundrel (Charles Martin Prods.)
- Tarzan and the Lost Safari (Sol Lesser Prods.; Eastman Color)

MGM
- The Fastest Gun Alive
- The Living Idol (Al Lewin; CinemaScope; Eastman Color)

PARAMOUNT
- The Leather Saint (VistaVision)
- Pardners (VistaVision; Technicolor)
- Ten Commandments (VistaVision; Technicolor)

20TH-FOX
- Hilda Crane (CinemaScope; De Luxe Color)
- The Proud Ones (CinemaScope; De Luxe Color)
- The Sixth of June
- The Man in the Gray Flannel Suit (CinemaScope; De Luxe Color)
- 23 Paces to Baker Street (CinemaScope; De Luxe Color)
- Revolt of Mamie Stover (CinemaScope; De Luxe Color)
- The King and I (CinemaScope; De Luxe Color)

UNITED ARTISTS
- Fragile Fox (Associates & Aldrich)
- Rebel in Town (Bel-Air Prods.)
- Flight to Hong Kong (Sabre Prods.)

U-I
- Behind the High Wall
- The Gentle Web (Technicolor)

WARNER BROS.
- Baby Doll (Newtown Prods.)
- The Spirit of St. Louis (CinemaScope; WarnerColor)
- Santiago (WarnerColor)

Brotherhood Dinner Will Honor Three

The annual Brotherhood Awards of the National Conference of Christians and Jews will be made at the amusement industry's Brotherhood Dinner at the Waldorf-Astoria Hotel in New York January 31, it is announced by William J. Heineman and Spyros S. Skouras, Jr., national co-chairmen of the 1956 Brotherhood Week drive, which the amusement industry is sponsoring. Named recipients are Robert W. Dowling, Thomas F. O'Neil and Samuel Rinzler.

The awards honor contributions to better understanding among Americans of all faiths. Mr. Dowling is president of the City Investing Co. and president of the New York Board of Trade; Mr. O'Neil is president of General Teleradio, Inc., and Mr. Rinzler is president of the Randforce Amusement Corp.

Louis Nizer, industry attorney and author, has been named chairman of the dinner.

Brotherhood Week in February

The 1956 drive is supported by the exhibition, production and distribution branches of the film industry, as well as television, radio and other segments of the entertainment world. The inter-faith effort will be climaxed by the nationwide observance of Brotherhood Week from February 19 through February 26. During that period, the objectives of the Brotherhood movement will be publicized and funds will be solicited to carry on the campaign throughout the year. This year's drive marks the tenth anniversary of the amusement industry's participation in the drive. A promotional kit has been prepared to aid theatre participation in the drive.

Philadelphia launched its campaign for Brotherhood Week with a meeting of the amusement division called by co-chairmen Ted Schlanger, representing the theatres, and Charles Zagrans, representing the distributors. Committees to cover the entire industry were set up and plans were made for full scale newspaper, radio and television coverage and theatre participation. The co-chairmen had the assistance of Andrew Gottschall, local representative of the National Conference of Christians and Jews.

"Last Hunt" Premiere In Sioux Falls, S. D.

The world premiere of MGM's "The Last Hunt" will be held February 16 at the State theatre, Sioux Falls, S. D., according to the company. The picture was partially filmed in that area in the Black Hills. The following day there will be saturation bookings in the entire Minneapolis-St. Paul territory, it was announced. The film stars Robert Taylor and Stewart Granger.

People in The News

Malcolm Kingsberg has resigned as vice-president and treasurer of Magna Theatre Corp. William G. McGowan is now acting treasurer.

Carl Mos has been promoted to work with Earl Wingart, 20th-Fox merchandising manager. Mr. Mos joined the company recently and had previously been with Quigley Publications and RKO Pictures.

Morton A. Spring, first vice-president of Loew's International Corp., has announced a series of new appointments. Myron Karlin, manager of Argentina, will become manager of Germany. His post will be filled by Robert A. Schmitt, who leaves Columbia. Edward S. Zobel, formerly of the home office, has been appointed manager in Columbia and F. W. N. Bechett, former German manager, succeeds Robert O. Schoham, who died recently, in Cuba.

A. J. Kennedy has been appointed San Francisco and west coast representative for Filmack Trailer Company of Chicago.

Jacob Mogelever, promotion manager of the Treasury Department's Savings Bonds Division, has been given a citation and cash bonus for his liaison work with the film industry. He arranged for many short subjects and newsreel trailers to be donated to the Savings Bond program as a public service.

Legion Approves 10 of 15 New Productions

The National Legion of Decency this week reviewed 15 pictures, putting four in Class A, Section I, morally unobjectionable for general patronage; six in Class A, Section II, morally unobjectionable for adults, and five in Class B, morally objectionable in part for all. In Section I are "The Court Jester," "Forever Darling," "Glory" and "Lease of Life." In Section II are "The Killer Is Loose," "The Night My Number Came Up," "Red Sundown," "Savage Princess," "The Scarlet Hour" and "Timetable." In Class B are "Jedda" because of "suggestive sequences and costuming"; "Joe Macbeth" because of "low moral tone"; "Manfish" because of "suggestive costuming, dancing and situations"; "Paris Follies of 1956" because of "suggestive costuming, dialogue and dancing," and "The Royal Bed" because of "suggestive costuming, dancing and situations; low moral tone."

WOMPI President Names Committee Chairmen

ATLANTA: Mrs. Loraine Cass, national president of the Women of the Motion Picture Industry (WOMPI) has named the following committee chairmen and members: By-laws: Miss Verlin Osborne, chairman, Dallas; Miss Neila Turner, Washington; Mrs. Elizabeth Leap, Jacksonville; Miss Jean MacLachlan, Toronto; Mrs. Frankie English, Atlanta. Finance: Mrs. Mildred M. Warren, chairman, Charlotte; Mrs. Margaret Irby, Memphis; Mrs. Ruth Neff, Dallas; Mrs. Charlotte Stuever, Denver; Mrs. Nell Middleton, Atlanta. Membership: Miss Florence Long, chairman, Toronto; Mrs. Evelyn Snow, Atlanta; Miss Delerise Larson, Denver. Nominating: Mrs. Gene Barnette, chairman, New Orleans; Mrs. Mary K. Baker, Memphis; Mrs. Mildred Hoover, Charlotte. Publicity: Mrs. Martha Chandler, chairman, Atlanta; Mrs. Viola Wister, Charlotte; Mrs. Sara S. Young, Washington; Mrs. Helen Taylor, Atlanta; Miss Rosemary White, Dallas. Extension: Mrs. Anna Oliphint, chairman, New Orleans; Miss Anna Belle Miller, Denver; Miss Gladys Rawnsley, Toronto.

Foreign Trade Heads May Attend TOA Convention

The Theatre Owners of America has been conferring with Eric Johnston, president of the Motion Picture Export Association, on the advisability of inviting the heads of foreign trade associations to visit the Hollywood production centers and to attend the 1956 TOA convention in September, it was announced by Myron H. Blank, TOA president. He said it was his understanding that some foreign exhibitor members of the Union Internationale de Cinematographique Exhibitors will attend the TOA convention. It will be held at the New York City Colosseum September 19-25 and "will have an international aspect with all industry cooperation and participation and TOA will use showmanship in staging it," according to Mr. Blank.

Kansas City Orpheum Sold by Fox Midwest

KANSAS CITY: The Orpheum theatre building has been sold by Fox Midwest Theatres, Inc. to the Trianon Hotel Company, operators of the Hotel Muehlebach, Richard P. Brous, president of Fox Midwest, has announced. Mr. Brous added that his company will continue to operate the theatre under a lease, presenting both motion picture and stage shows. The hotel company purchased the theatre property as an investment, said its president, Barney L. Allis.

The National Spotlight

ALBANY

Boxing telecasts on Wednesday and Friday nights are proving adverse to theatres playing pictures which appeal to men, according to several exhibitors. . . Alan V. Iselin, who conducts the Auto-Vision theatre, East Greenbush, again headed the committee making Albany theatre lobby solicitations for the March of Dimes. Mrs. Vicki Grygiel, Universal biller, obtained Film Row volunteers for collections at the Strand. Iselin said it was not yet known whether a drive-in campaign later would be necessary. . . . Memberships in Variety Club now approximate 190, aside from honoraries. Chief barker Harold Gabrilove announced the next social will be a Sweetheart Luncheon and style show at Sheraton-Ten Eyck Hotel Feb. 13, with clothes and models provided by Barker Joseph Yezzi.

ATLANTA

Jim Hart, booking department, Columbia Pictures, has moved up to office manager. He replaces Lamar McGarity who was appointed sales representative. . . . A farewell party was given to Cliff Wilson, ABC Booking Services, who goes to Paramount-Gulf Theatres, New Orleans, La. The party was held at the Atlanta Variety Club. . . . Francis Hopkins, Republic Pictures, moves up to secretary. Margaret Slover, formerly with Kay Exchanges, has newly joined Republic. . . . Paul Elrod, owner of the Druid Hill drive-in, Marysville, Tenn., and his family have returned home after a vacation in Florida. . . . R. M. Kennedy, owner of the Empire theatre, Montgomery, Ala., has closed the house for extensive remodeling and will reopen it in June. . . . The Howco Exchange, Atlanta, has opened a branch in Jacksonville, Fla., with C. T. Jordan, Jr., as manager. . . . The Ritz theatre, Brantley, Ala., has closed its doors. . . . Tom Jones will do the buying and booking for the new Twilite drive-in, Brundidge, Ala. . . . Jo Ann Blake, United Artists secretary, is back after a spell of illness.

BOSTON

The annual meeting and election of officers of Independent Exhibitors, Inc., of New England, a unit of National Allied, will be held Feb. 14 at the Hotel Bradford and will be preceded by a luncheon. At a recent board of directors meeting of the organization, it was unanimously voted to hold the 1956 regional convention at Toy Town Tavern, Winchendon, Mass., where the 1955 convention proved to be such a success. The dates are October 15-16 with nationally prominent Allied leaders expected. . . . Joseph G. Cohen has taken over the buying and booking of the Saco drive-in, Saco, Maine, owned by Eugene Boragine. . . . Henri Schwartzberg, film buyer for ATC, became a grandfather for the first time when his daughter, Mrs. Gerald Cherry, gave birth to a daughter, Kathi Ellen. . . . Caroline Jane Bruno, daughter of Mike Bruno of the Tilton, N. H., theatre, was married to Vincent Phab of Atlanta, Ga.

BUFFALO

Sale of the Erlanger theatre at 118 Delaware Avenue, which has been operated by the Dipson circuit as legitimate house for many years, is expected to be completed by February 1, according to spokesman for Dipson Theatres, Inc. of Batavia, N. Y. The spokesman said he was not at liberty to identify the prospective buyers. The transaction involves the three-story structure housing theatre and office facilities. The building is assessed at $251,290, is 28 years old and is directly across the street from the Hilton Statler. . . . Lucille Ball and Desi Arnaz will arrive in Buffalo Feb. 6 on their way to the world premiere of their new picture "Forever Darling" Feb. 7 in Dipson's Palace theatre in Jamestown. . . . Louis De Rochemont's second Cinerama presentation, "Cinerama Holiday," will be premiered here Jan. 31 in the Teck theatre. . . . Harold Bennett, manager of the local National Screen branch will vacation for a month at Plantation Key in Florida, starting Feb. 10. . . . Marvin Jacobs, chairman of the Charity Committee of the Buffalo Variety Club presented a check for $28,405.82 to the Cerebral Palsy Clinic of the Children's Hospital, at the recent Tent 7 installation. The club has sponsored the clinic for many years.

CHARLOTTE

"The Trouble with Harry" opened to fair business at the Plaza theatre. It replaced "Guys and Dolls" which ran for 23 days. . . . Paramount sneaked "Anything Goes" to a packed house at the Imperial Friday night. . . . "Diane" replaced "All That Heaven Allows" at the Manor. Latter film had a whopping big three-week run. Also reported solid in Charlotte was "The Lieutenant Wore Skirts" at the Carolina. . . . Dave Ballard, seven-foot seven giant, was in Charlotte heralding the coming of "Alexander The Great" due out this spring. . . . The 12 girls entered in the Miss Film Row contest were guests at a luncheon given at the Variety Club. Miss Film Row will be named at the theatre owners convention at the Hotel Charlotte, Jan. 29-31.

CHICAGO

Arthur Schoenstadt, head of the Schoenstadt Theatre Circuit, and the 1956 chairman of the Amusement Division in the upcoming Red Cross Drive campaign, had considerable groundwork laid when he called a first meeting January 19. The meeting was attended by a representative from every section of the industry and organizational work got off to a smooth start. The group pledged to exceed the 1955 contribution of $8,400 by at least $1,600. . . . Seating projects in the area surrounding Chicagoland keep Sam Levinsohn of the Chicago Used Mart away from the city much of the time these days. He just installed 1,700 seats in the Uptown, Milwaukee, and at the same time handled two non-theatre jobs. . . . George Giroux of the Technicolor Company was here to visit with both exhibitors and distributors. He was accompanied by Jimmy Martin, head of the company's print department. . . . The Carnegie theatre is preparing for a substantial uptrend in business with the early February opening of "Riviera." . . . Irving Mack, head of the Filmack Trailer Company, announced here that A. J. Kennedy has been appointed West Coast representative.

CLEVELAND

New babies and a wedding announcement take the spotlight this week. Louis Weitz, secretary of the Cleveland Motion Picture Exhibitors Association, welcomes his first son and second child. . . . Mrs. Ethel Brewer, past president of the Motion Picture Council of Greater Cleveland, became a grandmother for the first time. . . . Herbert Ochs, who operates drive-in theatres in Canada and the States, chalked up his 17th grandchild when a daughter was born in Sacramento, Calif., to AAF Capt. and Mrs. Peter Hill. . . . The wedding, set for April 29, will unite Paula Stutz, one of the twin daughters of E. C. Stutz, managing director of the Circle theatre, and Lawrence Lilbiger, a Western Reserve University student. . . . Richard LeLaney, since 1953 an instructor at the Ft. Monmouth, N. J. Army Signal School of Photography, is back in civilian status and has resumed his former job as assistant manager of the Mallers theatres in Defiance, O.

COLUMBUS

"Guys and Dolls" closed at RKO Palace after a four weeks' run. . . "The African Lion" continued for a fifth week at the World. . . . Charles Sugarman of the World is vacationing at Miami Beach. . . . Manager Robert Sokol of Loew's Broad offered a $100 prize for the best letter by an adult offering advice to Vivien Leigh how to solve her romantic problem in "The Deep Blue Sea." . . . Fred Hartwick, veteran projectionist at Loew's Ohio, is retiring and will move April 1 to Miami. . . . Murphy McHenry, United Artists exploitation representative, in town for a campaign on "The Man with the Golden Arm" which will open January 28 at Loew's Ohio. The Otto Preminger film originally was announced for Loew's Broad. . . . Commissioners for the proposed underground State House parking garage are hopeful that financing plans for the multi-million dollar structure may be completed by the end of the year. The garage would offer much-needed assistance to patrons of downtown theatres.

DENVER

Because of lack of hotel accommodations due to the stock show the winter meeting of the directors of Allied Rocky Mountain Independent Theatres was cancelled. . . . Joe Clark returns to Film Row as salesman for United Film Exchange. Robert Herrell, Kansas City, owner of United, was in calling on major accounts. . . . Foster Blake, Universal division manager, and F. T. Mur-

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ray, branch operations manager, in for conferences with Mayor Monsky, branch manager. . . . Buena Vista is adding another room to their office quarters in the Paramount building, all on the first flood. Marvin Goldfarb, district manager, went to Kansas City and St. Louis on a sales trip. . . . Here are the election results at the B29 Film Employees: Robert W. Bowlen, president; Wm. Fenske, vice-president; Ida Schultz, secretary; Al Anderson, treasurer; Jack Pattison, business agent; Elmer Finch, chairman of trustees. . . . The F29 Film Employees elected: Floyd Brethour, president; Frank Monaco, vice-president; Cathering Becker, secretary; Herman Reule, treasurer; George Mayo, business agent. . . . The Motion Picture Operators elected: J. W. Dooley, president; Leland Brand, vice-president; R. E. Waller, recording secretary; Dan W. Kelley, financial secretary-treasurer; Chuck Webber, business agent; Dave Jinacio, sergeant-at-arms. . . . Charles J. Molcker has bought the LaFa, Lafayette, Colo., from Walter Houser.

DES MOINES

J. Earl Hayes, manager of the Fox (Strand) theatre in Fort Madison in the late 1930's, has retired after 45 years in show business. He last served as manager of the Main Street theatre in Lexington, Mo. Hayes started his career as piano player at the Empire theatre in Quincy, Ill. . . . Notice of dissolution of the Carroll (Ia.) Outdoor Theatre Corp. has been filed at Carroll by the company's assistant secretary, Gertrude Framhein. . . . Sylvester R. Nothem, 60, Remsen theatre owner, charged with Federal income and admission tax evasions, has been ordered held for observation and examination in a hospital psychiatric ward in Des Moines. . . . Chamber of Commerce directors at Odebolt have made plans for the showing of free movies each Saturday afternoon at the Princess theatre. . . . Mr. and Mrs. C. A. Tuey have added a third day of showings at their Exira theatre in the hope that the three-day schedule (Thursday, Friday and Saturday) will increase attendance.

DETROIT

Wayne Smith, Huron manager, Pontiac, has taken up the lease on Pontiac downtowns, Orpheum and Eagle. The two were formerly operated by Butterfield Theatres. The new management will reopen the long closed Orpheum. Smith was recently subject of a printing trade paper article for his unique pass deal with a Birmingham printer. . . . Everett Callow, national director of publicity for Cinerama, was here confering with Bill Green and Frank Upton on plans for the first anniversary celebration of "Cinerama Holiday." . . . Police censors report the appearance of Israeli and Austrian product on the Detroit scene. Mexican films still lead the foreign field. . . . January 27 was to see the Fox stage lighted for a huge Rock and Roll show. Success may set a pattern for a regular schedule of stage shows. . . . George Juckett, Jam Handy projectionist, substituted for Joe Sullivan of the Film Building while Sullivan performed his duties as IATSE, 199 treasurer. . . . Emil Meyer, father of Marie Meyer, United Detroit assistant advertising manager, died at 77. . . . Louis Fava, 20th-Fox, has been elected president of IATSE Local B25.

Manager a Hero When Fire Strikes Town's Main Street

"Double, double, toil and trouble," was the week's watchword for William Butler, enterprising manager of the Turnage and Reita theatres at Washington, North Carolina, who recently found himself a hero when he helped battle a devastating fire that raged intermittently for days.

The events began on a Saturday, when Mr. Butler smelled smoke at a store adjoining the Turnage theatre. After telling his cashier to inform the fire department, he figured out the exact location of the fire and helped firemen get it under control. He cleared his Turnage theatre without panic, and also the Reita theatre across the street when the flames started in that direction, and it looked like the whole block would go. A general alarm was sounded.

The mayor called out-of-town help. Hose and ladders were everywhere. Lines were laid through the Turnage theatre, whose upstairs windows were already catching sparks. It was after 4 A.M. Sunday before the fire was finally brought under control. Mr. Butler cleaned out the Turnage theatre and reopened it Sunday at 1:30 P.M. At 2:10 the fire broke out again. Another general alarm was sounded. This time it was paint exploding and spreading the fire. Again Mr. Butler cleared the theatre of patrons and the firemen and their hose reentered. Mr. Butler donned work clothes and again helped the firemen.

It was late Wednesday evening before the assorted fires that had sprung up stopped burning. Losses in the neighborhood amounted to $300,000. "The temperature was 18 above and 25 mile-an-hour winds really made this one of the most stubborn fires we have ever encountered," Fred Potts, fire chief, reported. Mr. Butler drew unanimous praise from all for his levelheadedness in clearing the houses and his cooperation as a firefighter.

HARTFORD

George E. Landers, Hartford division manager, E. M. Loew's Theatres, has returned from San Francisco and Los Angeles. . . . A. J. Bronstein, president, Bronstein Drive-In Enterprises, got back from Trenton and Scranton business conferences. . . . Bernie Menschell, president, Bercal Theatres, Inc., flies to Washington, D. C., late this month on business. . . . Robert Penn Warren, the Pulitzer prize winning author, and Yale professor of playwriting, is leaving the faculty at the end of the academic year to concentrate on writing. . . . Berlin (Conn.) Zoning Commission action, granting theatreman George LeWitt authority to build a drive-in theatre in that suburban community, has been reversed by the Court of Common Pleas. A Berlin resident, Howard M. Culver, asked the court to declare the action illegal, charging that because the commission had failed to file a notice with the Town Clerk when it rezoned the land in question, also failed to publish notice of the zone change in newspapers, the change was illegal. In his decision, Judge Alva P. Loisell concurred with Culver's findings, and ruled the zoning commission action illegal.

INDIANAPOLIS

The Variety Club gave a going-away party Friday night for Bobb Conn, former Indianapolis branch manager transferred to Chicago. . . . New dates on the Variety calendar are a stag night and gin rummy tournament Jan. 30, a general meeting and luncheon at noon Feb. 6 and Valentine dance Feb. 10. . . . Bob Arvin has succeeded Del Buckley as office manager at Columbia. . . . E. B. Sconce has reopened the Pixie, Indianapolis neighborhood theatre. . . . Fox will hold CinemaScope 55 demonstrations at the Paramount, Fort Wayne Feb. 14 and at the Rialto, Louisville Feb. 18. . . . Estal Voss has installed CinemaScope at the Milan theatre, in Milan. . . . George Cook has succeeded the late Harry E. Askew as manager of the Von Ritz at Bedford. . . . John R. Boyce, owner of the Boice and Strand at Warsaw, addressed the weekly luncheon of the Warsaw Kiwanis Club Thursday.

JACKSONVILLE

Robert Heekin, district manager, Florida State Theatres, cooperated with the March of Dimes polio fund director, Al St. John, in presenting a midnight variety show for the fund's benefit at the Florida theatre. . . . Tim Crawford, manager of the San Marco theatre, was planning a new series of midweek art pictures. . . . Clayton Moore's personal appearances at Sheldon Mandell's St. Johns theatre brought on traffic jams during the opening day of "The Lone Ranger." He was accompanied here by J. D. Woodard, Warner publicist of Atlanta. . . . Fred Hull, MGM branch manager, was reelected president of the Blind Children's Foundation, joint project of the Variety and Rotary clubs, and Carl Carter, head of Ribault Air Base Drive-ins, was elected secretary for 1956.

KANSAS CITY

Fox Midwest Theatres has sold the Orpheum building, 1212 Baltimore Avenue, Kansas City, Mo., to the Trianon Hotel Company, which owns the Hotel Muehlebach. Fox Midwest bought the Orpheum in 1948 and has used it for road show presentations and first run pictures. The circuit will continue use of the theatre for another year, the next attraction being "Carousel." . . . Police of Kansas City, Mo., after viewing "Lucretia Borgia" at the Glen theatre

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(Dickinson circuit) took 80 feet of the film, and charged James Strode, manager, with violation of a city ordinance in the showing of indecent pictures. The hearing was to be held January 25. The picture continued at the theatre, minus the short extraction, for its second week. . . . Through the middle of January, there has been no traffic tie-up in the city or the area, to interfere seriously with theatre patronage. The Boulevard, Heart, Riverside and 63rd St. drive-ins operated the weekend of January 21. . . . Robert Rhoades, Sr., famous as a baseball pitcher and who later built and operated the Gillham theatre in Kansas City, Mo., died January 20.

LOS ANGELES

Sid Pink has reopened his Fontana theatre in Fontana, which for some months had been leased as a church. . . . Sam Decker, who owns the Elmira and Majestic theatres in Santa Monica, headed for Las Vegas with some friends from his home-town, Detroit. . . . With Mel Evidon as his host, a visitor from Pittsburgh was Art Levy, former manager for Columbia in that city. . . . Ben Goldberg of Film Transport and his wife returned from a Caribbean cruise. . . . Returning from midwinter vacations were Harold Green, Columbia manager, and salesmen Al Boodman and Bill Evidon. . . . Morrie Kleinman of the Theatre Upholstering Company has been given a contract by National Theatres to renovate seating in a number of their houses in Philadelphia. . . . Jerry Percell, formerly associated with Fred Stein Enterprises, has joined the Realart office. . . . Jim Schiller, Allied Artists exploiteer, left for San Francisco. . . . Hospitalized after a slight heart attack was Tom Muchmore, who operates the Arroyo, Plaza and Canoga Park theatres.

MEMPHIS

PTA and Garden Club groups of West Memphis, Ark., just across the Mississippi River from Memphis, made public statements attacking the policy of Sunset drive-in theatre for booking pictures banned in Memphis. . . . Bob Kilgore, manager of Sunset, replied sharply: "There's nothing wrong with pictures banned in Memphis. They are shown everywhere in the world except Memphis." . . . Memphis' temporary board of censors, three women members of the former board who were asked to continue in office by Mayor Orgill until a final decision is reached on a recommendation of a citizen's committee to abolish censorship, saw their first picture since Jan. 1. It was "The Man with the Golden Arm." The women censors put their o.k. on it and it will be shown soon at a Loew's theatre in Memphis. . . . Amelia Ellis, part owner of Ellis drive-in, Millington; Mason theatre at Mason, Tenn., and Frayser drive-in at Memphis, is in Mayo's Clinic at Rochester for surgery. . . . Mrs. H. A. Fitch, owner, sold her Erin theatre at Erin, Tenn. to L. E. Jackson. . . . Jack Braunagel, Commonwealth, Kansas City, was a Memphis visitor.

MIAMI

The fifth annual WTVJ Cerebral Palsy Telethon had Jack Paar as master of ceremonies with activities taking place at the Miami Beach Auditorium. Name stars in the area made appearances and Wometco Theatres' Miracle in Coral Gables and the Gateway in Fort Lauderdale acted as collecting agents at the children's matinees, giving candy and theatre passes to the youngsters making donations. . . . Another link was added to the Claughton chain when Suzie (Claughton) Matthews gave birth to a daughter recently. . . . Jerry Evans was down from the New York office of Universal Pictures working on promotion for the "Benny Goodman Story." . . . After long delays and hearings in Washington, Channel 7 was finally allotted to Biscayne Television Corporation, a company formed by the Miami *Herald* and the Miami *News*. The TV station will operate independently of either paper with Niles Trammell, James Cox, Jr., and John S. Knight the principal stockholders. . . . Central State Theatres of Des Moines, Ia., will be minus owner A. H. Blank and his wife, while they spend a lengthy vacation at the Fontainebleau.

MILWAUKEE

Oliver and Ray Trampe and the Stanley Warner theatres were host to a luncheon at the Milwaukee Athletic Club for Fred MacMurry who was here to help promote "At Gunpoint." . . . The Alhambra theatre was to start showing art and prestige films January 20. The 60-year-old theatre has presented everything from minstrel show to grand opera. Robert Groenert, manager, said if the public takes to it, they will have three or four series of foreign arts films each year. . . . Frank Hahn, Bay, Royal and Tri-Ad drive-in at Ashland, Wis., is candidate for the mayor of Ashland. He is president of the City Council of Ashland and is on the board of directors of Allied Independent Theatre Owners of Wisconsin. . . . Al Meskis, manager of the Warner theatre, has been very ill. . . . Angelo Provinzano's Greendale theatre has opened with a deluxe run on a 28-day availability. Warren Atkinson is manager. . . . Billy Pierce, Savoy theatre, is taking a week's vacation, his first during the winter. . . . Bob Gross, Smith Management Co., and his wife are going to Minnesota and Canada for some ice fishing.

MINNEAPOLIS

Rogert Dietz, former booker, has been named new salesman at Columbia replacing Irving Braverman, resigned. Elaine Norby has rejoined Columbia as booker replacing Dietz. . . . Russ McCarthy, Paramount salesman who turned booker, is back on the road again covering North Dakota. . . . Earl Fainblit, new booker at Allied Artists, became the father of a baby girl named Linda Joy. . . . Ted Mann, operator of the World theatres in Minneapolis and St. Paul and other enterprises, has been in New York on business. . . . "Monika," a Swedish film, is in its sixth week at the Suburban World. . . . Home Theatres circuit at Brainerd, Minn., has bought the Paradise and Village theatres at Faribault, Minn., from Will Glaser, who will retire. . . . Harry Colburn, Columbia home office representative, and Ben Marcus, Columbia Midwest district manager, were in. . . . The interior of the Dakota at Seneca, S. D., was completely gutted when fire of underdetermined origin broke out preceding a free Christmas show for children.

NEW ORLEANS

Mrs. Norman E. Kerth was reelected and installed president of the New Orleans Better Films Club at a session in the Lake Charles Hotel. . . . The Paramount, Greenwood, Miss., a former Paramount Gulf theatre, which was purchased by George T. Davis some time ago, is slated for reopening February 1, completely renewed and outfitted with wide screen equipment. Mr. and Mrs. Russell Callen are handling the buying and booking. . . . The local Panorama, a Joy Theatres unit, will soon be completely reseated with Airflow chairs. All the floors of the theatre, including the lobby, will be recarpeted. . . . Arthur Barnett has taken over the buying and booking for Mr. and Mrs. William Castay's LaPlace drive-in, LaPlace, La. and their local suburban Arrow. . . . Arthur Lehman informed Transway that operation at the Booker T. Jackson, Miss. were to cease January 28. . . . The Joy in Woodville, Miss., which has been completely remodeled and redesigned for CinemaScope presentations, will operate on a full week's schedule, while the Fern, the town's other indoor theatre, will be open on Saturdays only. Both theatres are owned and operated by Fern and Albin Randall, who also operate the Fern drive-in in the Woodville vicinity.

OKLAHOMA CITY

"The Last Frontier" will be shown at 130 theatres in Oklahoma and Texas during January. Kathryn Grant was in Oklahoma City January 18 for the showing of the film. . . . Variety Club Ladies Auxiliary 1022 held their first meeting of the year Wednesday in the Variety Club room of the Biltimore Hotel. The new executive officers of the auxiliary took office and Mrs. George Fisher, newly elected president of the group, presided. Plans were made for continuing the group's project on mentally retarded children. . . . The Lone Ranger (Clayton Moore), who plays the title role in the picture, was in Oklahoma City Jan. 16. He was on-stage at the Midwest theatre where the picture was shown. . . . The Olympic theatre, Canyon, Texas, was damaged by fire January 11. Charlie Donnell, manager, said quick work by firemen held the damage to the immediate area of the stage and screen. W. J. Wooten is owner of the theatre and of the building in which it is housed. Origin of the fire could not be determined.

PHILADELPHIA

Melvin Fox, head of the Fox Theatres; Howard G. Minsky, mid-eastern division sales manager for Paramount Pictures; Jack Beresin, former international chief barker of the International Variety Clubs, and theatre architect David Supowitz, head up the Allied Jewish Appeal's theatrical division for the forthcoming 1956 campaign. . . . Kunz Motion Picture Service, Inc., handling commercial films and trailers along with 16mm. product, has changed its corporate name to Kunz, Inc. . . . Abraham M. Ellis, head of the A. M. Ellis Theatres chain, was named to the National Council of the Joint Distribution Committee of the United Jewish Appeal. . . . Daniel F. McDevitt, new mayor of Reading, Pa., indicated that the amusement ticket tax will be amended to

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allow the omitting of the tax on two free tickets when issued with 10 others, paid for at regular prices and taxed on the "cheaper by the dozen plan" already planned by the baseball club in town. . . . Exhibitor Jay Emanuel and Meyer Adleman, head of the New Jersey Film Messenger, film delivery service, were named associate chairmen for the Movie Industry 1956 Campaign in behalf of Deborah Sanatorium at nearby Brown Mills, N. J. . . . Perry Lessy, Tillie Lessy, Reuben Saltzman and Edward Fine are the new owners of the Diamond, which had been operated for the past 15 years under terms of a lease by the Stanley Warner Theatres. . . . Howard Minsky, Paramount Pictures Eastern representative, is serving as vice-chairman for the current polio campaign. . . . William Madden, MGM branch manager, left for a cruise.

PITTSBURGH

"Wuthering Heights" replaced "African Lion" in the Squirrel Hill with "The Man Who Loved Redheads" scheduled to follow. . . . Lots of "in-person" Hollywoodites are due here soon. Lucille Ball and Desi Arnaz Feb 2; Danny Kaye Feb. 3, and Clayton Moore, "The Lone Ranger," Feb. 6. . . . Pittsburgh gets another new art house soon, with the Studio, formerly the Linden in Bellevue, opening with the British comedy, "Will Any Gentleman?" George and Ernest Stern, heads of the local Associated Theatres circuit, will run the Studio. . . . "The Deep Blue Sea" finally got a Harris date. . . . "The Benny Goodman Story" goes into the J. P. Harris Feb. 3, with Hillevi Rombin, "Miss Universe," due in ahead to plug the film. . . . Dick Purvis, former assistant manager of the local Ritz, went into the Marines.

PORTLAND

Producer Al Learman has signed Frankie Laine to headline the 1956 Home Show at the PI Building March 23-April 1. . . . Don Cherry was in town for a few days to plug his records. . . . Guild theatre manager Marty Foster is back at his desk after a four-week trip to Los Angeles and New York. Assistant manager Nancy Welch did a big job of supervising the remodeling of the 400-seat house. . . . Jack Matlack and his family are home after a well-earned trip to the Hawaiian Islands. He is promoting the annual boat show. . . . Paramount theatre manager Dick Newton is working on big campaign for "Ransom." . . . "Guys and Dolls" is in its fifth record-breaking week at the Broadway. . . . Mrs. J. J. Parker is talking about giving her Broadway theatre a partial facelifting. . . . Orpheum theatre manager Kenny Hughes back on the job after a flu attack.

PROVIDENCE

Weather, which played havoc with box office receipts during a great part of 1955 in this area, once again reared its ugly head to start off 1956 in a most inauspicious manner. Following a severe weekend ice storm, which virtually brought all modes of transportation to a complete standstill, a solid week of rains and high winds dumped almost six inches of rain on Rhode Island. The storm confined thousands of would-be moviegoers to the safety of their homes. As a result, excellent film fare on tap at most first runs was not as heavily patronized as would have been the case had the weather been more favorable. . . . Robert Rounseville, native son of nearby Attleboro, player of the soon-to-be-released film, "Carousel," has been engaged to make a personal appearance here at the annual St. Vincent de Paul Charity Concert early in February. . . . Bill Trambukis, Loew's State manager, ran a special Friday the 13th Midnight Horror Show. . . . The Community, Centerdale neighborhood house, has started a dinnerware deal. Comprising a complete service for six, the give-away is aimed to promote Monday and Tuesday attendance.

SAN FRANCISCO

Abe Blumenfeld, Blumenfeld theatres, was elected president of the Northern California Theatre Association by the board of directors at the annual meeting Thursday. Other officers for 1956 are: Homer Tegtmeier, Tegtmeier theatres, first vice-president; Irving M. Levin, division manager, San Francisco theatres, second vice-president; William Elder, managing director, Loew's Warfield theatre, secretary-treasurer; Hulda McGinn, public relations and legislative counsel. Active membership in the Association of the Fox West Coast theatres was announced by retiring president, L. S. Hamm, and confirmed by William Thedford, division manager. . . . The Colesium theatre, a neighborhood house dark for four and a half years, will reopen Feb. 1. The 220-seat, United California Theatres house will be managed by Albert Levin. . . . Bob Davis, whose Mirabelle theatre sank eight feet in the mud when Weott was flooded, is working toward a reopening in the local school. . . . The renovation of the lighting of the lobby of the Regal theatre is complete. . . . Ray Tapia, manager of the Hub theatre, will transfer to the Guild and Center, Irving Ackerman theatres. Alfred Fortunato will manage the Hub.

ST. LOUIS

The Eldon theatre at Eldon, Mo., recently staged a contest, the winner of which got a 15-day all expense tour of Mexico. . . . Nicholas Joseph Cunningham, 81 years old, an early theatre owner at Springfield, Mo., died recently in the Mercy Hospital in that city. He built the Jefferson theatre in 1911, later built the Aladdin theatre and was president of the Landers theatres. . . . The 460 drive-in theatre at Carmi, Ill., has just opened for the season. Until spring there will be shows every night except Tuesday. In-a-car heaters are available for the comfort of patrons. . . . George W. Harttmann, 61, who had a successful business career in the motion picture field in Kansas City, Mo., until he moved to California, died recently at Chatsworth, Calif. He started the first theatre in North Kansas City in 1926 and later was owner of the Armour theatre in that city.

TORONTO

Replacing the old Community Hall and theatre recently destroyed by fire, a $70,000 Community Center has been opened by the Community League of Tofield, Alta. It has 300 seats. Another 300-seat house, the first in Twillingate, Nfld., was opened by Harry Randell. Preparations, meanwhile, are going ahead with plans to rebuild the Prince Edward in Charlottetown, P.E.I. gutted by fire. . . . George Jenner and Arthur Currie are now operators of the H. J. Sutherland circuit in Ontario comprising six houses. . . . Two-way deal Odeon Theatres (Canada) Ltd. and the promoter of Miss Canada contest will see preliminaries being held in May in various houses of the chain across the country, with the winner to be given a screen test at the JARO Film Studios in England. Final contest after participants are chosen will be held in Hamilton, with Trans-Canada Contest flying the queen to England. The winner will also be a participant in the Miss America Contest. . . . The Capitol, Paris, Ont., is being offered for sale or rent by Premier Operating Corp. The house was recently renovated and refurnished. . . . Newest film society to open in Toronto is the A-G-E, named for its founders, Aldo Maggiorotti, Gerald Pratley and Elwood Glover. Opening bill of art film group was Don Q and Son of Zorro.

VANCOUVER

Perry Wright, Empire-Universal manager here for eight years, will return to his home town of Toronto to take over as manager of the Toronto branch office. . . . Replacing Mr. Wright is veteran booker Charlie Backus, who has been in charge of the E-U booking department for the past eight years. He, in turn, was replaced by Henry Heck, former International Film Distributors office manager. . . . At long last the British Columbia government has agreed to lighten the tax load on theatres and sports, lowering the tax from 15 per cent to 10 per cent. The tax presently produces over $2,000,000 annually. The B. C. government also plans to extend exemptions from the tax. . . . Walter Mead, owner of the Paramount drive-in at Burnaby, is holidaying in Honolulu with his wife and daughter. . . . Frank Soltice and his family are on vacation in Hollywood. . . . Frank Fisher, head of JARO Theatres, is expected here next week. . . . Haskell Masters, Canadian head of Warners, was here with his wife on his way back from a Mexico vacation.

WASHINGTON

Herbert Gillis, branch manager of Paramount Pictures, has transferred his membership from Variety Club Tent No. 3 to the Washington Tent. Albert M. Kane, branch manager of United Artists, has transferred his membership from Tent No. 17, to the Variety Club of Washington. . . . "The Man With the Golden Arm" was screened for Government people who deal with the drug traffic. The picture is now at the Ontario theatre. . . . The Variety Club board of governors has elected associate members Jack Blank and Marshall Coyne to serve as honorary members of the board of governors in 1956. . . . "Warning Red" a Civil Defense picture, had a premiere at the Viers Mill theatre January 20. . . . February 2 will be Danny Kaye Day at the Palace theatre. For the opening day of "The Court Jester" Kaye will make three stage appearances. . . . Orville Crouch, chief barker of the Variety Club of Washington has appointed the chairmen for 1956 committees.

Managers' Round Table

An International Association of Motion Picture Showmen—Walter Brooks, Director

Automobile Industry Is Show Business On Wheels

THIS week in New York, we have General Motors' "Motorama" as a turn-away attraction at the Waldorf-Astoria, with long lines around the block, waiting to get in. This is "for free"—and it proves, at least, that they didn't stay home with their television sets, instead of going to the movies. If they charged admission for "Motorama" maybe they could give up retail sales.

This is what we used to do, before "Greater Movie Season" was abandoned by film industry, so many years ago. This is the big "hypo"—as they say in the advertising trades—which makes it important to see the new models, and to know what's what in automotive merchandising. They'll stand in line for hours just to look at the Lincoln "Continental"—a car that is sold only to preferred buyers, at $12,000 each. The automobile industry is suffering from overproduction, and currently the dealers are carrying a surplus of 800,000 cars above their normal inventory for January.

There are several things to consider. First, that more people have more money to spend, than ever before in our history. But, they will go through an ordeal to get *something for nothing,* such as a free show at the Waldorf. There's a lot of "prospective purchasing"—which means, credit. When you have money, you like to spend more than you can afford. Martin Quigley, Jr., in the lead editorial in last week's HERALD, said that folks with a credit card in their wallet, would buy tickets oftener, and more generously, than out of pocket—and the mere fact that they had a credit card good at their local theatre would remind them "to go out to the movies."

Not all of the showmanship in the world is in motion picture business. In fact, in recent years, you can never tell by a marquee sign, whether it's a show, or a supermarket. Time was when we went into a strange town and could find the theatre. Now, seen from a distance, you get closer to find Pot Roast and Pork Loins in the billing. There's more showmanship at the A. & P. than there is in film business—since they gross *four times as much* in 8,000 stores than we do in 16,000 theatres, and do four times as much advertising in local newspapers.

Study the national magazines right now. See the pages and pages of color advertising—and the equivalent number of pages of free publicity in equal color. We would get as good a break for our own "New Season" if we were half as well organized to cope with existing conditions—circa 1956—and not date back twenty-five years into our prehistoric past. The advertising agencies know the solution, but are waiting for instructions.

NEW DEMONSTRATIONS

Whatever our lack of "Greater Movie Season" as an annual uplift at the box office, we can't complain of the demonstrations of new 'Scope and Color, as conducted for "CinemaScope 55" by 20th Century-Fox, in sixty cities, between January 19th and February 21st. "More than your eyes have ever seen" is not merely an advertising slogan.

Last week, at the Roxy Theatre in New York, upwards of 3,000 exhibitors and representatives of the press, saw excerpts from "Carousel" and "The King and I"—and their rave notices will reach down to audience levels, as more than 300,000 opinion makers see demonstrations, in a grand flourish of technical achievement.

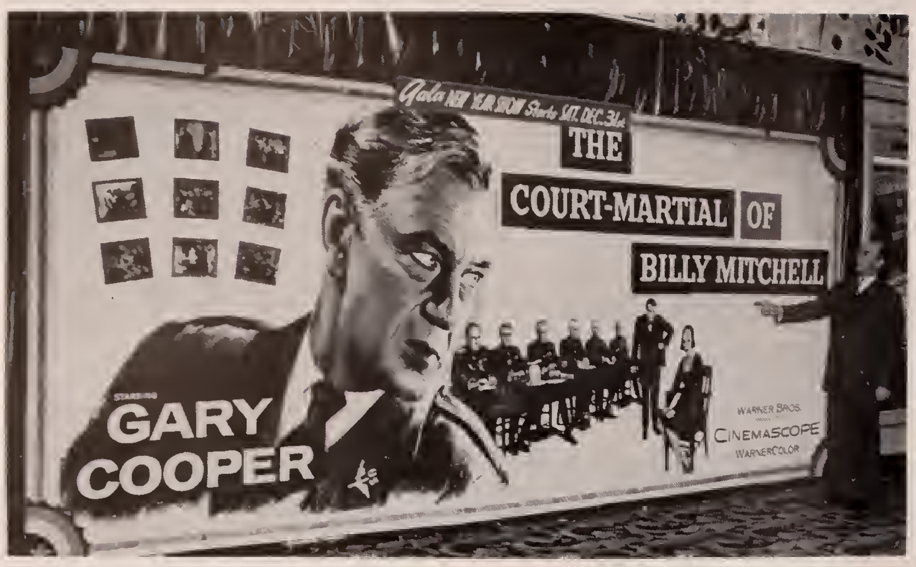
"Oklahoma!" in Todd-AO is playing in four cities, and will soon be seen in many more, with the astute selling experience of veteran Ted O'Shea. Elmer Rhoden promises still more to come in the revelation of "Cinemiracle"—which National Theatres are perfecting. Paramount says "The Court Jester" and "Anything Goes" surpass anything yet seen in VistaVision.

The growth and future of film industry are from the top, because television strikes hardest in competition with old standards, and we must reach new heights to see ahead. Our new 'Scope and Color will save the theatre—and make it greater than it ever was before.

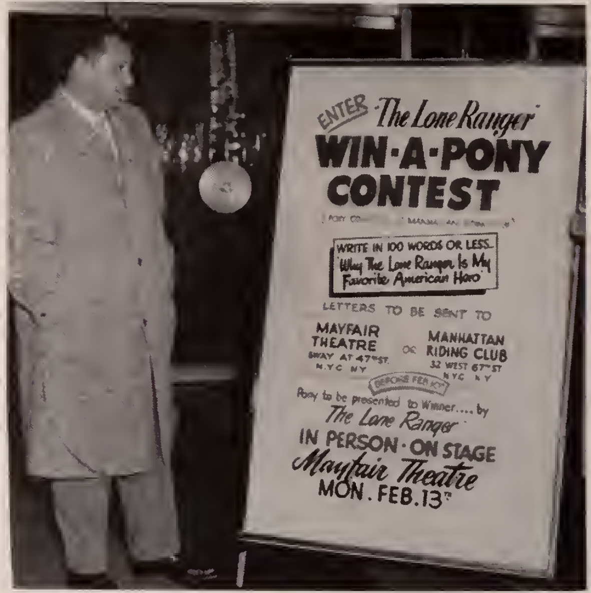
¶ BEN FRANKLIN was a great American and this year is his 250th anniversary—but it has been a long time since we've had a Ben Franklin picture in our industry. He was the first man to visualize a free America; the first to discover electricity; he invented the harmonica and was one of the first composers of music; he invented the first spectacles having both far and near-sighted lenses; he was one of the first publishers in America and he was the first cartoonist; he invented the first copperplate printing; his early experiments in electromagnetism suggested the modern radio. But his genius has been long neglected, in favor of too many historical epics of other ages. Ben Franklin was very popular in Europe, and he lived sixteen years in England—"a colourful figure." What a twist it would be, if the newest and best picture of Ben Franklin, in recent years, would come from J. Arthur Rank? We are reminded of all this by a top-bracket story in "This Week"—"Let's Put Pride Back In Our History Books!" It's time we stopped glorifying the pagans, and began teaching some lessons in patriotism. February is a month of patriotic playdates, with two national holidays and with more reasons than we need mention.

* * *

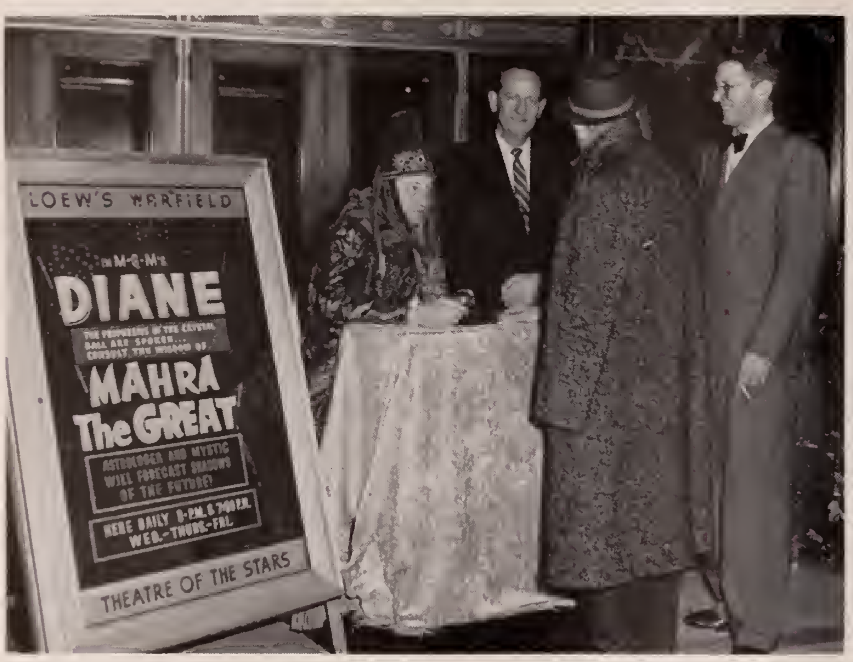
¶ SIX MANAGERS wanted, in as many classified ads in last week's MOTION PICTURE HERALD, facing this editorial page. And that's a very good sign, for these are signs to watch, if, as and when, you need a new job. The ads change rapidly, and they are on the level—with managers seeking employment. We note one advertisement which offers $5,200 starting salary with family group and hospital insurance. Another that offers many benefits, including retirement. While it is not generally known, we operate an informal employment agency here—for Round Table members, but we can give them no better advice than to read the classified in the HERALD, and place their own "blind" ads, before, not after, giving up their jobs—for a bird in the hand is definitely worth two in the bush. —*Walter Brooks*


Gala NEW YEAR SHOW Starts SAT. DEC. 31st
THE
COURT-MARTIAL OF
BILLY MITCHELL
STARRING
GARY
COOPER
WARNER BROS.
CINEMASCOPE
WARNERCOLOR

Sol Sorkin, manager of RKO Keith's theatre, Syracuse, poses with the very excellent display which he made, using pictorial art contained in a 24-sheet poster, plus a few photographs. It's as fine a demonstration as we've ever seen. You surely get more art materials, at less cost, when you buy posters for adaptations such as this one.


ENTER The Lone Ranger
WIN-A-PONY
CONTEST
WRITE IN 100 WORDS OR LESS.
Why The Lone Ranger Is My Favorite American Hero
LETTERS TO BE SENT TO
MAYFAIR THEATRE
B'WAY AT 47th ST
N.Y.C. N.Y.
OR
MANHATTAN RIDING CLUB
32 WEST 67th ST
N.Y.C. N.Y.
BEFORE FEB 10th
Pony to be presented to Winner.... by
The Lone Ranger
IN PERSON · ON STAGE
Mayfair Theatre
MON. FEB. 13th

"The Lone Ranger" premiere at the Mayfair theatre, on Broadway, keyed off with a sponsored pony contest—and the "Ranger" in person, for local riders—in Central Park?


LOEW'S WARFIELD
IN M-G-M's
DIANE
MAHRA
The GREAT
ASTROLOGER AND MYSTIC
WILL FORECAST SHADOWS
OF THE FUTURE!
WED.-THURS.-FRI.
THEATRE OF THE STARS

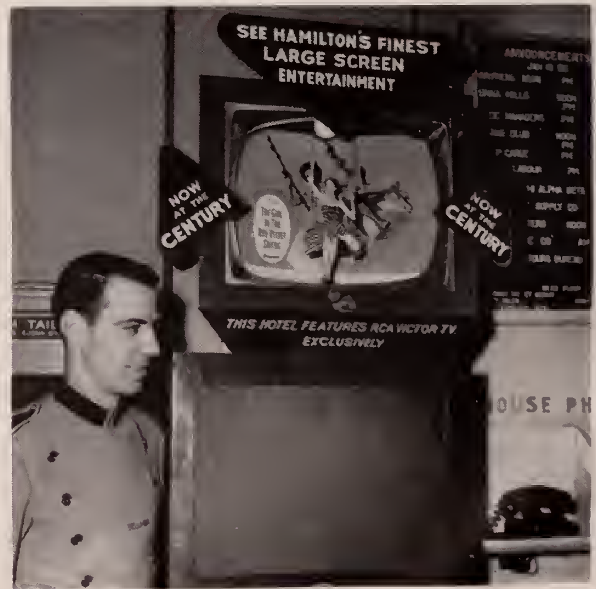
Bill Blake sends this picture of a lobby stunt which he arranged for "Diane" at Loew's Warfield theatre, San Francisco—but we need a soothsayer to identify the bystanders because Bill forgot to "back" the photo with caption information.

DAY THE
WORLD
ENDED
SUPERSCOPE
RICHARD DENNING
LORI NELSON
ADELE JERGENS
NOW PLAYING

Jerry Schur, manager of the Uptown theatre, Los Angeles, at left, had stars Adele Jergens, Touch Connors and Richard Denning to boost grosses for "Day the World Ended."

Colonel Bob Cox, manager of the Kentucky theatre, down in Lexington, launched the Blue Grass premiere for "Glory" with Bill Corum (left) famous sports writer, and Maggie Welch, local radio announcer, interviewing the celebrities.

Mel Jolley, manager of the Century theatre, Hamilton, Ont., says "We stole the thunder from TV"—by placing displays for his big-screen show on the front of hotel TV installations—this one in the main lobby where all can see his advertising.


SEE HAMILTON'S FINEST
LARGE SCREEN
ENTERTAINMENT
NOW AT THE CENTURY
NOW AT THE CENTURY
THIS HOTEL FEATURES RCA VICTOR TV
EXCLUSIVELY
ANNOUNCEMENTS
HOUSE PH

RHODE ISLAND SHOWMEN LEAD CHARITY DRIVES

. . . Theatremen Spearhead Activity in Behalf of Their Communities

By G. FRED AIKEN

PROVIDENCE: There's more to the operation and management of a motion picture theatre than merely the advertising or the exploitation of particular pictures, and this is especially true in trying days of transition and new competition. The important part that the theatre can play in the life and welfare of the community is pointed up by concerted drives for charitable purposes, and these warm rays are reflected at the theatre's box office, so what better objective could be found for a showman's skill and enthusiasm?

The recent tremendous job that R. I. theatremen accomplished, in setting a new record in the 1955 "Jimmy Fund" Campaign, despite numerous setbacks and obstacles, brought to light the magnificent work the local owners, operators, exhibitors, executives and employees are doing, sans publicity.

Today's Problems Are Community Affairs

It is agreed that problems facing average theatremen, today, are vexing, complex, trying, and in some instances almost beyond normal human endurance. Yet, this state's representatives in the motion-picture entertainment field find time (or make time) to lend their unlimited support to every charitable and civic drive undertaken. More than that, they qualify in the 'beyond the line of duty' classification; sponsoring and spearheading their own favorite charities.

Emphasizing their pride and willingness to 'do a job' on their own, local directors of the "Jimmy Fund" Campaign were recently invited to "throw in their lot" with the "United Fund Appeal" group. Had they accepted, the theatremen would have had considerably less work to do; many extra hours to devote to whatever it is they do, when not closeted in the confines of their respective houses. They rejected the invitation, preferring to continue their individual efforts for the benefit of Cancer Research Among Children program, proof of their interest in the welfare of others.

Experience that Dates Back in Local History

The history of the charitable works of Rhode Island's theatremen goes back a long ways. Nearly 30 years ago as one example, the Strand, in Pawtucket, cooperating with the local newspaper, started a series of Saturday morning "canned goods" shows. These were usually staged prior to Thanksgiving and Christmas. Beamed primarily at children, the Strand management presented a three-hour show; westerns, serials, cartoons and short subjects. The admission was usually a can of soup, vegetables or meat, or a bag of potatoes, head of cabbage, or some other fresh vegetable.

by the Herald

Edward M. Fay, dean of Rhode Island showmen, with many years of accomplishment in this business. Ed started as a violin soloist with the Providence Symphony Orchestra, but has been active in theatre management since 1916. His list of personal charities is "as long as your arm"—so the saying goes.

The results usually made the front page of the local press. Barrel after barrel, and crate after crate, the lobby was crammed with foodstuffs. Many of the youthful patrons brought much more than the required single can. Consequently hundreds of needy families were supplied with complete Thanksgiving and Christmas baskets. Guess where the turkeys and chickens came from! Your first assumption is correct. And, the theater management and employees also donated time as well as full facilities.

As the years rolled by, and more persons required assistance, the theatremen were in the vanguard of the "relief rescue squad". Race, color or creed has had no bearing on the alms-giving. Catholic, Jewish and Protestant causes have all received the same treatment—the BEST treatment.

The Red Cross, Salvation Army, Knights of Columbus, Shriners, B'nai B'rith and dozens of other mercy-workers have always found a "friend indeed" among Rhode Island theatremen.

To single out any individual theatre, owner, operator, executive or employee would prove a difficult task. Everyone has shared in these humanitarian causes. Beyond donations of time, theatre facilities and equipment, the cost has been great, financially, to the theatremen. All committee luncheons, dinners and other get-togethers have been on a "dutch-treat" basis. Never has a cent collected been used for administration.

To list the scores of charitable and civic campaigns undertaken, sponsored or assisted by local theatremen would take much more space than is available in this publication. Suffice to say there were *plenty* "drives."

Effort Requires the Benefit of a Leader

Edward M. Fay, dean of Rhode Island showmen, has for years been a leading figure in philanthropical circles. But, Bill Trambukis, Loew's State manager; Al Siner, Providence Strand manager; Harold Lancaster, Pawtucket Strand manager; Joe Jarvis, owner-manager of the Gilbert Stuart theatre, in suburban Riverside, R. I., Willard Matthews and Edward Kelly of the Majestic; Meyer Stanzler, Ben Greenberg, and scores of other Rhode Island exhibitors, have worked long, hard and tirelessly in the cause of charity and humanity.

When productions with appeal to various religious groups have been scheduled it has always been the policy of local theatres to issue invitations to religious leaders to witness private screenings, as guests of the management.

And, when films that should be seen by school children were screened, most houses admitted students at much lower tariffs than usually charged, feeling that lack of funds should not deter youngsters from seeing worthwhile attractions.

With many of the students at the surrounding colleges and universities "working their way", the Avon Cinema frequently makes it possible for these college boys to witness special "art" films at substantially reduced prices. These savings mean a lot to the working student. Right down the line, Rhode Island theatremen are doing more than their part in supporting the welfare and cultural efforts in a state that has been hard hit economically during recent years.

Not Done with Fanfare For the Local Press

Little is said, in the local press, about the tremendous job the theatremen are doing, and it is only when they set a new record for this charity or that drive, does the truth come to light. While their efforts are not essentially rewarded in the box offices—they find their rewards in the hearts of those they have helped. Whether it be the "March-Of-Dimes", Red Cross, Flood Relief, or "Jimmy Fund" campaigns, Rhode Island theatremen are always FIRST to give, FIRST to volunteer their services, and FIRST to start-the-ball-rolling.

Showmen in Action

Bob Swanson, who was with Trueman Rembusch in Elwood, Ind., is now with the Schine circuit, having been interviewed by Col. Bob Cox, district manager in Lexington, Ky.; Murray Spector, who was with the Skouras circuit in New York, is now with Stanley Warner in the Newark zone, and has been promoted, already! And, Harry Wiener, who was with the Schine circuit in Oswego, N. Y., is now with an independent circuit who have three theatres in Syracuse, where he will make his new address. All Round Table matters!

▼

Mrs. Florence E. Fick, owner-manager of the Hollywood theatre in the Hiawatha Valley, Lake City, Minnesota, is now a Round Table member and says she will submit her regular entries for the Quigley Awards in the future. She's in her second year of operation, in a town where the theatre has had fifty years, since 1905.

▼

Sid Kepler used new Detroit merchandise, the 1956 models, to advertise "Inside Detroit" at Loew's College theatre, New Haven, and with models inside the models—if you see what we mean—anyway, one very pretty one sitting in a new Mercury, as street ballyhoo.

Howard Rutherford, manager of Loew's in Indianapolis, had a window display of cartridges in a sporting goods shop, as a promotion for "Man With A Gun" and nothing draws the attention of men any quicker, or is there?

▼

Lee E. Fraser, manager of the Bloomfield theatre, Birmingham, Ill., built a "train travel" display with side pieces devoted to current films as a lobby stunt for promotion purposes. He used a 24-sheet for outer lobby, a center panel for "Seven Little Foys" as "Picture of the Month"—and distributed 2,000 booklet heralds, in addition to forty personal invitations to local opinion makers.

▼

Bernie Menschell, manager of the Parsons theatre, Hartford, arranged to have the president of the local Marlon Brando Fan Club interviewed by prominent disc jockeys on the air to plug "Guys and Dolls."

▼

Albert M. Pickus, owner of the Stratford theatre, Straford, Conn., ran newspaper ads with his words of Christmas greetings in the form of a tree and explained that the feature would be shown only at 5:30 and 8:00 P.M. on Christmas eve so that his employes could be home with their families.

Bill Reisinger, manager of the Murphy theatre, at Wilmington, Ohio, which is nearby Cincinnati, sends a track sheet of Sunday selection at "Theatre Downs, Wilmington"—and high on his tipster list for the races is "Glory" which is having a saturation premiere in his area, including his local "track." The racing form is endorsed by a local advertiser who sponsors the print job. The Murphy Theatre is one of the Chakeres circuit houses.

▼

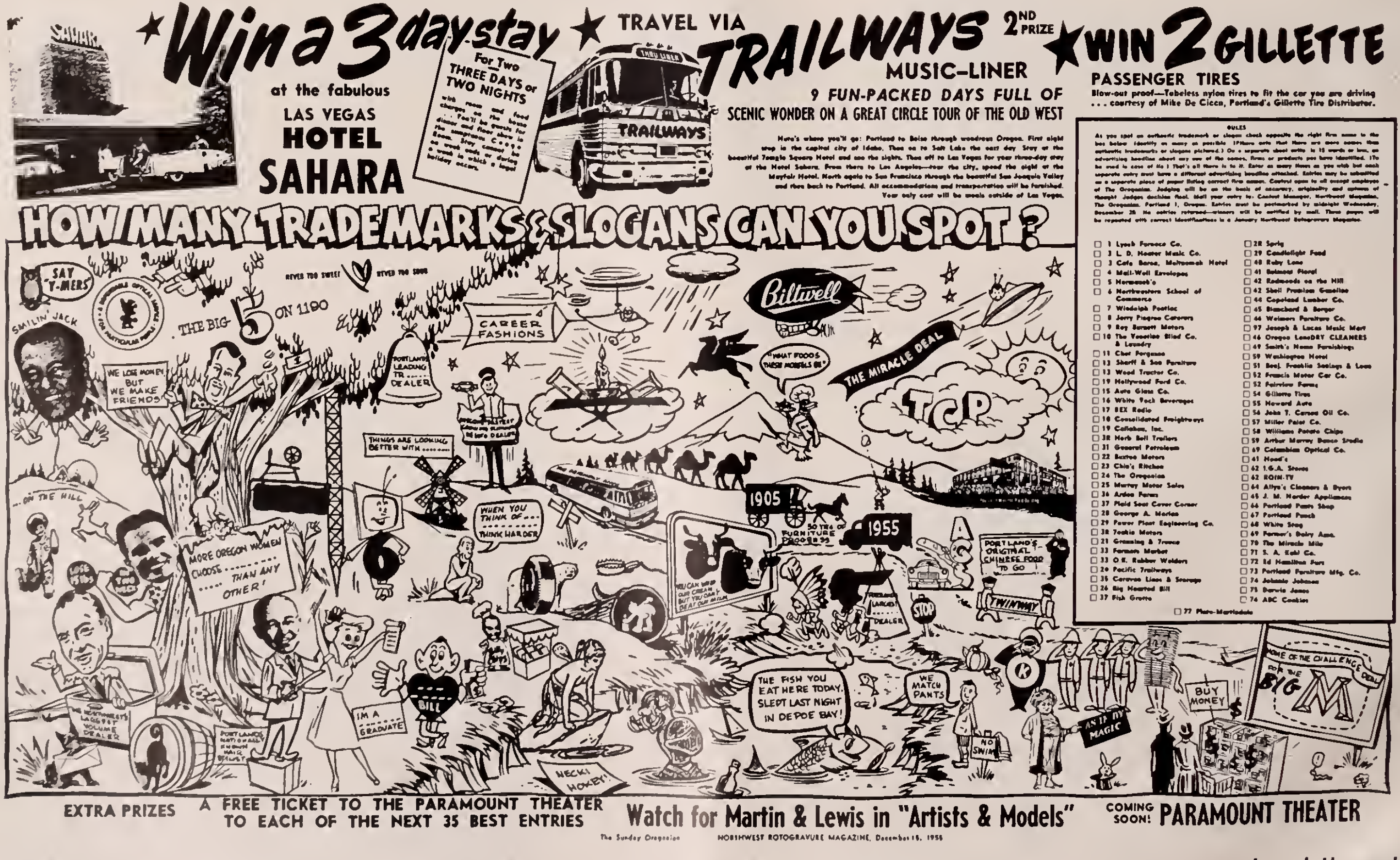
Harry Unterfort, district manager for Schine's Theatres in Syracuse, had a cooperative advertiser selling TV sets who put a scene from "The Lieutenant Wore Skirts" on the picture-tube of an ad for Admiral, thus proving that what's showing is also their business. It made a surprising one-third of a page.

▼

MGM has issued another of their justly-famous picture books for the press on "The Last Hunt" which will convince many of the critics, and this department, that here is a western that is way beyond the ordinary. Thar's gold in them western hills!

▼

Dale Zamzow, manager of the Ogden Rainbow theatre, Milwaukee, Wisc.—and that sounds farther west!—sends in photos of his displays for "Conquest of Space" and says, "Wait until you see our campaign on 'Pete Kelly' which follows." For "Conquest"—even Dale's staff wore special cufflinks, with a map of Mars for those who might be buying interplanetary flights.



★Win a 3 day stay at the fabulous LAS VEGAS HOTEL SAHARA

For Two THREE DAYS or TWO NIGHTS

★ TRAVEL VIA TRAILWAYS MUSIC-LINER 2ND PRIZE

9 FUN-PACKED DAYS FULL OF SCENIC WONDER ON A GREAT CIRCLE TOUR OF THE OLD WEST

Here's where you'll go: Portland to Boise through wondrous Oregon. First night stop in the capital city of Idaho. Then on to Salt Lake the next day. Stay at the beautiful Temple Square Hotel and see the sights. Then off to Las Vegas for your three-day stay at the Hotel Sahara. From there to Los Angeles—tour the city, spend the night at the Mayfair Hotel. North again to San Francisco through the beautiful San Joaquin Valley and then back to Portland. All accommodations and transportation will be furnished. Your only cost will be meals outside of Las Vegas.

★WIN 2 GILLETTE PASSENGER TIRES

Blow-out proof—Tubeless nylon tires to fit the car you are driving . . . courtesy of Mike De Cicco, Portland's Gillette Tire Distributor.

HOW MANY TRADEMARKS & SLOGANS CAN YOU SPOT?

RULES

As you spot an authentic trademark or slogan check opposite the right firm name in the box below. Identify as many as possible. (Please note that there are more names than authentic trademarks or slogans pictured.) On a separate sheet write, in 15 words or less, an advertising headline about any one of the names, firms or products you have identified. (To be used in case of tie.) That's all there is to it. Enter as many times as you wish but each separate entry must have a different advertising headline attached. Entries may be submitted on a separate piece of paper listing correct firm names. Contest open to all except employes of The Oregonian. Judging will be on the basis of accuracy, originality and aptness of thought. Judges decision final. Mail your entry to: Contest Manager, Northwest Magazine, The Oregonian, Portland 1, Oregon. Entries must be postmarked by midnight Wednesday, December 28. No entries returned—winners will be notified by mail. These pages will be repeated with correct identifications in a January Northwest Rotogravure Magazine.

☐ 1 Lynch Furnace Co.
☐ 2 L. D. Heater Music Co.
☐ 3 Cafe Baroa, Multnomah Hotel
☐ 4 Mail-Well Envelopes
☐ 5 Hermanek's
☐ 6 Northwestern School of Commerce
☐ 7 Wiedolph Pontiac
☐ 8 Jerry Pingree Caterers
☐ 9 Roy Burnett Motors
☐ 10 The Venetian Blind Co. & Laundry
☐ 11 Chet Ferguson
☐ 12 Sheriff & Son Furniture
☐ 13 Wood Tractor Co.
☐ 14 Hollywood Ford Co.
☐ 15 Auto Glass Co.
☐ 16 White Rock Beverages
☐ 17 REX Radio
☐ 18 Consolidated Freightways
☐ 19 Callahan, Inc.
☐ 20 Herb Bell Trailers
☐ 21 General Petroleum
☐ 22 Button Motors
☐ 23 Chin's Kitchen
☐ 24 The Oregonian
☐ 25 Murray Motor Sales
☐ 26 Arden Farms
☐ 27 Plaid Seat Cover Corner
☐ 28 George A. Morton
☐ 29 Power Plant Engineering Co.
☐ 30 Joskie Motors
☐ 31 Grunning & Trowe
☐ 32 Farmers Market
☐ 33 O.K. Rubber Welders
☐ 34 Pacific Trailways
☐ 35 Caravan Lines & Storage
☐ 36 Big Hearted Bill
☐ 37 Fish Grotto
☐ 38 Sprig
☐ 39 Candlelight Food
☐ 40 Ruby Lane
☐ 41 Belmont Floral
☐ 42 Redwoods on the Hill
☐ 43 Shell Premium Gasoline
☐ 44 Copeland Lumber Co.
☐ 45 Blanchard & Berger
☐ 46 Weimers Furniture Co.
☐ 47 Joseph & Lucas Music Mart
☐ 48 Oregon LanoDRY CLEANERS
☐ 49 Smith's Home Furnishings
☐ 50 Washington Hotel
☐ 51 Benj. Franklin Savings & Loan
☐ 52 Francis Motor Car Co.
☐ 53 Fairview Farms
☐ 54 Gillette Tires
☐ 55 Howard Auto
☐ 56 John T. Carson Oil Co.
☐ 57 Miller Paint Co.
☐ 58 Williams Potato Chips
☐ 59 Arthur Murray Dance Studio
☐ 60 Columbian Optical Co.
☐ 61 Hood's
☐ 62 I.G.A. Stores
☐ 63 KOIN-TV
☐ 64 Allyn's Cleaners & Dyers
☐ 65 J. M. Norder Appliances
☐ 66 Portland Pants Shop
☐ 67 Portland Punch
☐ 68 White Stag
☐ 69 Farmer's Dairy Assn.
☐ 70 The Miracle Mile
☐ 71 S. A. Kohl Co.
☐ 72 Ed Hamilton Furs
☐ 73 Portland Furniture Mfg. Co.
☐ 74 Johnnie Johnson
☐ 75 Darwin Jones
☐ 76 ABC Cookies
☐ 77 Plato-Martindale

EXTRA PRIZES A FREE TICKET TO THE PARAMOUNT THEATER TO EACH OF THE NEXT 35 BEST ENTRIES

Watch for Martin & Lewis in "Artists & Models" COMING SOON! PARAMOUNT THEATER

The Sunday Oregonian NORTHWEST ROTOGRAVURE MAGAZINE, December 18, 1955

SAHARA
TRAILWAYS
SAY Y-MERS
SMILIN' JACK
THE BIG 5 ON 1190
NEVER TOO SWEET
NEVER TOO SOUR
CAREER FASHIONS
Biltwell
WHAT FOODS THESE MORSELS BE
THE MIRACLE DEAL
TCP
WE LOSE MONEY BUT WE MAKE FRIENDS
PORTLAND'S LEADING TV DEALER
THINGS ARE LOOKING BETTER WITH ....
WHEN YOU THINK OF ... THINK HARDER
ON THE HILL
MORE OREGON WOMEN CHOOSE ... THAN ANY OTHER!
1905
50 YEARS OF FURNITURE PROGRESS
1955
PORTLAND'S ORIGINAL CHINESE FOOD TO GO
STOP
THE FISH YOU EAT HERE TODAY, SLEPT LAST NIGHT IN DEPOE BAY!
WE MATCH PANTS
NO SWIM
I'M A GRADUATE
AS IF BY MAGIC
BUY MONEY
HOME OF THE CHALLENGE DEAL FOR THE BIG M

Dick Newton, manager of the Paramount theatre, Portland, Oregon, used this contest idea as promotion for "Artists and Models"—with a trip to Las Vegas as a sponsored prize. The trademarks and slogans contained in the layout are all well-known, and are identified with 77 local merchants and advertisers, who participated on a cooperative basis. While the stunt requires some art work and the making of a fair-sized newspaper layout, it could be handled in many cities and towns on a similar basis. Dick also used a professional model with all the proper qualifications, visible and actual, as a messenger around town, to deliver pictures and publicity to the press.

Round Table Promotions With Odeon

TORONTO: Realignment of supervisory personnel of The Odeon Theatres in Ontario was announced by Frank Fisher, vice-president, with the key change being the appointment of Steve McManus as Ontario District Manager for all Odeon houses. McManus was formerly Ontario District "C" Theatre Supervisor based at Hamilton.

Paul Hanner, manager of the Odeon-Hyland, Hamilton, was appointed assistant to McManus. He will operate from head office. Succeeding McManus in Hamilton will be Wannie Tyers who will be Hamilton City Supervisor and Manager of the Odeon-Hyland, Hamilton.

In the new appointment, Odeon places the circuit into three sections, with the district managers responsible directly to head office. They are, besides McManus, Gerry Sutherland, District Manager for B. C., with Earle Hayter as Theatre Supervisor, and Art Bahen, Quebec District Manager.

Mr. Fisher also announced managerial promotions and transfers at the same time, all to take effect coincident with the announcement. Barry Carnon took over the Odeon-Hyland, Toronto, transferring from the Ogden-Fairlawn, while Chris Holmes, former theatre supervisor for Ontario District "A," becomes manager of the Odeon-Fairlawn. Bob Harvey, formerly theatre supervisor for Ontario District "B" was appointed manager, Capitol, Niagara Falls, whose former manager, Lindsay Martyn, was appointed manager of the Odeon, Sarnia. Leo Goodchild, former manager in Sarnia, becomes manager of the Christie, Toronto.

Sam Horowitz, manager of the Harbor theatre, in Brooklyn, conducting an audience poll of his own to find out if his patrons prefer the main feature at 8:30 or 10 o'clock on Sunday nights. The latter time schedule makes a late-hour show; the earlier hour gets his audience home sooner and they can skip the "second" feature instead of missing the first choice. Too many "second" choice films in TV, these days, to make it desirable to stay up late.

SPECIAL TRAILERS FAST!

AND SPEED IS WHAT YOU GET WHEN YOU ORDER FROM FILMACK!

You'll have your trailers almost as quickly as if they were made right in your town . . . and they'll be BETTER TRAILERS than you expected! Order from dependable

FILMACK

CHICAGO · 1327 S. WABASH ● NEW YORK · 341 W. 44th ST.

New England Managers Contribute Much to Showmen in Action

Harry Rose, manager of Loew's Poli Majestic theatre, Bridgeport, Conn., attended a UP press luncheon in Boston honoring Kirk Douglas and "Indian Fighter," and the local newspaper ran a picture of him with the actor.

▼

Irving Hillman, manager of the Roger-Sherman theatre, New Haven, Conn., sold a local merchant on a holiday show, with tickets distributed with purchases.

▼

Livio Dottor, manager of the Arch St. theatre, New Britain, Conn., appealed to his Italian patrons with an ad on "Summertime" worded in the Italian language.

▼

Charles Gaudino, manager of Loew's Poli, Springfield, Mass., promoted a page layout in the Sunday *Republican's* rotogravure section on "Diane."

▼

Fred Greenway, manager of Loew's Poli Palace, Hartford, Conn., offered guest tickets to writers of ten longest lists of superstitions to tie in with Friday, January 13. There are two more "Friday the 13ths" in 1956, one in April and the other in July, which is sufficient cue for smart showmen to start something in spook shows.

▼

Joe Giobbi, manager of the Crown theatre, Hartford, Conn., issues membership cards to youngsters attending Saturday matinee shows, and if completely punched for ten weeks, the child is eligible to draw for a $30 bicycle, donated by the theatre management.

APPLICATION FOR MEMBERSHIP

MANAGERS' ROUND TABLE

1270 Sixth Avenue, New York 20, N. Y.

Name ....

Position ....

Theatre ....

Address ....

City ....

State ....

Circuit ....

Absolutely No Dues or Fees

Better Refreshment Merchandising

. . . Timely news supplementing the special monthly department covering all phases of refreshment service.

Better Quality Popcorn Seen

Improvement in the quality of popcorn and a greater increase in sales at refreshment stands in theatres over that of any previous period in history have been predicted for the next few years by Jim Blevins, president of the Blevins Popcorn Company of Tennessee and Illinois.

"In my opinion," Mr. Blevins said, "the agronomists at Purdue and Ames have parent seed stocks which can be put into early commercial production that will give us the finest-tasting, best-eating product we have ever had."

Utilization of these highly-developed seed stocks has been delayed up to now because of buyers' demands for popcorn with higher and higher expansion, Mr. Blevins pointed out. Now that these demands have been fulfilled, emphasis should now be centered on developing strains with better eating qualities, he declared.

•

Nestle Chairman Dies

Daniel F. Norton, 61, chairman of the board of the Nestle Company, Inc., White Plains, N. Y., died last week at Colorado Springs, Colo., where he had lived since 1950. Mr. Norton had been ill for four months. A native of Evansville, Ind., he began his career in the food industry with the Carnation Milk Company in 1912. He joined Nestle in 1926 as assistant manager of the manufacturing department and was made company president in 1932. He became board chairman in 1952. While president of Nestle, Mr. Norton introduced "Nescafe," which is reported to have become the world's largest selling instant coffee.

•

Amcoin Urns Purchased

The Amcoin Corporation, formerly of Buffalo, N. Y., manufacturers of a line of coffee, tea and hot chocolate urns, has been purchased by the Holly Corporation, of New York City. The latter firm, which has extensive interests in industrials, oil, gas and minerals, is entering the food service equipment field for the first time. The 30-year-old Amcoin name, it is stated, will be retained on all Amcoin products. Holly has acquired new factory space in Pine Meadow, Conn., to expand production of the urns.

CLASSIFIED ADVERTISING

Fifteen cents per word, money-order or check with copy. Count initials, box number and address. Minimum insertion $1.50. Four insertions for the price of three. Contract rates on application. No border or cuts. Forms close Mondays at 5 P.M. Publisher reserves the right to reject any copy. Film and trailer advertising not accepted. Classified advertising not subject to agency commission. Address copy and checks: MOTION PICTURE HERALD, Classified Dept., Rockefeller Center, New York (20)

HELP WANTED

SALESMEN—AGENTS MAKE EXTRA MONEY—sell nationally advertised automatic Sno-Ball Sno-Cone machines on easy terms. SNO-MASTER MFG. CO., 124 Hopkins Pl., Baltimore 1, Md.

MANAGER — SHOWMAN EXPERIENCED IN medium-sized town operation. $5200 minimum. Family group and hospital insurance. North Central location. Give full information first letter. References not used unless deal. BOX 2893, MOTION PICTURE HERALD.

WANTED, TWO (2) MANAGERS FOR FIRST-run theatres in cities of medium size situated in eastern part of the states. Must be thoroughly experienced and definitely interested in exploitation. Reply, giving full resume of employment, salary requirements, references, and availability for interview. BOX 2894, MOTION PICTURE HERALD.

DRIVE-IN THEATRE MANAGER WANTED, Central N. Y. State area. Good opportunity for right calibre man. State age, experience in all phases of management. Reference required. BOX 2897. MOTION PICTURE HERALD.

MANAGER WANTED BY PROGRESSIVE, INdependent Midwest circuit operating drive-ins and indoor theatres. Good starting salary, excellent chance for advancement. Write giving full information to BOX 2895, MOTION PICTURE HERALD.

MANAGERS WANTED FOR CONVENTIONAL and drive-in theatres. Many benefits including retirement plan. Apply WALTER READE THEATRES. Mayfair House, Deal Rd., Oakhurst, N. J. Phone: Kellogg 1-1600.

POSITIONS WANTED

MANAGER—CAPABLE, EXPERIENCED, FAMily man, age 38. Now assistant general manager small circuit. Consider anywhere. Pleasant working conditions. Prefer South. BOX 2892, MOTION PICTURE HERALD.

CITY MANAGER, CAPABLE SUPERVISION. Now employed. Wishes change. Good references. BOX 2896, MOTION PICTURE HERALD.

STUDIO EQUIPMENT

MITCHELL 16 CAMERA, 3 BALTAR LENSES, 2 magazines, complete $2995; 10' Title Animation Stand, motorized zoom, stopmotion, $2500 value, $975.00 Bardwell McAlister studio floodlites, 3 heads on rolling stand hold 12 bulbs, $180 value, $29.50; Quadlite Heads only, $4.95; Stands only $19.95; Neumade editing tables with worklight, $58.00 value, $33.95; Moviola 35mm composite sound/picture, $495.00; Microrecord 16/35mm Automatic Processing Outfits, demonstrators, $136.95. S. O. S. CINEMA SUPPLY CORPORATION, 602 W. 52nd Street, New York 19.

NEW EQUIPMENT

BARGAINS GALORE -- HOLMES PARTS! CONdenser lenses, 95c: constant speed motors $12.50; shutter shafts $1.25; sound optical lenses $9.95; intermittent $24.50; Star-Sprocket assembly $10; EE-14070 Vertical Drive Shaft w/5 gears, bearings $9.75; 1000W T-20C-13 Mogul prefocus Lamps $25 dozen ($3.95 each). S. O. S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

BEST CINEMASCOPE BUY! CINEMATIC IV adjustable anamorphics $375 pr. Metallic seamless screens 75c sq. ft. Buy on time. S.O.S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

PREPARE FOR "KISMET." LOWEST PRICES, prompt deliveries on Foxhole Sprockets for Standard & Super Simplex, E-7, X-L, Century Projectors; also most soundheads including RCA PS24, MI 1040, 1050, 1060, 9030, 9050; W.E. 206, 208, TA 7400; Simplex 4 Star and Ballantyne. S. O. S. CINEMA SUPPLY CORPORATION, 602 W. 52nd Street, New York 19.

USED EQUIPMENT

EXCELLENT COATED PROJECTION LENSES—many brand new! Wollensak "Sunray" Series I: 2", 3", 3½", 3¾", 5", 5¼", 5½", 6", 7¾" $35.00 pair. Super Snaplite fl. 9—2"-2¼" $170.00 pr.; Superlite 2¼"-3"-3¼" $150.00 pr.; Superlite 3½" $90.00 pr. Trades Taken. Wire or telephone order today. S. O. S. CINEMA SUPPLY CORPORATION, 602 W. 52nd Street, New York 19.

PAIR DEVRY 12,000 PROJECTORS, 70 AMPERE lamphouses, rectifiers, etc., excellent, $1,495; E7 mechanisms, excellent, $475 pair; Magnarc lamphouses, late type $475 pair; Strong 1kw lamphouses and rectifiers $475 complete; bargains on new and used lenses. What do you need? STAR CINEMA SUPPLY, 621 W. 55th St., New York 19.

A REAL VALUE: OUR ENTIRE THEATRE equipment listed below which is in perfect condition, been well cared for, and used only six hours per week. Still intact and will sell as is for $2,000 cash. One RCA Sound system PG-139BX; Two Brenkert Mechanisms BX-80; Two Brenkert Upper Magazines BX-21; Two Brenkert Lower Magazines BX-22; Two Brenkert Footswitches BX-20; Two Brenkert Changeovers BX-30; Two Brenkert 1 kw Lamps N-100; Two Brenkert Floor Bases BX-8; Two Baldor Rectifiers 45-T. JOE BRADLEY SCHOOL, Huntsville, Ala.

THREE HARD-TO-GET 50 AMP RECTIFIER Tubes, Mercury. Make offer. SHELL THEATRE, Tacoma, Wash.

POPCORN

WORLD-WIDE HEADQUARTERS FOR POPcorn, popcorn equipment and supplies. POPCORN VILLAGE, Nashville, Tenn., U.S.A.

THEATRES

NO TELEVISION, TOWN 10,000 PEOPLE. MODern. CinemaScope, building, equipment, netting $22,000. Will pay out four years. $50,000 down. Brochure. P. McADAM, Livingston, Mont.

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Catholic Breakfast Sunday

The sixth annual Communion Breakfast for Catholic members of the motion picture industry, set for January 29 at 10 A.M. in the Grand Ballroom of the Waldorf Astoria, New York, is expected to attract some 3,000. Father James Keller, founder of the Christopher movement, will be the principal speaker and Eddie Dowling, noted theatrical producer, will be toastmaster.

Perley Aids Deneau

Jack Perley has been named assistant to Sidney G. Deneau, western sales manager for Paramount, Mr. Deneau has announced. Since 1950 he has been sales manager at Paramount's New York branch. In his new post Mr. Perley will be stationed at the home office. He has been with Paramount more than 25 years.

Build New Jersey Drive-in

A 1,300-car drive-in is now under construction in Sayerville, N. J., it is announced by the Redstone Management Company, operators of a circuit of eastern drive-ins. The acquisition of the Salina drive-in at Syracuse, N. Y., was announced by the company at the same time.

"Conqueror" Has More World-Wide Openings

Following the world premiere last week of RKO's "The Conqueror," in Manila, the company has opened the film in several more countries, including the U. S. premiere. The picture opened in Paris January 20 with John Wayne, star of the film, appearing in person. In addition the picture was shown this week in Brazil, Venezuela, Washington, Hong Kong and Mexico City. Proceeds from each premiere went to some local charity, those in Washington going to CARE. The Howard Hughes production co-stars Susan Hayward and Pedro Armendariz.

FILM BUYERS RATING

Film buyers of independent circuits in the U. S. rate current product on the basis of its performance in their theatres. This report covers 110 attractions, 4,561 playdates.

Titles run alphabetically. Numerals refer to the number of engagements on each attraction reported. The tabulation is cumulative. Dagger (†) denotes attractions published for the first time. Asterisk (*) indicates attractions which are listed for the last time.

EX means Excellent; AA—Above Average; AV—Average; BA—Below Average; PR—Poor.

	EX	AA	AV	BA	PR
*A & C Meet the Mummy (U-I)	–	4	13	8	1
African Lion, The (B.V.)	1	2	5	2	–
Ain't Misbehavin' (U-I)	–	3	28	15	2
Apache Woman (A.R.C.)	–	2	2	2	–
Artists and Models (Par.)	5	6	1	5	–
†Bengazi (RKO)	–	–	–	3	5
Big Knife, The (U.A.)	–	–	1	5	11
Blood Alley (W.B.)	–	7	23	12	1
Bring Your Smile Along (Col.)	–	1	8	1	10
Chicago Syndicate (Col.)	–	–	2	6	6
Cobweb, The (MGM)	–	6	19	17	9
Count Three and Pray (Col.)	1	5	12	8	7
†Court Martial of Billy Mitchell (W.B.)	–	3	3	–	–
Creature with the Atom Brain (Col.)	–	13	5	6	1
Dam Busters (W.B.)	–	1	9	2	4
*Davy Crockett (B.V.)	10	36	35	8	1
Desert Sands (U.A.)	–	–	5	6	11
Desperate Hours, The (Par.)	–	1	4	5	9
†Diane (MGM)	–	–	–	2	3
Duel on the Mississippi (Col.)	–	1	5	1	2
*Far Horizons (Par.)	–	1	33	13	7
Female on the Beach (U-I)	1	7	30	14	11
*5 Against the House (Col.)	–	–	12	7	3
Footsteps in the Fog (Col.)	–	–	4	5	10
†Fort Yuma (U.A.)	–	–	3	3	1
Foxfire (U-I)	–	22	24	15	3
Francis in the Navy (U-I)	–	12	29	12	1
Gentlemen Marry Brunettes (U.A.)	–	7	18	7	15
Girl in the Red Velvet Swing (20th-Fox)	–	3	16	26	18
Girl Rush, The (Par.)	–	–	2	22	18
Good Morning, Miss Dove (20th-Fox)	1	9	2	21	4
*House of Bamboo (20th-Fox)	–	20	23	15	17
How to Be Very, Very Popular (20th-Fox)	–	5	39	10	13
I Am a Camera (DCA)	7	2	–	–	4
I Died a Thousand Times (W.B.)	–	–	3	5	3
Illegal (W.B.)	–	–	7	1	3
†Indian Fighter (U.A.)	–	2	3	1	–
Interrupted Melody (MGM)	–	7	16	22	11
It Came From Beneath the Sea (Col.)	1	21	10	6	3
It's Always Fair Weather (MGM)	–	1	14	23	25
Kentuckian, The (U.A.)	6	27	25	10	6
King's Thief (MGM)	–	–	7	11	8
Kismet (MGM)	–	2	9	3	1
*Kiss of Fire (U-I)	–	1	2	11	3
Lady and the Tramp (B.V.)	31	29	24	4	3
Lady Godiva (U-I)	–	–	4	5	3
Land of the Pharaohs (W.B.)	–	4	16	24	15
Last Command, The (Rep.)	–	1	8	11	14
†Last Frontier (Col.)	–	–	2	1	1
Lawless Street (Col.)	–	–	4	1	1
Left Hand of God (20th-Fox)	–	37	20	6	5
Love Is a Many-Splendored Thing (20th-Fox)	18	25	38	10	4
*Love Me or Leave Me (MGM)	7	36	31	8	6
Lucy Gallant (Par.)	–	–	11	7	7
*Magnificent Matador (20th-Fox)	2	–	14	22	19
Man Alone, A (Rep.)	–	6	9	8	10
*Man From Bitter Ridge (U-I)	2	1	13	10	7
Man From Laramie (Col.)	10	34	25	15	8
Man With the Gun (U.A.)	1	7	5	3	–
Marty (U.A.)	7	5	10	5	17
McConnell Story, The (W.B.)	1	30	33	14	3
Mister Roberts (W.B.)	36	30	12	3	–
*Moonfleet (MGM)	–	8	4	20	6
My Sister Eileen (Col.)	–	12	19	8	14
Naked Dawn (U-I)	–	–	1	4	1
Naked Street (U.A.)	–	–	–	4	2
Night Holds Terror (Col.)	–	–	3	6	18
Night of the Hunter (U.A.)	–	3	11	16	3
Not As a Stranger (U.A.)	10	34	14	10	1
One Desire (U-I)	–	–	11	13	9
Pearl of the South Pacific (RKO)	6	–	10	16	9
Pete Kelly's Blues (W.B.)	3	20	10	35	9
Phenix City Story (A.A.)	17	14	23	16	1
Private War of Major Benson (U-I)	2	23	29	18	8
*Prize of Gold, A (Col.)	–	2	10	8	3
Purple Mask (U-I)	–	2	10	15	6
Queen Bee (Col.)	–	–	5	4	4
Quentin Durward (MGM)	–	–	4	7	16
Rains of Ranchipur (20th-Fox)	–	4	4	5	–
Rebel Without a Cause (W.B.)	5	31	10	2	–
Return of Jack Slade (A.A.)	–	2	7	1	–
Scarlet Coat (MGM)	–	–	8	9	22
*Sea Chase, The (W.B.)	1	7	52	18	5
Second Greatest Sex (U-I)	–	3	4	6	2
Seven Cities of Gold (20th-Fox)	–	–	9	24	19
Seven Little Foys (Par.)	33	28	10	10	10
*Seven Year Itch (20th-Fox)	43	36	20	4	2
Shrike, The (U-I)	–	2	7	15	12
Sincerely Yours (W.B.)	–	1	5	7	7
*Soldier of Fortune (20th-Fox)	–	26	26	16	5
Spoilers, The (U-I)	–	2	3	2	1
*Summertime (U.A.)	–	6	8	7	9
*Tall Man Riding (W.B.)	–	15	13	11	3
Tall Men, The (20th-Fox)	5	29	14	1	1
Tarantula (U-I)	–	2	–	3	–
Tender Trap, The (MGM)	6	6	14	4	–
Tennessee's Partner (RKO)	–	1	12	6	4
Texas Lady (RKO)	–	1	3	5	–
Three Stripes in the Sun (Col.)	1	4	12	3	–
To Catch a Thief (Par.)	6	13	22	14	5
To Hell and Back (U-I)	22	27	3	1	–
Treasure of Pancho Villa (RKO)	–	–	9	9	18
Trial (MGM)	1	3	19	10	3
Ulysses (Par.)	3	1	7	12	5
View From Pompey's Head (20th-Fox)	2	7	10	18	24
Virgin Queen (20th-Fox)	1	–	13	11	13
Warriors, The (A.A.)	–	–	6	6	–
We're No Angels (Par.)	–	7	21	22	10
Wichita (A.A.)	2	20	18	5	4
You're Never Too Young (Par.)	1	21	19	13	3

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NATIONAL Screen SERVICE
PRIZE BABY OF THE INDUSTRY

FEBRUARY 4, 1956

MOTION PICTURE HERALD

"United Front" Will Fight Industry Ills Blank Tells Carolina Exhibitor Meeting

REVIEWS (In Product Digest): THE BOTTOM OF THE BOTTLE, MIRACLE IN THE RAIN, MEET ME IN LAS VEGAS, THE ANGEL WHO PAWNED HER HARP, THE WORLD IN MY CORNER, THE BROKEN STAR, RED SUNDOWN, BATTLE STATIONS, HIS EXCELLENCY, MYSTERY OF THE BLACK JUNGLE

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"SEEING IS BELIEV

NATIONWIDE THEATRE SCREENINGS!

Because the great news about "MEET ME IN LAS VEGAS" has exploded like a bomb-shell from Coast to Coast *(see Preview Report below)* and requests for screenings are coming in from everywhere, M-G-M will show this sensational entertainment in Exchange Centers from Feb. 13th to 16th *(inclusive)* for exhibitors, press and opinion-makers. Invitations are in the mail with date, theatre name and address for your locality. Don't Miss it. It's a MUST! If you don't get your invitation soon, call your M-G-M Branch.

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and predict it
will
be the
Gold-Mine
Attraction
of 1956!"

ING!"

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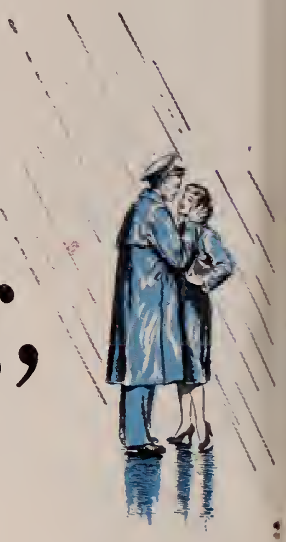

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honky-tonk
piano player
who went from
blues to booze...

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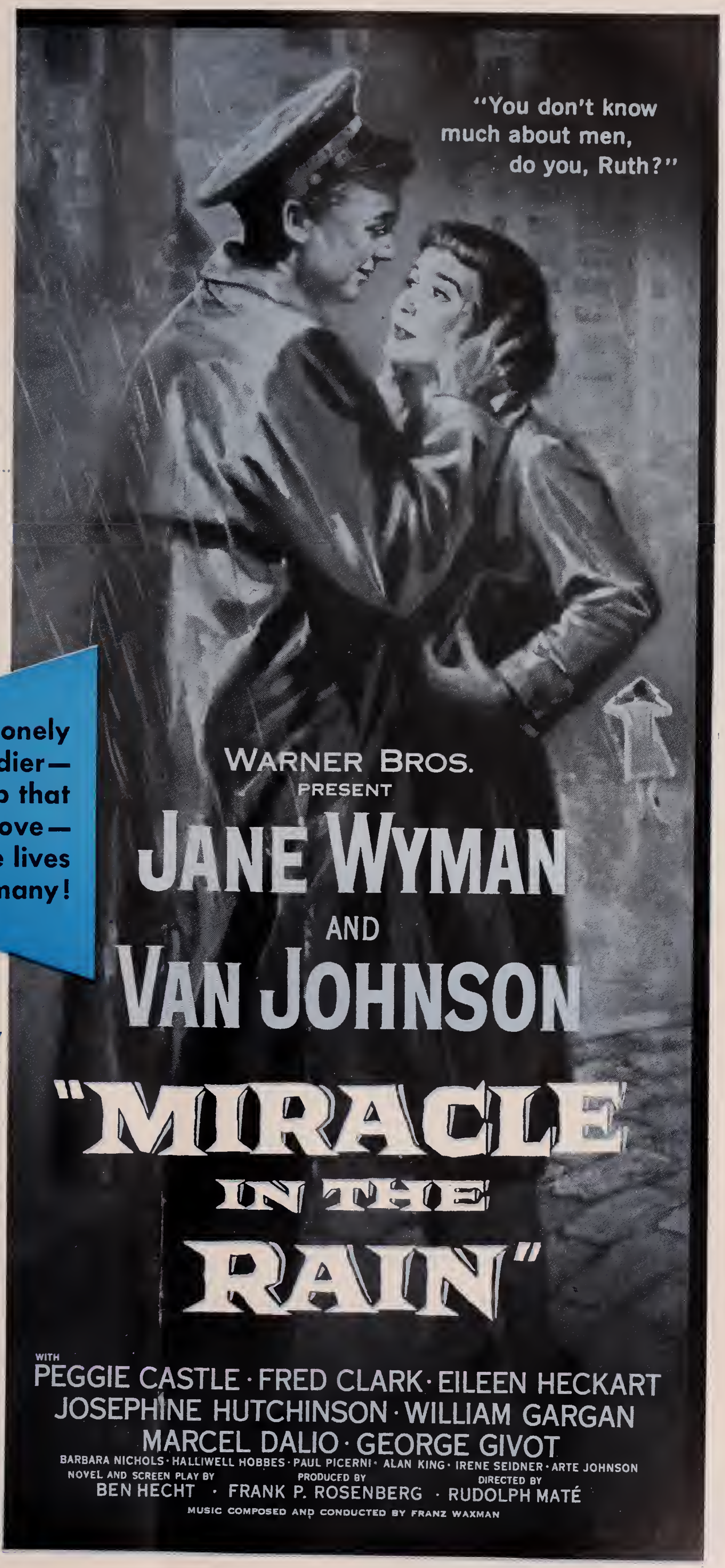
The
office
manager
who loved
his wife,
but...

The
secretary
who took
all the
private
calls...

The spinster
who lived
with dusty
dreams...



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much about men,
do you, Ruth?"

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FEB. 16	COLUMBUS PALACE		
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MOTION PICTURE HERALD

MARTIN QUIGLEY, *Editor-in-Chief and Publisher*

MARTIN QUIGLEY, JR., *Editor*

Vol. 202, No. 5

February 4, 1956

Peace on the Potomac

IT would be a rash man—or one gifted with uncommon foresight—who would confidently predict the full effects of the agreement reached recently in Washington by Allied and TOA. Assuming for the moment that the area of agreement between the two organizations was completely defined in the statement issued, the whys, wherefores and ultimate results are elusive.

The negotiations which led to the agreement were a well-kept secret. In fact, the mood of statements by leaders of both organizations in the recent past was of such a character that not many thought they were ready to agree on even the state of the weather.

Distributor spokesmen, especially upset about TOA's shift of position on arbitration, were at first inclined towards making angry statements. This week the attitude has shifted to one of "watchful waiting."

TOA has "temporarily" withdrawn its approval of the arbitration draft. Who can say what "temporarily" means? Allied has agreed to associate itself with TOA in a request to the Department of Justice that ex-affiliated circuits be allowed to produce, preempting such films for their own theatres. Who can say whether the Government will approve such a request, especially the provision involving the exhibition control of the resulting features?

Arbitration will be meaningful only when and if exhibitors want it. More production, backed by the divorced circuits, would be constructive for the industry as a whole. Its effect on exhibitors in direct competition with these circuits is unpredictable. It could be a benefit. When the circuit theatres would be playing films wholly or partially backed by them, they would not be using other product.

■ ■ ■

TV Films & Theatres

THE growing inter-action of the motion picture and television industries was again forcibly demonstrated by two recent items in the news. First of all the C & C Television Corporation, Matthew Fox, president, which bought 740 RKO features, plans a national promotion campaign featuring the line — *See a Movie Tonight — At Home.* Secondly, the report that featurettes made by major film companies for television shows in the United States will shortly be released abroad for theatres.

The move by Mr. Fox for an advertising campaign along the lines indicated is the most direct attack yet made by television on the motion picture theatre's status. Instead of the "orderly release" of the huge RKO feature inventory to television as originally promised, Mr. Fox's plan is to sell outright the entire batch of 740 features to a television station in each market. This certainly is the antithesis of "orderly release."

According to *Printer's Ink*, Mr. Fox has copyrighted the title "Movie Time, U. S. A." to use in plugging his "See A Movie Tonight — At Home" theme. An extensive advertising campaign, including a schedule in *Life* magazine is planned, it was said. Before such a campaign begins perhaps the C & C management, the television stations involved or even the television industry as a whole will realize that the "Don't Go to a Theatre" theme has serious implications which may boomerang against television.

Such a campaign would inevitably arouse a hue and cry to reply in kind. Television is not without its vulnerable points. Local businesses, other than theatres, such as restaurants, hotels and transportation companies also suffer when people stay home night after night. Even more pertinent is the point, made by Larry Woodin, Wellsboro, Pennsylvania exhibitor, that such advertisers as the auto makers may be in the long run working against their own interests by keeping people home through the sponsorship of television programs during what otherwise might be popular driving time.

It is understandable that the major companies which also make films for television would seek maximum revenues from those pictures. This would seem to mean — at least for the longer TV films — theatrical release abroad where there is need for additional product. A minor but interesting and potentially important public relations problem springs from the fact that these major company TV films do not carry Production Code seals. Up to now such films have not been processed through the Production Code Administration. This means that pretty soon some theatres abroad will be playing films with and without Production Code seals, even though they are produced by the same American company, at the same studio in California. Confusion and criticism are inevitable. This situation can and should be corrected promptly by securing Production Code approval of all major company films, whether they are for initial showing over TV or not.

In the long run the voice of the public will solve many of the issues affecting television films and theatres. While the road ahead at times will be rocky, exhibitors have grounds for confidence that on the whole motion pictures made for theatrical showing will always be more entertaining and dramatically effective than television programs, filmed or live.

■ ■ ■

¶ Press reports from Moscow are that some 1956 features will be made in wide-screen processes. Soon announcements may be expected that the Soviets invented Cinerama, CinemaScope, VistaVision, Todd-AO, et al.

—*Martin Quigley, Jr.*

Letters to the Herald

Availability

To the Editor:

It sure would be something to be able to afford to be optimistically angry and worry over orderly distribution as a means of doing better business.

We little guys have to take pictures when and if they are available and regardless of whether they are in season. If the bigs decide we're running them in the wrong season all of a sudden something happens to the availability.

"White Christmas" ran for Christmas in our area and since it wasn't offered to me for a long spell afterward I didn't go for a summer date, but booked it in for Christmas this year.

In late Fall they suddenly decided to acknowledge the booking by informing me that the date would have to be changed to one after Christmas as they were going to use the prints in the city.

I don't know what Christmas it will be but if Paramount gets the terms they demanded on the picture it's going to play on Christmas. So I guess I'm after some of that orderly distribution too.

It sure would be wonderful to be able to count on the right picture for the right time of year, but even if they were so released we small independents would find brother exhibitors who would think orderly distribution was a failure if we got the feature in season. Maybe some of us little guys ought to get optimistically angry — but damned if I think anyone would care — *BOB WALKER, Walker's Uintah Theatre, Fruita, Colorado.*

•

Report from Japan

To the Editor:

Our film business condition during the first three days of this year is better than last year on the average. For instance, it shows an increase of 4.9 per cent over last in the total of audience and 4.6 per increase on the total amount of admission fee during the early days of the new year.

The details for the above are as follows: Japanese film audience, 12.3 per cent increase; total amount of admission fee, 1.6 per cent increase. Foreign film audience, 6.9 per cent decrease; total amount of admission fee, 5.6 per cent decrease.

I feel that the above factor shows the progress in quality of Japanese movies against foreign ones.

The popular foreign movies among Japanese audiences recently are: "The Benny Goodman Story" and "20,000 Leagues Under the Sea." The best three in Japanese movie companies were Nikkatsu, Shochiku and Daiei, last year.

We had expected that Shochiku would be the second and Daiei would be the third, however the fact of Nikkatsu having made first place was a surprise for us.—*TOSHIO MIYAMOTO, Shinkoiwa Movie Theatre, Tokyo, Japan.*

To the Man Hiding as "Max Gassner"

The HERALD is proud of the hundreds of exhibitors and others within the industry who use this page annually as an open forum. In the interests of our readers, care is taken to maintain the traditional sense of fair play and fair comment. Naturally there are times when letters must be edited to conform with the requirements of the libel laws. On other occasions letters must be shortened on account of space considerations.

In order to permit the maximum amount of reasonable comment The HERALD does not have an absolute requirement that the name of the letter writer must be published. However, the identity of the writer must be disclosed and be available if there is responsible inquiry. The anonymous letter writer has no welcome here.

On rare occasions someone attempts "to put one over" on a publication and its readers. Several weeks ago The HERALD received a letter, apparently from a reader, which was signed Max Gassner, 9705 Sunset Boulevard, Los Angeles 46, California. The letter concluded with a note authorizing publication and urging that the letter be run in full, if any comments were made by the editor. The letter was sharply critical of exhibitors as well as exhibition practices.

A check of the subscription rolls gave no clue to the identity of Max Gassner. The HERALD's Hollywood editor was asked, "Who is he?" Bill Weaver replied, "Max Gassner is a phony name and 9705 is a phony address—no buildings face Sunset Boulevard in that block." Just in case "Max Gassner" had some forwarding arrangement with the post office a letter was addressed to him. It was returned.

Until "Max Gassner" identifies himself, his views cannot be considered for The HERALD's letters page. —M. Q., Jr.

MOTION PICTURE HERALD

February 4, 1956

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On the Horizon

NO PROGRAMMERS

Official confirmation from the new chief of the now active RKO Radio Pictures studio, William Dozier: There is no such thing now as a "program picture". Said Mr. Dozier, visiting in New York: "Some of our pictures may be low-budgeted, but they're not programmers." He added: "The public is more interested in good little pictures, not the frame in which they are presented". The company will spend $22,500,000 this year on 15 pictures.

RESPONSE

Quick response came to TOA curiosity about its members' opinions on business. Half of the 3,000-odd questionnaires have been returned, the organization said in New York last week. They were mailed two weeks ago. They asked a lot of questions about trade practices and will give TOA representatives a guide when they testify at the Senate Small Business sub-committee hearings.

BALCON RESIGNS

Consistent advocate of British pictures "on their own merit", Sir Michael Balcon this week resigned from the J. Arthur Rank organization and five subsidiaries. He will be "independent". Three Ealing pictures he made recently the Rank group will distribute; then Mr. Balcon will be on his own.

NO QUOTA CHANGE

There will be no change in the British Quota for the year commencing next October 1, it was announced Tuesday in the House of Commons in London. The requirements will remain at 30 per cent for first features and 25 per cent for supporting pictures.

DEFERRED ACTION

The New York City Council didn't, after all the feathers, give its opinion much less act, on the question of toll-TV. Its rules committee recently deferred action on Council President Abe Stark's resolution opposing the medium. James Landis, counsel for Skiatron, amidst a welter of theatre men who coincidentally agree with Mr. Stark, pointed out the Council has no control over television. Opponents of Toll-TV feel a public hearing registering disapproval would somehow cause the Federal Communications Commission to be friendly.

TAX VICTORY

District of Columbia politicians will have to turn their faces away from theatre boxoffices. A House-Senate subcommittee looking at methods of raising money is said to have rejected, last week, District commissioners' proposals for a new two per cent admissions tax. It would have yielded $500,000 yearly.

WARNER NET

Warner Brothers Wednesday reported a net profit of $927,000 for the three months ending November 26, 1955. The net profit for the three months ending November 27, 1954 amounted to $1,203,000. Film rentals, sales, etc., for the 1955 period were $19,132,000 compared with $18,414,000 for the corresponding period of 1954.

PEACE

So far 14 state legislators have met and haven't damaged the industry, Jack Bryson, Motion Picture Association Washington representative, reported this week.

MOVING

Central New England about a year from now will be without its historic film center. Connecticut's highway department will run a road right through New Haven's Meadow Street, and has doomed 184 buildings. One of them is the Kilfeather Building, of eight stories, housing distributors such as MGM, RKO, Columbia, etc. The industry is entertaining ideas of relocation. Hartford, near the state's geographical center, and its bustling capitol, is favored.

TAX CAMPAIGN BEGINS

A group of film people talked to Treasury Secretary Humphrey Wednesday, asking him to go along with the proposed tax reduction. This was the first move by the industry in that direction and industry leaders said they were cheered by the sympathetic reception. Heading the delegation was Robert O'Donnell, head of the COMPO tax committee, and with him were Eric Johnston, MPAA head; Samuel Pinanski, Joseph Vogel and Robert W. Coyne.

Floyd E. Stone--Vincent Canby--William R. Weaver

WHEN AND WHERE

February 5: Fifth annual Communion Breakfast for Catholics of the motion picture industry in the Los Angeles area, Hollywood Paladium, Hollywood.

February 7-9: Annual convention of United Theatre Owners of Oklahoma, Skirvin Hotel, Oklahoma City.

February 14: Annual meeting and election of officers of Independent Exhibitors of New England, Inc., Hotel Bradford, Boston.

February 18-19: Full membership meeting of the recently organized National Association of Film Service Organization, Hotel Cleveland, Cleveland.

February 20: Testimonial dinner to M. B. Horwitz, veteran Cleveland exhibitor, Hotel Statler, Cleveland.

February 20: Mid-winter board of directors meeting of Allied States Association, Hotel Cleveland, Cleveland.

February 21-23: 1956 National Drive-in Convention, Hotel Cleveland, Cleveland.

March 4-6: Mid-winter board of directors meeting, Theatre Owners of America, Hotel Roosevelt, New Orleans.

March 6-7: Annual convention of the Kansas-Missouri Theatre Association, President Hotel, Kansas City, Mo.

June 17-19: Mississippi Theatre Owners Association, 16th annual convention, Edgewater Gulf Hotel, Edgewater Park, Miss.

October 15-16: Annual regional convention of Independent Exhibitors of New England and the Drive-in Theatre Association of New England, to be held at Toy Town Tavern, Winchendon, Mass.

FEDERATION OF JEWISH PHILANTHROPIES OF NEW YORK

by the Herald

ANNUAL AFFAIR in the New York motion picture industry is the Federation of Jewish Philanthropies luncheon at which it awards "Mark of Achievement" medallions to those who have made their talent bring happiness to the millions. This year, winners are writer Paddy Chayefsky, television producer Louis G. Cowan, director Elia Kazan, actor Paul Muni, actress Kim Novak, comedian Phil Silvers, and circuit exhibitor Sam Rinzler. The latter, marking 70 years, 50 of them a showman, received special attention as "dean" of the local scene. At the left, he spreads the smiles, as anecdotist, humorist—and sentimentalist. With him, Mr. Kazan, watch manufacturer Benjamin Lazrus, master of ceremonies Steve Allen, luncheon chairman Harry Brandt, Federation amusement division chairman Adolph Schimel, Miss Novak, and Mr. Cowan.

This week in pictures

THE HANDSHAKE means welcome, new member. It's Harry Goldman at the left, below, at the Chicago Variety Club, Tent 26 installation. The Chicago United Artists manager was one of 20 new barkers. His mentor is Jack Kirsch, installed a fourth time as chief barker.

THEIR TALK is about "War and Peace." The photographer happening by a Roman luncheon table catches Luigi Zaccardi, Paramount production representative in Italy; Mrs. Zaccardi; Russell Holman, eastern production manager; Jerry Pickman, vice-president in charge of advertising, publicity, and exploitation; Pilade Levi, general manager in Italy; and, back to camera, Vieri Niccoli, Italian publicity supervisor. The production bout is over, and now the releasing problems begin.

IT'S THE D. W. GRIFFITH AWARD, for creative accomplishment, and it goes, at the Screen Directors Guild annual awards dinner in Los Angeles, to director Henry King, right. With him, Guild president George Sidney.

ANNUAL COMMUNION for the New York industry occurred Sunday and comprised mass in St. Patrick's Cathedral and breakfast at the Waldorf-Astoria during which speakers stressed the marvelous creative opportunities in pictures. (See page 18) At the right, Father James Keller, singer Vivian Della Chiesa, the Very Rev. Thomas F. Little, actress Ann Blyth, and Father John Hayes. The gatherings are in their sixth year, and also are held in other film industry centers.

BEGINNING THE "HOT" BUSINESS of "Helen of Troy" which Warners insists is the biggest thing since the Trojan War. It opened January 26 in more than 50 countries. In Los Angeles, above, executive producer Jack L. Warner stands in the Fox Wilshire Theatre lobby with star Rossana Podesta. And, below, in the Criterion Theatre, New York, hostess and diplomat Perle Mesta lights a "Trojan Torch" in the presence of sales vice-president Benjamin Kalmenson and a Seventh Regiment honor guard.

"THE CONQUEROR" IN BERLIN. The easily recognizable John Wayne is seen above at the Film Buhne Wien Theatre, with Mrs. Willi Brandt, Mrs. Franz Amrehn, and acting mayor Amrehn. The opening benefited *Kunstler-Nothilfe,* which assists impoverished actors.

AND IN CARACAS . . . at the Del Este Theatre, for the benefit of the Venezuelan Red Cross. Master of ceremonies Hector Monteverde greets Mrs. Kathy Phelps of the Red Cross and her husband, local businessman and radio station owner. The picture has been opening in capitals the world over.

ON THE SET of Paramount's "The Leather Saint" star John Derek is a host to Albert Bendmayor, left, of Northwood Theatres, Baltimore, and his wife.

THE SONG-AND-DANCE is from MGM's "Meet Me in Las Vegas" and its title is "My Lucky Charm," introducing Japanese recording star Mitsuko Sawamura. With her is of course Dan Dailey. The rather epical musical will test public reaction the week of February 13 when MGM will "sneak" it in all key cities.

SENATE DELAYS TRADE HEARING

. . . Chairman Humphrey not to be available, causing delay to late in February; Myers sees no lessening of interest

WASHINGTON: Because Chairman Hubert Humphrey (D., Minn.) of the Senate Small Business Subcommittee is tied up on other legislative matters, the hearings on motion picture industry trade practices, originally scheduled to get under way here Thursday, have been postponed "until late February," it was announced here on Monday of this week.

New Date Later

Officials of Allied States Association, Theatre Owners of America, Independent Theatre Owners Association, Southern California Theatre Owners Association and other exhibitor groups were scheduled to testify at the hearings starting this week, with Government and distribution representatives to be heard later. The subcommittee will announce a new hearing date as soon as possible, it was stated.

Abram F. Myers, Allied general counsel and board chairman, reported that the subcommittee has assured him that the postponement did not indicate any lessening of interest on the part of the subcommittee in exhibition's problems, and that the hearings would eventually go forward on exactly the same basis as originally planned. Senator Humphrey and other members of the subcommittee expressed deep regret that the postponement became necessary, Mr. Myers said.

The postponement of the hearings enables TOA to have more time to prepare its testimony, to be based on a compilation of answers to questions asked in a survey of the TOA membership. It also was pointed out that since a new date for the hearings might be set late in February, it might cause some conflict with the TOA mid-winter board of directors meetings which is scheduled to be held at the Hotel Roosevelt, in New Orleans, March 4-6.

May Name Another

It was learned from TOA headquarters in New York that another exhibitor official may be named by Myron Blank, TOA president, to succeed Al Forman of Portland, Ore., on the TOA committee preparing that organization's testimony. The two other members of that committee are George Kerasotes of Springfield, Ill., and Richard Kennedy of Birmingham, Ala.

The putting off of the hearings also raises the question of whether or not Elmer Lux of Buffalo, who is to be considered for the post of TOA executive director, would meet with TOA executives here next week as originally planned.

Asks Test of Toll TV

WASHINGTON: Robert E. Lee, Federal Communications Commissioner, said last week he favored a limited trial of subscription television. He spoke at the Senate Commerce Committee hearings on all phases of the television industry. Committee chairman Magnuson (D., Wash.) told Mr. Lee that subscription television was already on the committee's agenda.

The hearings, temporarily discontinued this week because of pressure of other business, are set to resume February 7 with members of the Federal Communications Commission returning for further testimony.

Mr. Lee added: "The problem is a matter of revenue. If subscription television is good, then it should be given a trial on UHF only, and under limitations of time." He mentioned 10 per cent of a station's playing time as a possibility and added that some consideration should be given to rate limitations. He stated that in his opinion no trial of toll television should be made where there was only one television service in the area."

Dore Schary and MGM Win Redbook Annual Awards

Redbook Magazine has announced that Dore Schary and the Metro-Goldwyn-Mayer studio have been awarded the magazine's 17th Annual Movie Award for "the most distinguished contributions to the motion picture industry and the excellence of their 1955 product." The *Redbook* award is presented each year for "contribution to the art of the motion picture," and the selection is made without restriction to category. In previous years the award has gone to casts of pictures, groups of young talent, production teams, studios and individual films. The editors of *Redbook* went on to note that "1955 was a boom year for motion pictures."

Paramount Votes Dividend

The board of directors of Paramount Pictures has voted a quarterly dividend of 50 cents per share on the common stock, payable March 15 to holders of record February 27.

Universal Net for '55 $4,018,625

HOLLYWOOD: Universal Pictures Company, Inc. has reported consolidated net earnings for the year ended October 29, 1955 as $4,018,625 after provision of $3,960,000 for Federal taxes on income. After dividends on the preferred stock, such consolidated net earnings amounted to $3.71 per share on the 1,020,089 shares of common stock in the hands of the public on the above date.

For the preceding fiscal year, consolidated net earnings were given as $3,797,688 after provision of $5,600,000 for Federal taxes on income and $500,000 for contingent liabilities. After dividends on the preferred stock, these consolidated net earnings were equivalent to $3.58 per share on the 995,289 shares of common stock in the hands of the public on October 30, 1954.

Film rentals and sales for the 1955 fiscal year, according to the company's annual report, were $77,520,857 as compared with $77,887,688 for the previous fiscal year. The report also notes that during the 1955 calendar year regular quarterly dividends of 25 cents per share and an extra dividend of 25 cents per share were paid on the company's common stock.

Milton Rackmil, president of the company, who signed the report, added that Universal plans to release 30 pictures during the 1956 fiscal year, most of which are completed.

Texas Drive-in Meeting At Dallas February 21-22

The fourth annual Drive-in Theatre Convention of the Texas Drive-in Theatre Owners' Association will be held February 21-22 at the Statler-Hilton Hotel, Dallas, Charles W. Weisenburg, president, has announced. Among the subjects up for discussion are excess film rental problems; sale of pictures to TV; arbitration; small businessmen's committees; insurance coverage and special tax information. Diversified concession and equipment display booths will bring members up to date on new operational and merchandising developments.

Israel Short Release Set by 20th-Fox

HOLLYWOOD: Twentieth Century-Fox has produced a special, 27-minute CinemaScope featurette dealing with the Holy Land, "Land of the Bible." It will go into release this month backed by an elaborate promotional campaign. It will reach exchange centers around February 11, with advance showings for leading figures of all faiths, educators and other leaders.

INDUSTRY ILLS TARGET OF UNITED FRONT: BLANK

. . . TOA president tells 500 at Carolina exhibitor meeting two main objectives are production increase, equitable film rental

CHARLOTTE, N.C.: Theatre Owners of America and Allied States Association have "united to overcome the fundamental ills of our industry." Thus spoke Myron Blank, president of TOA, at the annual convention of the Theatre Owners of North and South Carolina here Monday at the Charlotte Hotel.

In his first official speech since the newest Grand Alliance between TOA and Allied was announced last week, Mr. Blank defended the action in terms that enunciated policy. "We have presented," he said, "a unified platform on these two important points: more production and equitable film rental, not based on a national sales policy, but based on the ability of a theatre to pay, arrived at through arbitration."

Mr. Blank's hard-hitting speech highlighted the second day of the three-day meeting attended by approximately 500 theatre men.

The TOA chief declared that because "we have to look to people who are financially able to and have the incentive to make pictures," TOA and Allied had requested from the Justice Department that anybody including divorced circuits be allowed to make pictures, with preemptive rights for their own theatres which they now own, or any legal replacement thereof.

"This will not be a panacea," he said, but "it will definitely change the attitude of the present producers and distributors who now feel they can forever maintain an unfair seller's market. We ask too that anything that can be litigated should be arbitrable. That includes film rental.

"Many people say this is impractical and unfair because arbitration is a unilateral action that can only be brought by the exhibitors. However, the laws of supply and demand do not work fairly in a limited market."

Cautioned Hearers

Mr. Blank then cautioned his audience: "Do not misunderstand me. This does not mean that you have the right to remain in show business just because you own a theatre. A fair price has to be paid for pictures and no arbitrator will judge otherwise. Gentlemen, we have a perishable item. A picture we buy today might be a proven success. Yet if we play it two or three months later, it might not be the same product which we originally contracted for."

The TOA president opened his address by analyzing the effects of the decrees in the U.S. vs. Paramount et al. case. "The result," he said, "has been the creation of a seller's market because of the decreasing production and the forcing of higher film rentals on the theatres which are now in turn required to subsidize a procedure of self-extermination."

Prior to divorcement, he continued, the companies were interested in seeing that there was equitable distribution of income between theatres and production. "If one of these companies attempted to force unfair film rentals on the theatres of the country, it knew that the other companies would do likewise.

"Because of their tremendously large investment in theatres, they knew they would suffer economically. Surely, if you will analyze it, the partners of the film companies that were exhibitors were the dominant fac-

(*Continued on following page*)

Lichtman and Berger Separately Express Hope Arbitration Is Not Dead Issue

Al Lichtman, director of distribution for 20th Century-Fox, and the articulate chairman of the distributors' arbitration negotiating committee, and Benjamin Berger, president of North Central Allied and the articulate chairman of National Allied's Emergency Defense Committee, agree on at least one point. Both men issued statements this week expressing the hope that arbitration was not dead.

Referring to last week's policy switch by Theatre Owners of America, when that organization joined Allied in demanding that the proposed system of arbitration include arbitration of film rentals, Mr. Lichtman said in New York that the fate of the arbitration system now is "anybody's guess." Asked whether he thought the issue dead, Mr. Lichtman replied in the negative, although he expressed disappointment at what he termed TOA's "temporary" withdrawal of its approval of the arbitration draft. At midweek the distributors' committee still had not finalized a statement on its position in the matter.

From Minneapolis, Mr. Berger issued a statement in which he said he hoped "like Al Lichtman that arbitration is not dead." Emphasizing that he was speaking for himself, and not as an Allied official, Mr. Berger said that a sincere offer of an "all-inclusive" arbitration setup by the distributors would eliminate the need for the Senate Small Business Subcommittee hearings on trade practices, now set for late this month. "I think," he said, "that the distributors know that if they offer a real, all-inclusive arbitration pact, there would be no need for Senate hearings."

The NCA chief said he had assented to the TOA-Allied agreement on production by the divorced circuits "because of the need for additional product at the present time." Admitting that TOA's proposal for production by and for these circuits might "cause headaches in the future," he said that he thought the current product shortage "justifies the gamble."

In New York the most common distributor reaction to the announcement of TOA's new policy was one of "surprise," although in more private rooms the words "bitter disappointment" and "shameful" were heard. One sales executive, referring to the points of agreement in the TOA-Allied pact, described them as "a trade made in the market place of thieves."

He said that each exhibitor organization had "turned traitor to their own causes," referring to TOA's abandonment of the present arbitration draft and to Allied agreeing with TOA that the divorced circuits be permitted to produce and distribute motion pictures with preemptive rights for their own theatres. Allied, he recalled, had caused the divorcement of production-distribution from exhibition, while TOA had consistently in the past agreed to the exclusion of film rentals as an issue that could be arbitrated.

(*Continued from preceding page*)

tor in holding film rentals at a fair level, and also, forced the producers who owned theatres to realize their obligation to maintain a steady flow of pictures so that our industry could remain a mass appeal business in the field of entertainment."

Speaking of the product shortage, Mr. Blank decried the huge sums being asked for —and received—by long established players. He said tersely: "The philosophy of refusing to build up talent, but looking only to the established stars, is self-destruction, and we are being forced to support it."

He went on to recount his efforts to stimulate European producers to tailor their films for the American market and acknowledged the failure of TOA's sponsored Exhibitors Film Financial Group, organized to aid in financing new pictures, without the participation of the divorced circuits. In the latter respect he said that "it has proven impossible to get some 5,000 exhibitors to kitty into a fund of an unproven company to make pictures or finance pictures that cannot play in our theatres, but must be sold on the open market."

"Ever Decreasing Supply"

Unless other sources of product are found, he warned, "we shall be faced with an ever decreasing supply of playable pictures. The result will be that we will end up in a road show business similar, in some respects, to the legitimate theatres."

He also warned that the product shortage had created another problem by pitting exhibitor against exhibitor in buying and, in many situations, has encouraged bidding. "Gentlemen," he said, "we are our own worst enemy. We come to these meetings and malign the distributors. Then we go home and help create competitive conditions that bring about higher film rental."

Other exhibitor speakers at the convention agreed that the number one industry problem was the product shortage, called for more pictures slanted for women and children, deplored the shortage of prints and urged a more even distribution of films so that there are no "orphan periods" of films in release. In a resolution, the exhibitors urged producers to review the Production Code and reaffirmed their stand for "clean and wholesome" pictures.

New Officers Elected

Elected president of the association was Jack Fuller of Columbia, S. C. He succeeds Howard Anderson of Mullins, S. C., who was named on the board of directors. Howard McNally, Fayetteville, Bob Bryant of Rockhill, S. C., were elected vice presidents.

Directors elected were Frank Beddingfield, Ernest Stellings, H. F. Kincey of Charlotte, H. Fin Lee of Warsaw, N. C., S. L. Irvin of Asheville, W. H. Hendrix of Reidsville, Roy Rowe of Burgaw, H. E. Buchanan of Hendersonville, George D. Carpenter of Valdese, R. A. Howell of Smithfield, A. F. Sams, Jr., J. K. Kime, of Roseboro, and R. L. Baker of Gastonia, N. C., and J. B. Harvey, Albert Sotille of Charleston, Harold Armistead, Easley, S. C.

RKO Film Sale Terms Reported

A proxy statement mailed this week to stockholders of General Tire & Rubber Company threw new light on the so-called repurchase by Howard Hughes of the RKO Radio films, "The Conqueror" and "Jet Pilot," as well as on the sale of the RKO Radio film library to C & C Super Corporation. General Tire & Rubber is the parent company of General Teleradio which last July purchased RKO Radio from Howard Hughes for $25,000,000 cash.

The proxy statement revealed that RKO, in "reselling" the two films to Mr. Hughes for $8,000,000, at the same time obligated itself to pay Mr. Hughes a distribution "license" fee equal to the purchase price, which must be paid by RKO in installments over three years from release of the pictures, plus 3¾ per cent interest on the unpaid balance.

The original announcements concerning the sale of the RKO film library to C & C reported that C & C would pay RKO $12,200,000 for "certain perpetual television, theatrical and other rights" to RKO features and shorts released prior to July 25, 1955. Also indicated was the fact that C & C would give to RKO further cash payments over the next two years, expected to amount to as much as $3,000,000, should the purchaser exercise rights to acquire "certain presently reserved television rights in specified films."

This week's proxy statement now reveals that in turn RKO Radio has obligated itself to pay C & C $3,000,000 over the three years following July 1, 1956, for certain theatrical and television rights which RKO has reserved to itself.

The proxy statement dealt with proposed changes in the stock structure of General Tire & Rubber.

C & C Sets First TV Sale of RKO Films

C & C Television Corp., in its first major network sale of the package of 740 RKO feature films, has completed negotiations with Westinghouse Broadcasting Corporation, whereby three of the network's stations will acquire the package for a total sum of $1,600,000 over a period of four years, it was reported last week. In addition, the stations must give an equivalent amount of advertising time to C & C Super Corp., which is the parent company of C & C Television.

Under the agreement, the three stations which will have the RKO product for telecasting are located in Cleveland, Pittsburgh and San Francisco. The first programming of the films is scheduled to begin some time this summer. C & C Television will be responsible for the promotion of the product, it was said.

C & C Television already has made offers to WGN-TV, Chicago and a Phoenix, Ariz., station, it has been previously reported. Each offer includes cash for the library, which would also be paid over a period of four years, plus comparable advertising time for C & C Super Corp.

Metro Ready For Meeting

Highlights of the MGM "World Wide Hollywood Conference," which begins February 5 at the MGM studio, will be the development of long-range sales and promotion plans, it was announced by the company. Arthur M. Loew, president of Loew's, Inc., and Dore Schary, studio head, will be co-hosts at the meeting.

More than 100 MGM managers and sales, publicity and other key personnel from overseas are expected to attend the conference, which is the first of its kind to be held at the studio. Plans will be made for the coming year, with special attention given to recently completed product, which will be screened, according to the company.

Among those attending from the New York home office will be Morton A. Spring, first vice-president, Samuel N. Burger, general sales manager, and David Blum, director of advertising and publicity, all of Loew's International; Charles Reagan, general sales manager of MGM, will represent the United States and Canadian sales organizations.

Also attending the conference will be David Lewis, of Paris, regional director of Europe; Seymour Mayer, of New York, regional director of the Middle, Near and Far East, and Maurice Silverstein, of Mexico City, regional director of Latin America.

International Projector Corp. Settles Strike

International Projector Corporation of Bloomfield, N. J., subsidiary of General Precision Equipment Corporation, has announced the termination of the strike which began last August 1. The contract, with Amalgamated Machine & Instrument & Metal Local No. 475 of the United Electrical, Radio & Machine Workers of America, runs for three years without provision for reopening as to wages or any other benefits or terms and conditions of employment.

Israel in Dumont Post

Arthur Israel, Jr., has been elected secretary of Allen B. DuMont Laboratories, Inc., it was announced following a meeting of the board of directors last week. He succeeds Bernard Goodwin, who resigned, because of pressure of duties in his post as president of DuMont Broadcasting Corp. Mr. Israel also is secretary of DuMont Broadcasting.

"CRY" SKY HIGH!

I'LL CRY TOMORROW
The story of Lillian Roth
based on the best-seller.

Los Angeles!
6th record
week!

Chicago!
6th record
week!

New York!
4th Sensational
week!

NOW IT'S FABULOUS IN PHILLY!

Read this sizzling wire!

"Temperature in Philadelphia 28° but 'I'LL CRY TOMORROW' red hot at Arcadia. Breaks every record in history of theatre with fantastic opening day gross."

Mert Shapiro, Arcadia, Phila.

M-G-M presents

"I'LL CRY TOMORROW"

starring **SUSAN HAYWARD**

RICHARD CONTE · EDDIE ALBERT · JO VAN FLEET

DON TAYLOR · RAY DANTON

Screen Play by HELEN DEUTSCH and JAY RICHARD KENNEDY

Based On the Book "I'LL CRY TOMORROW" by Lillian Roth, Mike Connolly and Gerold Frank

Directed by DANIEL MANN · Produced by LAWRENCE WEINGARTEN

(Available in Perspecta Stereophonic or 1-Channel Sound)

HONOR 3 FOR BROTHERHOOD

SCORES of amusement industry notables and leaders of the Brotherhood movement shared the dais at the Brotherhood Award Dinner in the grand ballroom of the Waldorf-Astoria hotel last Tuesday evening, as a gathering of over 1,400 representatives from the motion picture industry and other entertainment media paid tribute to guests of honor Robert W. Dowling, Samuel Rinzler and Thomas F. O'Neil, who received the 1956 Brotherhood awards for their achievements in the field of human relations.

William J. Heineman and Spyros S. Skouras, Jr., national co-chairmen of the Brotherhood Drive, officiated at the testimonial. Chairman of the dinner sponsored by the National Conference of Christians and Jews was Louis Nizer. Some $70,000 was raised for the campaign through the dinner.

Entertainment Program

Musical entertainment was offered by Irina Matari of the National Opera of Israel. The ceremonies commenced with an invocation delivered by Rev. Robert H. Graham, associate editor of *America*. A feature of the dinner was a presentation of sequences from four films illustrating the objectives and principles of brotherhood—20th Century-Fox's "Gentleman's Agreement," Paramount's "Going My Way," Metro-Goldwyn-Mayer's "The Good Earth," and United Artists' "The Jackie Robinson Story." Ernest Borgnine, Luise Rainer, Nanette Fabray and commentator Quentin Reynolds presented a narrative underscoring the theme of each scene. Victor Borge was also on the program.

The dinner marked the tenth anniversary of the amusement industry's participation in the annual drive. Brotherhood Week will be observed February 19-26, with the support of 18,000 theatres across the country, in addition to newspapers and radio and television stations.

***BROTHERHOOD IS THE SUBJECT.** Above are the winners of the Brotherhood Awards, given at the annual National Conference Brotherhood Dinner Tuesday evening in New York. In array are plaque recipients Samuel Rinzler, Robert W. Dowling, and Thomas F. O'Neil, with William J. Heineman, left, and Spyros S. Skouras, Jr., campaign co-chairmen. Below are dinner guests Robert Weitman, Arthur B. Krim, and Burton Robbins.*

To Build TV Station

WASHINGTON: The Federal Communications Commission has authorized Video Independent Theatres to construct a television station in Santa Fe, it is announced. Video Independent, headed by Henry S. Griffing, has wide theatre holdings in Oklahoma and Texas.

Arkansas Theatre Reopens

The Cil theatre at Stamps, Arkansas, has reopened. It will operate Tuesday, Saturday and Sunday nights, according to owner Cecil Kelly and operator Milton Allums.

TV Code Unit Seeks Cut in Film Clips

CARMEL, CALIF.: The Television Code review board of the National Association of Radio and Television Broadcasters asked member stations of the association to cut down the amount of time devoted to the showing of portions of current motion pictures, or performances by leading film stars, at a meeting held here last week. The board said these programs amount to advertising, and violate the Television Code's limit on the amount of time which it is specified should be devoted to advertising on each individual program.

The board viewed several television films containing promotional material for current motion pictures. It then issued a statement saying while such programs were reasonable during the early days of television, the situation now has developed to the point where these programs cannot be distinguished from straight advertising.

"The board," the statement said, "is advising all subscribers to review promotional films carefully, with particular reference to those portions which extol the virtues of specific releases and which urge the public to see them at their theatres. This is advertising copy and should be charged against the commercial time allocation of the sponsor."

The board also launched a move at the meeting to admit producers and distributors of films for television to participation in adherence to the Television Code. Admitting that principal responsibility for program content still rests with the individual station, the board said the purposes of the code in improving program content could be more effectively accomplished with the cooperation and participation of all TV film producers and distributors.

New Art Theatre

ASBURY PARK, N. J.: The Lyric theatre here has announced it is now following an "art" theatre policy. The first presentation under this policy is "The Sheep Has Five Legs," with "The Prisoner," "Letters From My Windmill," "The Night My Number Came Up," "Doctor in the House" and "Diabolique" among those films scheduled to follow.

Theatre Unit Changes Name

The Grand Theatre Company of Perth, Australia, is now operating under a new trade name: City Theatres Company. The company is reported to be the largest city independent circuit in the Commonwealth of Australia. It controls four city theatres which are located in the Perth and Fremantle regions.

Group Will Study Code Appeal Plan

Eric Johnston, president of the Motion Picture Association of America and chairman of the newly-formed four-man standing committee on self-regulation, said in a recent interview that he thought the first order of committee business would be to re-examine the appeals machinery of the Production Code. Mr. Johnston said he had a "completely open mind" on whether exhibition and talent guilds and other industry elements should be included in any new appeals setup.

Indicating that the committee accepted without question the fundamental principles of the Code, he said that the group might want to look at its format. The question of revisions he described as "perfectly up to the committee" and pointed out that there have been a number of changes of rules and regulations in the Code over the years.

He recalled that many independent producers had once been members of the MPAA board of directors, the body which takes up Code appeals. This, he pointed out, was no longer the case. He said that the new committee will study whether the appeals machinery should be made broader, as well as the matter of what elements in the industry warrant inclusion.

The committee, he indicated, would also serve as a sifting body on all proposals of the Code and other problems.

Box Office Champions For January, 1956

The box office champions for the month of January, listed alphabetically below, are selected on the basis of reports from key city first run theatres throughout the country.

All That Heaven Allows

(Universal-International)

Produced by Ross Hunter. Directed by Douglas Sirk. Written by Peg Fenwick (based on the story by Edna L. Lee and Harry Lee). Technicolor. Cast: Jane Wyman, Rock Hudson, Agnes Moorehead, Conrad Nagel, Virginia Grey, Gloria Talbott, William Reynolds.

Artists and Models

(Paramount)

VistaVision

Produced by Hal B. Wallis. Directed by Frank Tashlin. Written by Frank Tashlin, Hal Kanter and Herbert Baker (based on a play by Michael Davidson and Norman Lessing). Technicolor. Cast: Dean Martin, Jerry Lewis, Shirley MacLaine, Dorothy Malone, Eddie Mayehoff, Eva Gabor, Anita Ekberg.

The Court-Martial of Billy Mitchell

(Warner Bros.)

CinemaScope

Produced by Milton Sperling. Directed by Otto Preminger. Written by Milton Sperling and Emmet Lavery. WarnerColor. Cast: Gary Cooper, Charles Bickford, Ralph Bellamy, Rod Steiger, Elizabeth Montgomery, Fred Clark, James Daly, Jack Lord, Peter Graves, Darren McGavin.

Guys and Dolls

(Metro-Goldwyn-Mayer)

CinemaScope

Produced by Samuel Goldwyn. Directed by Joseph L. Mankiewicz. Written by Joseph L. Mankiewicz (from the book by Jo Swerling and Abe Burrows from a Damon Runyon story.) Eastman Color. Cast: Marlon Brando, Jean Simmons, Frank Sinatra, Vivian Blaine, Robert Keith, Stubby Kaye, B. S. Pully, Johnny Silver, Sheldon Leonard. ***(Champion for the second month.)***

The Indian Fighter

(United Artists)

CinemaScope

Produced by William Schorr. Directed by Andre De Toth. Written by Frank Davis and Ben Hecht. Print by De Luxe. Cast: Kirk Douglas, Elsa Martinelli, Walter Abel, Walter Matthau, Diana Douglas, Eduard Franz, Lon Chaney, Alan Hale, Jr., Elisha Cook.

The Rains of Ranchipur

(20th Century-Fox)

CinemaScope

Produced by Frank Ross. Directed by Jean Negulesco. Written by Merle Miller (based on the novel by Louis Bromfield). Color by De Luxe. Cast: Lana Turner, Richard Burton, Fred MacMurray, Joan Caulfield, Michael Rennie, Eugenie Leontovich, Gladys Hurlbut.

Weitman Resigns as AB-PT Vice-President

Leonard H. Goldenson, president of American Broadcasting-Paramount Theatres, Inc., announced this week the company has accepted with regret the resignation of Robert M. Weitman as vice-president of AB-PT and as vice-president in charge of programming and talent of American Broadcasting Company, a division of AB-PT. Mr. Goldenson said, "It is with great reluctance that we have accepted Bob Weitman's resignation. His leaving brings to a close a long and very pleasant relationship with our company. I am sure he will be missed by his many friends and associates here." Mr. Weitman said he would announce his plans for the future at an early date.

"The Harder They Fall" TV Campaign Planned

Columbia Pictures has inaugurated a nationwide 13-week campaign of TV spot commercials to implant a sales message for its forthcoming film, "The Harder They Fall" in advance of release. Beginning at varying times in each city throughout February, the campaigns are designed to carry through the latter part of April, and will reach into 36 key metropolitan areas through 10-and-20-second filmed spots running immediately before or after the Wednesday and Friday night network boxing programs on 39 outlets. "The Harder They Fall" stars Humphrey Bogart and features former boxing champions Max Baer and Joe Walcott.

Wilson and Paley Join Paramount-Gulf Corp.

NEW ORLEANS: Cliff Wilson and Irving Paley have joined the Paramount-Gulf Theatre Corp., Henry G. Plitt, president, has announced. Mr. Wilson will be assistant to T. J. Howell, in charge of film buying and booking, while Mr. Paley will assist Maurice F. Barr, vice-president in charge of advertising and public relations. Mr. Wilson formerly was film buyer and booker for the ABC Theatrical Enterprises in Atlanta. Mr. Paley formerly operated his own publicity firm.

CinemaScope 55 Model Prices Announced

The Ballantyne Company has announced new low prices for exhibitors using 20th-Fox's new CinemaScope 55 and new magnoptic prints. Ballantyne now offers its regular Model 4452 four track, magnetic mixer system for $850 complete. It formerly was priced at $1,259. J. Robert Hoff, company president, claims the 4452 is ideal for reproducing the 20th-Fox single track, magnoptic, and all other distributors' single to four track prints as well. The model includes two SX400 button-on soundheads with four track pickups, SX455 preamplifier and the SX421 power supply matched to the present amplifier of the exhibitor. According to Mr. Hoff, orders may be placed direct to Omaha or through any authorized Ballantyne dealer with delivery schedules set up to meet any booking date that the exhibitor desires.

TEENS TEND TO DOUBLE BILLS

. . . National Theatres' survey among young people discloses a marked desire for musical films; attendance increases

HOLLYWOOD: The results of the poll conducted recently by National Theatres, of persons from 16 to 20 years, reveal, among other things, that this age group prefers double features and musicals and attends pictures more often now than a year ago.

National Theatres distributed 1,000 questionnaires to 100 theatre managers in the circuit and received 936 answers. The survey was purposely conducted away from the theatre, at schools and on the street, thereby obtaining opinions from theatre goers and non-theatre goers, according to the company's report.

Comedies Close Second

The research department learned that 72 per cent of those who answered prefer double features and 483 (no percentage given) prefer musicals with comedies a close second. The circuit feels this shows the desire of young people for lighter entertainment. Westerns received the lowest preference even in the small towns.

The survey also showed that 84.04 per cent of these questioned are regular fans and that 594 (no percentage given) attend theatres more often than a year ago. The main reason given by those who attend less often was "night work" with "school and homework" second and "television" third. Only a very small number gave "bad movies" as the reason, indicating, according to the circuit, that pictures are better. National Theatres also said that the number giving "television" as the reason is surprisingly small, indicating that television competition rests largely with the older people.

"What's Playing?"

When asked "How do you obtain information about 'what's playing' at the movies?" the majority named newspapers, with trailers second. The fact that 13 per cent of those questioned listed "telephone" as their means of information is of great importance to theatre managers, according to the circuit. It feels that most important of all is the value of trailers, which was noted most particularly in smaller situations, due most likely to limited newspaper coverage.

Concerning television, 86.2 per cent said they had a set at home and 26 per cent of these watch television seven nights a week. When asked "Do you consider movie prices equitable in your vicinity," 33 per cent of those who answered said they were not.

Amend Daylight Time Bill for New York

ALBANY: The Williamson bill, which has been recommitted to the New York Senate Judiciary Committee, has been amended to make Daylight Saving Time in New York State begin on the first Sunday in April instead of the last Sunday in March. This would parallel it with the start in Connecticut and New Jersey. Senator Pliny W. Williamson of Scarsdale temporarily took the measure off the calendar when he learned the original proposed change put New York out of step with the two neighboring states.

Set Drive-in Meet Plans

CLEVELAND: Plans for the National Allied Drive-in Convention here February 21-23 are shaping up, with several items recently added to the program, the committee in charge reports. A new addition to the schedule is an exploitation clinic conducted by David Cheatham of the Moon-Glow drive-in, Pulaski, Tenn.

Hugh McLaughlin of the Y & W Theatres of Indiana will also conduct an exploitation clinic. He will discuss 55mm. film for drive-ins and other late details on various types of equipment. Edward Lider of Yamins Theatres of New England will conduct a clinic on concessions. Other events scheduled are a show consisting of live acts for drive-in bookings, a visit to Nela Park, General Electric Research Laboratory, and a reception and banquet ending the convention, the hosts to be Berlo Vending Company and Coca Cola Company, respectively.

Out of deference to the many concession and equipment companies which will have exhibits at the convention, nothing is being scheduled for the morning hours, thus giving delegates time to see company officials.

"Man Who Never Was" London Debut March 14

"The Man Who Never Was," a 20th Century-Fox CinemaScope release starring Clifton Webb and Gloria Grahame, will have its premiere at the Carlton theatre in London March 14 in a glittering Royal Charity performance aiding the Navy League. Many British notables, including members of the Royal Family, will attend. The film attraction will open at the Victoria theatre, New York, following the current picture.

Story Vital, Keller Tells Catholics

"Your pictures could sweep the face of the earth if you spent on material one-tenth the amount you spend on techniques," Rev. James Keller of The Christophers told 1,500 industry members at the sixth annual Motion Picture Industry Communion Breakfast of the New York area at the Waldorf-Astoria Hotel last Sunday. He added: "The motion picture industry hasn't even begun to touch its possibilities in entertainment and influence. The stories are there. Go after them."

He continued: "People go to the theatre to be entertained. They want to see themselves. They don't want to be lectured. There must, of course, be some problem pictures. There should be much less violence in pictures. Good stories mean good pictures and good box office."

Father Keller also praised the aid given The Christophers by Spyros P. Skouras, president of 20th Century-Fox, and the late Charles Skouras of National Theatres. Other speakers included actresses Ann Blyth and Siobhan McKenna, and actor-producer Eddie Dowling. Master of ceremonies was Edward C. Raftery. Among those seated at the dais were: Dennis O'Dea, Thomas Hayward, Rev. Paul Hayes, the Very Rev. Msgr. Thomas F. Little of the National Legion of Decency, Dr. James McNulty, Miss Blyth's husband; Rt. Rev. Msgr. John S. Littleton, Johnny Podres, Kate Cameron and Walter Kinsella.

Concert stars Vivian Della Chiesa and Thomas Hayward sang several numbers at the event, which followed a 9 o'clock service at nearby St. Patrick's Cathedral.

Columbia Starts Short Showmanship Contest

HOLLYWOOD: Columbia has announced a nationwide exhibitor showmanship contest for its CinemaScope featurette in color by Technicolor, "Wonders of Manhattan." Based on the advertising-publicity-exploitation campaigns accorded the special two-reel subject, the contest will run until October 15. Two winners will be selected, one from either side of the Mississippi River. The grand prize for the two winners will be all-expense trips for two to New York, where they will be guests of the town's leading tourist attractions.

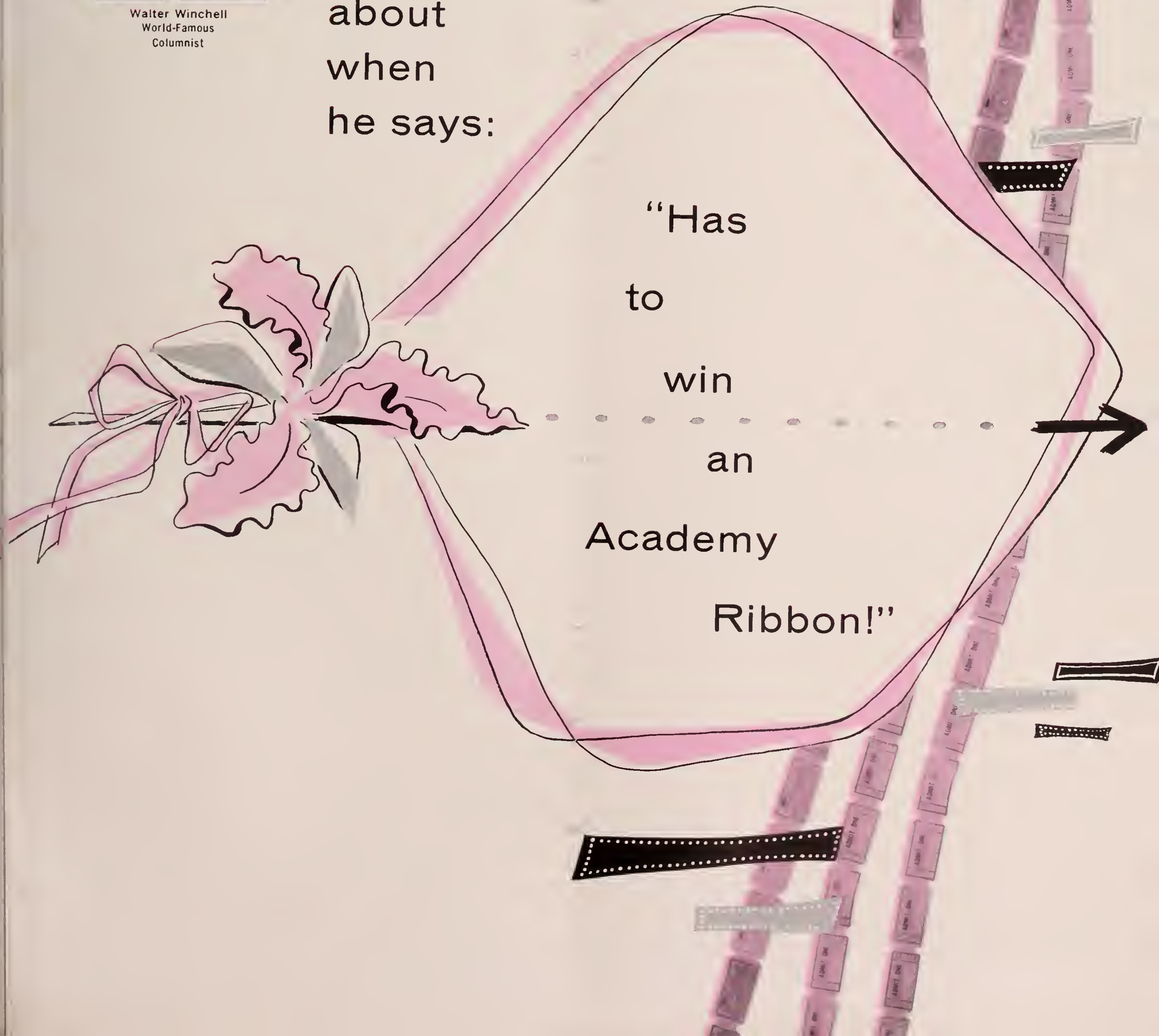
New Pittsburgh Art House

PITTSBURGH: Ernest and George Stern, operators of the Associated Theatre Chain, have opened a new art house, the Studio, in Bellevue near here. The house was formerly called the Linden, and had been closed four years.

what picture

Walter Winchell
World-Famous
Columnist

is Walter Winchell talking about when he says:

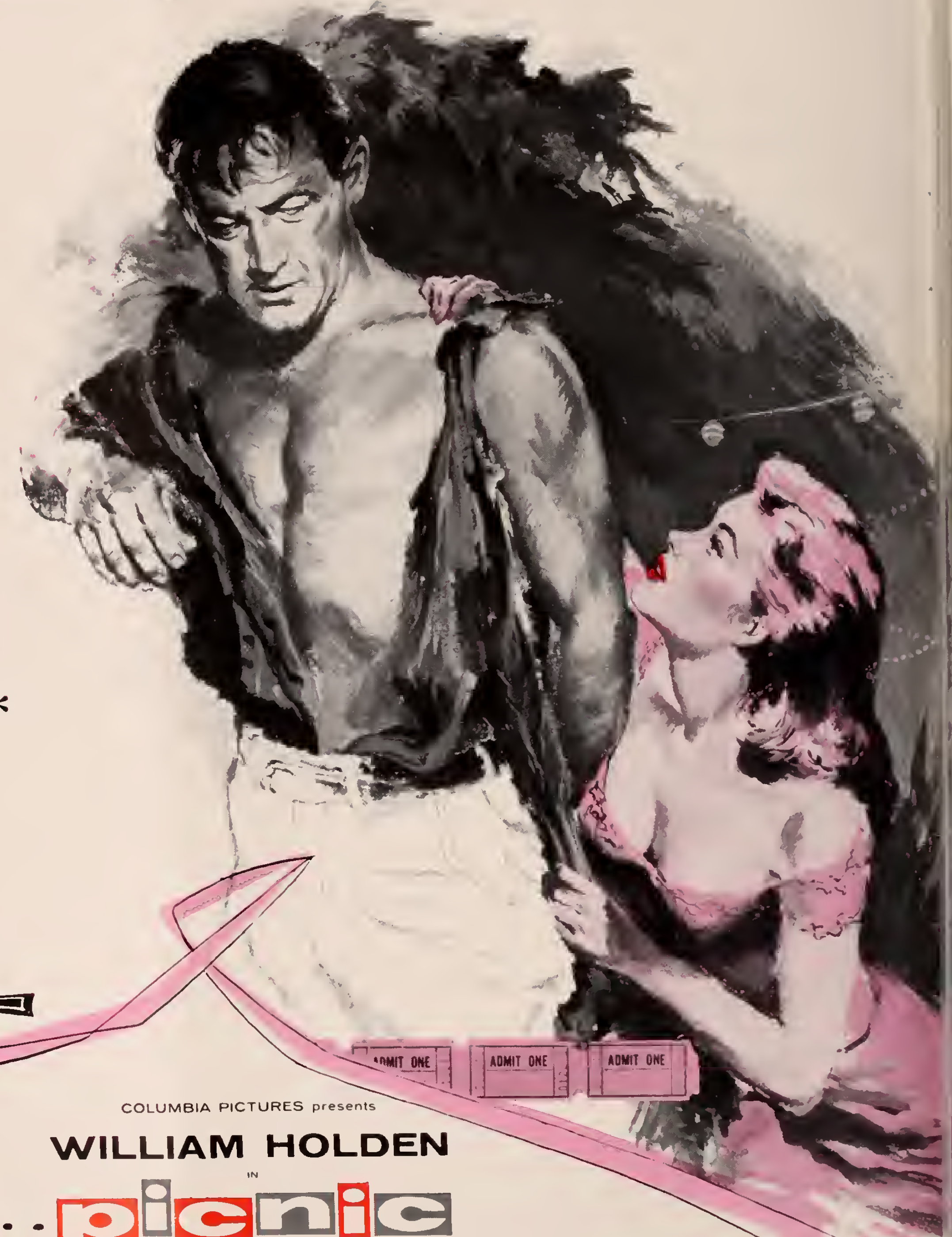


"Has to win an Academy Ribbon!"

"picnic"

is
the picture
Walter
Winchell
says:

"Has
to
win
an
Academy
Ribbon!"*



COLUMBIA PICTURES presents

WILLIAM HOLDEN

IN

picnic

WITH

KIM NOVAK

BETTY FIELD · SUSAN STRASBERG · CLIFF ROBERTSON

AND
CO-STARRING

ROSALIND RUSSELL

AS ROSEMARY

Screen play by DANIEL TARADASH · Based upon the play Picnic by WILLIAM INGE · Produced on the stage by THEATRE GUILD, Inc. and JOSHUA LOGAN

Directed by JOSHUA LOGAN Produced by FRED KOHLMAR

CINEMASCOPE

TECHNICOLOR

* W. W. made the same prediction about Columbia's "Waterfront" and "From Here to Eternity!"

"PICNIC" WILL HAVE ITS PREMIERE AT RADIO CITY MUSIC HALL IN FEBRUARY 1956

Printed in U.S.A.

Loew Will "Study" TV Film Sale

Arthur M. Loew, president of Loew's, Inc., declared in a recent interview that while his firm has no definite TV policy to date, it is studying the matter "very carefully" and "will come up with one in the next six months." He said that the company's TV show, "M-G-M Parade" is "very profitable" although "not as successful as we would have liked it to be from the public's point of view."

He commented that the company had much TV material in its vaults and when asked whether the policy study would include the possibility of the sale of features and cartoons to TV, he said it would.

Mr. Loew waxed enthusiastic over the Grace Kelly starrer, "The Swan" which he said offered an enormous potential gross, and said the company would try to release it during April. He said Loew's plans to continue its policy of attracting outside producers to augment the company's release schedule and leave it free for concentration on big pictures.

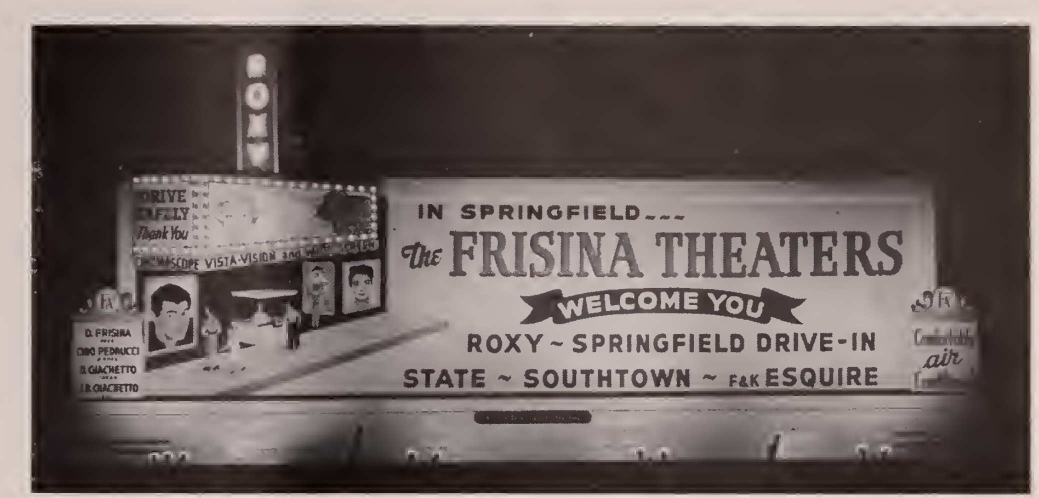
Academy Nominations Results February 18

HOLLYWOOD: Announcement of the nominations for the annual awards of the Academy of Motion Picture Arts and Sciences will be telecast over the entire NBC network February 18, George Seaton, president, has announced. Nominations polls for acting, directing, best picture and writing awards close at midnight February 4. Deadline for the art direction, cinematography, costume design, film editing and music categories has been set for February 11. Ballots were sent to 1,710 Academy members, 11,051 members of the Screen Actors Guild, 528 members of the Screen Directors Guild, 579 members of the Screen Writers Guild, and 966 representatives of the various technical crafts—a total of 14,834.

"Salute to Goodman" Fund Dinner Held

CHICAGO: A "Salute to Benny Goodman" fund raising dinner of Hull House, famed settlement guidance center here for the underprivileged, this week saw a capacity turnout of Chicago's top civic officials and social leaders as well as Illinois state dignitaries and entertainment world personalities. The event highlighted the two-day homecoming celebration for native Chicagoans Benny Goodman and Steve Allen as part of the world premiere activities for Universal-International's "The Benny Goodman Story" in color by Technicolor starring Mr. Allen, Donna Reed, and Mr. Goodman's music.

WELCOME TO OUR CITY—AND THEATRES



HELPING THE COMMUNITY, the driver—and oneself. This 50-foot piece of institutional promotion is the brainchild of J. G. Giachetto who manages and is the executive secretary of the Frisina Amusement circuit, Springfield, Ill. As you see, placed on the highway—U.S. 66, south of the city—it welcomes the motorist to the city, advises him to drive safely, and also tells him that in Springfield there await him five theatres with the latest improvements, courtesy not only of Mr. Giachetto but also of the other owners, D. Frisina, Ciro Pedrucci, and D. Giachetto. J. G. tells us travelers have phoned they would stay over and attend one of his theatres.

Warners in Sales Meet

Ben Kalmenson, Warner Bros. vice-president in charge of distribution, inaugurated a two-day sales conference of home office distribution executives and district managers February 3. Warner product from now until the end of the 1955-56 season highlighted the discussions.

Mr. Kalmenson detailed the distribution and merchandising plans for the company's forthcoming pictures. Far-reaching promotional campaigns in the fields of advertising, publicity and exploitation were detailed by Mort Blumenstock, vice-president in charge of advertising and publicity.

The motion pictures discussed on the two-day business agenda were such forthcoming releases as: "Serenade"; "Giant"; "The Spirit of St. Louis"; "Goodbye, My Lady"; "The Searchers"; "The River Changes"; "Miracle in the Rain"; "Santiago"; "The Animal World"; "The Steel Jungle"; "Our Miss Brooks," "Seven Men from Now" and other films.

20th-Fox Holds Toronto CinemaScope 55 Meet

TORONTO: The first 20th Century-Fox Canadian national sales conference, bringing together the entire booking and sales staffs of the company's six Dominion exchanges, convened here Sunday and ran through Wednesday. The conference, designed to formulate merchandising and promotional plans for the year, as well as the Canadian launching of CinemaScope 55 and "Carousel," was highlighted by the first Canadian demonstration of CinemaScope 55 at the Imperial theatre Wednesday morning. Home office executives attending the meeting, the host of which was Peter Myers, Canadian division manager, were W. C. Gehring, executive assistant general sales manager; Arthur Silverstone, assistant general sales manager, and Rodney Bush, exploitation manager.

Aurora Unit Activated

HOLLYWOOD: Formation of Aurora Productions, Inc., is announced by Charles Vidor, producer-director, who is setting up the independent company to make films for motion picture distribution. Its first activity will be a joint venture with Frank Sinatra's Kent Productions, Inc., to co-produce "The Joker Is Wild" next Fall for Paramount release. The picture is based on Art Cohn's biography of Joe E. Lewis, the night club comedian.

Theatre Operators Sued

NEW HAVEN: The Taft Realty Corporation, owner of the Shubert Theatre Building here, has sued the operators of the theatre for $100,000 damages, charging they failed to keep the theatre in good repair and did not make payments as stipulated under the lease on certain additional items of income. The complaint also asks the Superior Court declare the present lease void.

SMPTE WEIGHS TRAINING PLAN

. . . Board of governors names committee to discuss problem with leaders in projection and report to board April 29

A training program to improve the quality of projectionist performance in theatres throughout the country was discussed by the board of governors of the Society of Motion Picture and Television Engineers at a meeting last week in New York.

The board considered the need for training courses in the operation and maintenance of modern booth and stage equipment for sound and projection, and in the principles behind today's wide screen and multichannel sound systems.

Study Methods

A committee was appointed to study this problem and to discuss methods of solving it with leaders in the projection craft. Possible ways of offering the necessary training to projectionists include instructional films utilizing the latest in training methods, printed manuals and study session material consisting of lecture notes accompanied by color slides or slide films to illustrate the principal conclusions of the course, according to the SMPTE. The committee will report its recommendations to the board at its next meeting April 29. If the board approves these recommendations, the committee will be authorized to present a detailed plan to the board in July.

This is the fourth step in the Society's program of education for engineering students and engineers already employed in motion pictures and television. Courses on optics and laboratory practices were initiated at UCLA last fall and a new course in sound recording will begin at USC February 9. In addition a committee has been formed to prepare a report on college motion picture and television curricula.

A formal report on the activities and accomplishments of the Society in 1955 has been issued by Dr. John G. Frayne, president of the group. The report notes that membership reached 5,500, an increase of 500 members in 1955 and more than 2,000 in the past five years.

Newsletter Cited

Among the services and activities undertaken by the Society in 1955 and referred to in the report are a new monthly membership newsletter and the university courses. Also included is mention of SMPTE representation at the Stockholm conference of the International Standardization Organization and participation in the development of international standards to further exchange of motion pictures between foreign countries.

At last week's meeting, the board appointed Ethan M. Stifle of Eastman Kodak Company as sections vice-president for 1956-57. He will be the first man to hold this office, recently created. Dr. Frayne, in announcing the appointment, said "with Society membership increasing by about 15 per cent annually we believe it necessary to have someone to coordinate the many activities of our local sections." He added the Society now has seven section groups and two student chapters and indications are that there is a need and desire for more.

Prior to this new office, section activities were overseen by a sections coordinator, a position which Mr. Stifle also held.

Preminger Fights Ban on "Arm" in Three Cities

Otto Preminger, producer-director of "The Man with the Golden Arm," has announced he will institute legal proceedings to force the State of Maryland and the cities of Atlanta and Milwaukee to permit the showing of the United Artists release in exactly the same form as it is now shown in major cities across the country. The censor boards of Maryland and Milwaukee have asked that portions of the film be cut and the one in Atlanta has asked it be banned completely. If the case is taken to court, it will be the fourth time that Atlanta's censoring body has had a decision appealed to the courts. The others were for "Scarlet Street," "Lost Boundaries" and "Blackboard Jungle." Only "Jungle" was subsequently shown.

Kingsley Studies French Market for Columbia

Edward L. Kingsley, head of Columbia Pictures' special sales division, has left for Europe to make a product survey of the French film industry to ascertain what "important quality" films could be acquired for release by Columbia in this country. Columbia's special sales division was activated last Fall to provide specialized handling for foreign product in the domestic market. Mr. Kingsley is also president of Kingsley International, distribution outlet for foreign films.

Fuller Joins RKO

HOLLYWOOD: RKO has signed Samuel Fuller to write, direct and produce four pictures. The first will be "Run of the Arrow," an adventure drama from an original screenplay by Mr. Fuller. The other three subjects will be decided at a later date.

Grainger in New Sales Organization

HOLLYWOOD: James R. Grainger, distribution executive and former president of RKO Radio, has announced the formation of a new sales representation organization, James R. Grainger Associates, Inc., with a large number of prominent exhibitors as stockholders. The organization, which will operate from headquarters in Beverly Hills, will concentrate on serving leading independent producers both as sales representative and in connection with arranging international distribution.

Among the exhibitors associated with Mr. Grainger in the new enterprise are Harry C. Arthur, Jr., Julius Gordon, Michael Naify, George Mann, Robert Lippert, Edwin Silverman, Joseph M. Seider and Marco Wolf.

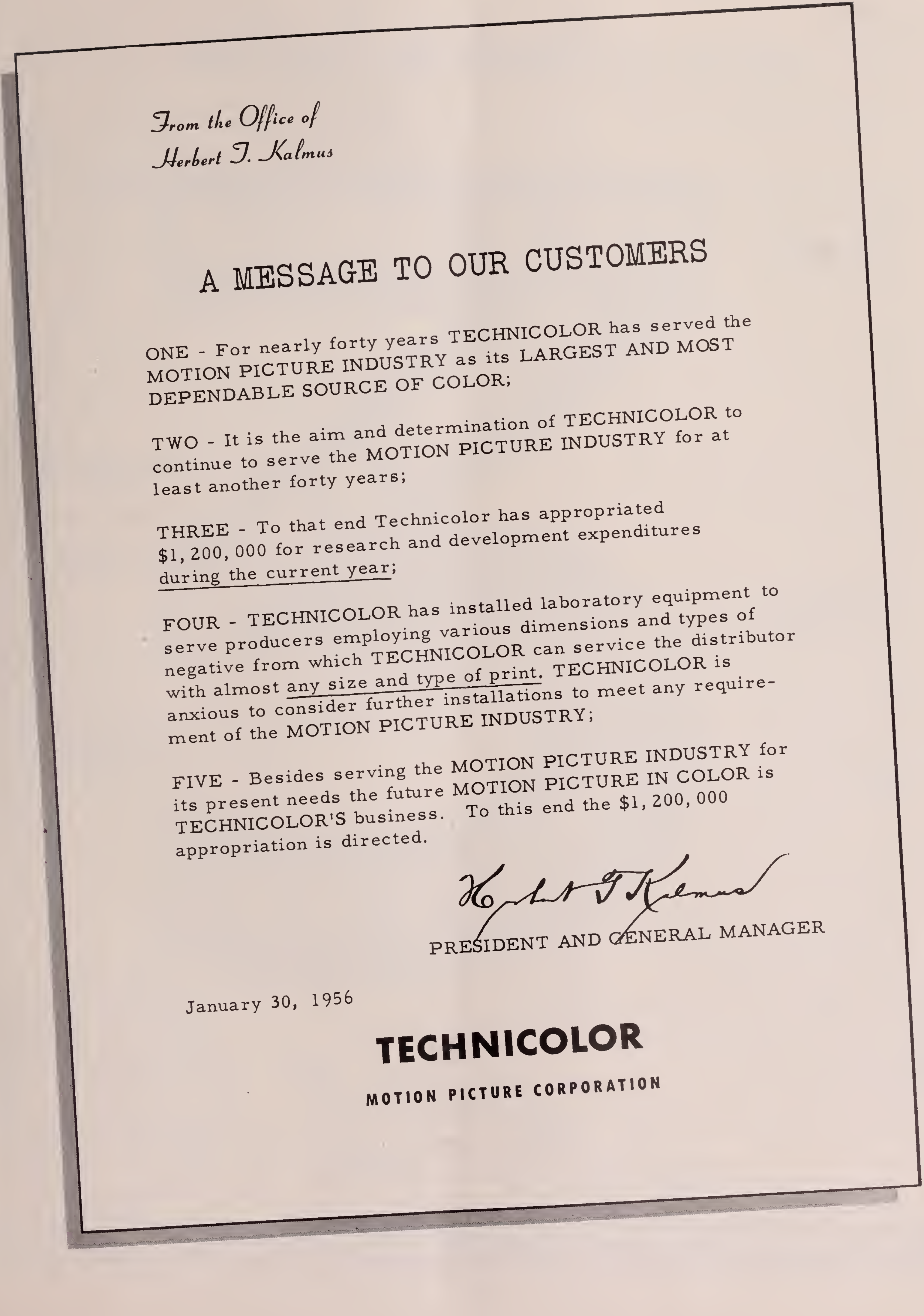
Mr. Grainger added: "We shall also offer special counsel and advice in production, with emphasis on the sales and promotional potential of story properties before production. After more than 40 years in the industry, I have as much confidence in its future today as at any time in my life. There will always be a market for quality motion pictures and there will always be a motion picture industry."

Rank Gets 50% Interest in Mexican Equipment Firm

LONDON: J. Arthur Rank's British Optical & Precision Engineers has concluded an agreement with the Mexican company, Deksa, SA, which handles the distribution of all Gaumont-Kalee theatre and film studio equipment in Mexico. The arrangement gives B.O.P.E. a 50 per cent interest in the Mexican company, founded eight years ago by the Mexican bankers, Implusora Comercial E. Industrial SA, to develop sales of GB-Kalee in Mexico. This new agreement will permit a considerable expansion of the company's activities and may establish a pattern to be followed by other British companies. Arrangements now are being made to represent the British company on the board of Deksa, SA, while the present directors continue to manage the company's affairs.

"Giuseppe Verdi" Due Here

Artists-Producers Associates, Inc. have acquired U.S. rights to the motion picture, "Giuseppe Verdi," it is announced by A. W. Schwalberg, president, who said release plans would be announced shortly. The film, already released in Italy, France and England, was produced in color by Technicolor by Maleno Malenotti for P.A.T. Films of Rome. It stars Pierre Cressoy, Anna Maria Ferrero and Gaby Andre.



From the Office of
Herbert T. Kalmus

A MESSAGE TO OUR CUSTOMERS

ONE - For nearly forty years TECHNICOLOR has served the MOTION PICTURE INDUSTRY as its LARGEST AND MOST DEPENDABLE SOURCE OF COLOR;

TWO - It is the aim and determination of TECHNICOLOR to continue to serve the MOTION PICTURE INDUSTRY for at least another forty years;

THREE - To that end Technicolor has appropriated $1,200,000 for research and development expenditures during the current year;

FOUR - TECHNICOLOR has installed laboratory equipment to serve producers employing various dimensions and types of negative from which TECHNICOLOR can service the distributor with almost any size and type of print. TECHNICOLOR is anxious to consider further installations to meet any requirement of the MOTION PICTURE INDUSTRY;

FIVE - Besides serving the MOTION PICTURE INDUSTRY for its present needs the future MOTION PICTURE IN COLOR is TECHNICOLOR'S business. To this end the $1,200,000 appropriation is directed.

Herbert T. Kalmus
PRESIDENT AND GENERAL MANAGER

January 30, 1956

TECHNICOLOR
MOTION PICTURE CORPORATION

IN REVIEW

IMAGE—Journal of photography of the George Eastman House. Minor White, editor. $5.00 for ten issues per year. George Eastman House Associates, 900 East Ave., Rochester 7. N. Y.

THE HUMAN FIGURE IN MOTION (new edition), photographs by Eadweard Muybridge with an introduction by Robert Taft, of the University of Kansas. Dover Publications, Inc., New York. 195 plates. $10.

With the January, 1956 issue. the excellent bulletin on photographic history published by the George Eastman House has been given a new format and expanded to 24 pages. The featured article in this issue is "Muybridge and the First Motion Picture" by Beaumont Newhall, curator of the Eastman House.

Whatever the purpose may be of bringing out an edition of Muybridge's allegedly scientific pictures of nude men and women, the introduction—read along with Mr. Newhall's article in *Image*—contributes to a further understanding of the work of Muybridge.

It is interesting to observe how waves of fancy strike film historians. Now we are in a Muybridge wave. Earlier waves of interest centered on such individuals as C. Francis Jenkins and William Friese-Greene. Champions of both those individuals in the past made excessive claims much as excessive claims are now made for Muybridge's contributions to motion pictures. In time the work of Jenkins and of Friese-Greene were put in their proper historical proportions. That, we trust, will also happen with Muybridge.

1880 Demonstration

The article in *Image* by Mr. Newhall centers attention on a demonstration given on May 4, 1880 at the San Francisco Art Association by Muybridge. This is hailed as the first motion picture presentation in the world. However, it is admitted that what was projected was a brief series of *retouched* still pictures mounted on a glass disk. Such a series could only give a flicker of motion, with the same action repeated as long as the disk was revolved.

The principles of Muybridge's apparatus had been applied in motion viewing devices for almost half a century—from 1832; and in projectors for more than a quarter century—from 1853. Mr. Newhall correctly pointed out that ten years prior to Muybridge's showing, in 1870, Heyl in Philadelphia had combined the magic lantern projector with "posed" motion pictures. Bourbouze and Sequin in France and probably others there, in England and elsewhere did the same thing at about that time.

All these efforts may not be properly called a "motion picture presentation". Motion pictures require a series of pictures of considerable length in order to re-create reality on the screen. For this purpose whirling disks were inadequate. The motion picture era did not begin until a suitable flexible film was made by Eastman and adopted to motion picture filming by Edison.

While Mr. Taft credits Muybridge with coining the word "Zoopraxiscope", it apparently was taken from Charles Emile Reynaud's "Praxinoscope", first developed in 1877. More than a year prior to Muybridge's demonstration in San Francisco, Reynaud was working on a projection model of his Praxinoscope. Among other points that may be mentioned is that, while Mr. Taft repeats Muybridge's assertion that he suggested to Edison in 1888 the combination of the phonograph and the Zoopraxiscope, Wordsworth Donisthorpe suggested a sound motion picture projector combination in 1877.

—*M. Q., Jr.*

People in The News

Cesar Aboaf has been appointed general manager in Mexico for Universal. He has been in the industry since 1923 and with Universal since 1954 as special field representative for JARO pictures released in Latin America.

Ralph Amacher has been elected president of the Motion Picture Association of Greater Kansas City. Other officers chosen are: William Gadoni and Harry Gaffney, vice-presidents; M. B. Smith, secretary, and Ed Hartman, treasurer.

Walter Seltzer will join Blowitz-Maskel, independent public relations firm as the company's third partner. He has been vice-president in charge of advertising and publicity for Hecht-Lancaster the past two years.

Richard C. Pietchmann, Jr. will be chief of the sound department and Coleman T. Conroy will head the department of photography and optics of Louis de Rochemont's Cinemiracle Productions. James Goldstone has also been assigned as general casting director for the company.

Henry J. Hood, Eastman Kodak Company, was honored by the American Standards Association in recognition of his accomplishments in the development of American standards.

Powell Joins 20th-Fox

HOLLYWOOD: Dick Powell has signed a long term contract as producer and director at 20th Century-Fox and will report to the studio on March 1, Darryl F. Zanuck, production chief, announces. Mr. Powell's first assignment under the new deal will be "Sitka," a novel woven around the U.S. purchase of Alaska from Russia in 1867. Louis L'Amour is still writing the novel, which will be published in the Fall.

Lane Cites Bette Davis

WASHINGTON: Representative Thomas J. Lane (D., Massachusetts) last week hailed film star Bette Davis as having brought "a new dimension to this wonderful world of entertainment." He inserted in the *Congressional Record* an article about Miss Davis by Lawrence J. Quirk of the Herald staff in the December *Films in Review.*

1955 Japan Admissions Set Record

by A. C. PINDER

TOKYO: A total of 877,000,000 paid admissions were recorded at Japan's motion picture theatres in 1955, to make an average of 10 visits a year for every man, woman and child in Japan, an all-time record.

Japan also set new records in motion picture production in the year just completed, turning out a total of 420 feature-length films and thus surpassing even Hollywood. Television so far has had no effect on attendance, except perhaps to increase it slightly through its extensive advertising of current attractions. New theatre construction is booming. At present 4,682 theatres are operating, and more than 10 per cent of these are equipped for wide screen.

The number of foreign films imported in 1955 dropped to 195 from the previous year's total of 205. This foreign product, however, brought $60,500,000 to the box office, while Japanese films brought in only $28,000,000. American films comprised 68.5 per cent or 134 of the total number of imported films. In addition to the features produced here last year, the domestic industry also produced 500 short subjects, mostly of the one and two-reel type, and 265 newsreels.

Stanley Warner Dividend

The board of directors of Stanley Warner Corporation has declared a dividend of 25 cents per share on the common stock, payable February 24, 1956 to stockholders of record February 6.

Calling all Showmen to the

NATIONAL-ALLIED 3rd DRIVE-IN THEATRE CONVENTION

HOTEL CLEVELAND-CLEVELAND, OHIO

HOW TO MAKE A PROFIT!
M.F.

FEB. 21-23 1956

REGISTRATION FEE for those attending Sessions: $20.00 • For Ladies not attending Business Sessions: $15.00

Directors' Award Given For "Marty"

HOLLYWOOD: The Screen Directors Guild this week presented its fifth annual award for outstanding directorial achievement to Delbert Mann for "Marty." Immediate runners-up receiving awards were John Sturges for "Bad Day at Black Rock"; John Ford and Mervyn Le Roy for "Mister Roberts"; Elia Kazan for "East of Eden," and Joshua Logan for "Picnic." Assistant directors on these pictures, honored also, were Joel Freeman; Wingate Freeman; Don Page and Horace Hough; and Carter De Haven.

Winner of the Guild's special D. W. Griffith Award, presented only twice previously, was Henry King. A single award made for TV-film direction went to Don Weis for "The Little Guy." Awards were presented at banquet ceremonies in the Biltmore Hotel Bowl. George Sidney, Guild president, presided.

SMPTE to Compile Report On Instruction Courses

Formal steps have been taken by the Society of Motion Picture and Television Engineers to compile a report on motion picture and television instruction in colleges and universities in the United States, it was announced by the organization. Dr. John G. Frayne, president of the Society, said he had appointed a commitee on college motion picture and television curricula which would begin work on the project at once. Dr. Frayne compiled a report on film instruction in colleges and universities in 1946 and this report was revised by Jack Morrison of the University of California at Los Angeles in 1950. In addition to bringing those earlier reports up to date, the committee hopes to expand them to include related courses in television instruction.

Balaban Forms TV Unit

Burt Balaban, president of Princess Pictures, Inc., has announced the formation of a subsidiary to produce TV film commercials and industrial films. Production headquarters will be in New York City. Mr. Balaban will produce, and will direct many of the films as well. Bernard Donnenfeld, vice-president of Princess, will be in charge of business administration and Richard M. Firestone has been named sales director.

Monroe Buys "Prince"

HOLLYWOOD: "The Sleeping Prince," by Terrence Rattigan, originally seen on the London stage, has been acquired by Marilyn Monroe Productions, Inc., as its first independent production, it was announced by Milton H. Greene, vice-president. Mr. Rattigan will write the screenplay. Filming may begin in England this Summer or Fall, following completion of Miss Monroe's assignment in "Bus Stop" for 20th Century-Fox. Sir Laurence Olivier and Vivien Leigh co-starred in the London stage version of "Prince."

THE WINNERS CIRCLE

Pictures which were reported as doing above average business in key cities of the nation for the week ended January 28 were:

Albany: The Prisoner (Col.).

Atlanta: Guys and Dolls (MGM) 6th week; Hell on Frisco Bay (W.B.); The Lone Ranger (W.B.); Ransom! (MGM).

Baltimore: Bottom of the Bottle (20th-Fox); Diane (MGM); Helen of Troy (W.B.).

Boston: Day the World Ended (A.R.C.) and Phantom of 10,000 Leagues (A.R.C.); I Am a Camera (D.C.A.); The Prisoner (Col.); Ransom! (MGM); There's Always Tomorrow (U-I).

Buffalo: Bottom of the Bottle (20th-Fox); Guys and Dolls (MGM) 5th week; Helen of Troy (W.B.); The Man With the Golden Arm (U.A.).

Chicago: All That Heaven Allows (U-I) 3rd week; Diabolique (UMPO) 6th week; Diane (MGM) 2nd week; Guys and Dolls (MGM) 11th week; Indian Fighter (U.A.); The Littlest Outlaw (B.V.) 6th week; The Man With the Golden Arm (U.A.) 5th week; The Return of Don Camillo (I.F.E.) 3rd week; Tarantula (U-I) 3rd week.

Cleveland: Guys and Dolls (MGM); Helen of Troy (W.B.); Man With the Golden Arm (U.A.).

Columbus: The Court Martial of Billy Mitchell (W.B.); The Deep Blue Sea (20th-Fox); Ransom! (MGM).

Denver: All That Heaven Allows (U-I) 2nd week; Guys and Dolls (MGM) 5th week; Hell on Frisco Bay (W.B.); It's a Dog's Life (MGM); The Lieutenant Wore Skirts (20th-Fox) 2nd week; Trouble With Harry (Par.).

Des Moines: All That Heaven Allows (U-I) 2nd week.

Detroit: All That Heaven Allows (U-I) 3rd week; Guys and Dolls (MGM) 9th week.

Hartford: At Gunpoint! (A.A.); Guys and Dolls (MGM) 6th week; Hell on Frisco Bay (W.B.); Joe Macbeth (Col.); The Lieutenant Wore Skirts (20th-Fox).

Jacksonville: Guys and Dolls (MGM); The Man With the Golden Arm (U.A.) 2nd week; Queen Bee (Col.).

Kansas City: At Gunpoint! (A.A.); Guys and Dolls (MGM) 5th week; The Man With the Gun (U.A.); Ransom! (MGM).

Memphis: All That Heaven Allows (U-I).

Miami: Guys and Dolls (MGM) 6th week; Helen of Troy (W.B.); The Man With the Golden Arm (U.A.) 2nd week; The Rose Tattoo (Par.) 2nd week.

Milwaukee: All That Heaven Allows (U-I); Guys and Dolls (MGM) 5th week.

Minneapolis: All That Heaven Allows (U-I); Guys and Dolls (MGM) 5th week; The Prisoner (Col.).

New Orleans: At Gunpoint! (A.A.); Guys and Dolls (MGM) 6th week; Helen of Troy (W.B.); Ransom! (MGM).

Oklahoma City: All That Heaven Allows (U-I) 2nd week; The Last Frontier (Col.) 2nd week; The Lieutenant Wore Skirts (20th-Fox) 2nd week; The Rains of Ranchipur (20th-Fox) 4th week.

Philadelphia: All That Heaven Allows (U-I) 2nd week; Guys and Dolls (MGM) 11th week; The Lieutenant Wore Skirts (20th-Fox); The Man With the Golden Arm (U.A.).

Pittsburgh: All That Heaven Allows (U-I) 3rd week; Helen of Troy (W.B.); The Man With the Golden Arm (U.A.) 2nd week; Sheep Has Five Legs (UMPO) 6th week; Wuthering Heights (reissue) (Goldwyn).

Portland: Guys and Dolls (MGM) 5th week; The Lieutenant Wore Skirts (20th-Fox) 2nd week.

Providence: Guys and Dolls (MGM).

San Francisco: The Chance Meeting (Pacemaker) 5th week; Diabolique (UMPO) 5th week; Guys and Dolls (MGM) 11th week; Man Who Loved Redheads (U.A.) 5th week.

Toronto: All That Heaven Allows (U-I) 2nd week; Guys and Dolls (MGM) 6th week; Helen of Troy (W.B.); The Prisoner (Col.).

Vancouver: African Lion (B.V.) 3rd week; Guys and Dolls (MGM) 5th week.

Washington: Diabolique (UMPO) 3rd week; Guys and Dolls (MGM) 11th week; Ransom! (MGM).

"Don Juan" Set for U.S.

"Don Juan," an AGFA color production based on Mozart's opera, "Don Giovanni," will be distributed in the United States by Times Film Corp., Jean Goldwurm, president, has announced. The premiere is set for the Little Carnegie theatre, New York.

5 Day Week In Effect in Hollywood

by WILLIAM R. WEAVER

HOLLYWOOD: Following the 90-day preparatory period provided in the labor agreement with the unions reached last October, the studios this week instituted the five-day week with the uniform intention to close down operations each Friday night as a standing practice. Hollywood production has operated on a six-day week throughout its history until now.

Although many union locals have not yet completed the paper work on their new contracts, no unforeseen difficulty is expected from this circumstance, since contracts will be retroactive to Oct. 26 when finalized. Still in negotiation, however, are contract demands made by the Screen Actors Guild for substantially increased minimums.

Estimates concerning the probable increase in over-all production cost to be caused by the switch to a five-day week vary considerably, both ways, from 20 per cent. The lowest figure predicted in a studio check-up is 16 per cent, which takes into consideration the fact that many classifications in craft locals have been working five days or less already.

On the other hand, estimates based on longer shooting schedules go up to 23%.

Hollywood's annual labor expenditures in the past have been computed at "more than $100,000,000."

Bryna Productions Has Five-Film Schedule

HOLLYWOOD: Bryna Productions, Kirk Douglas' independent movie company, celebrated its first anniversary this week by announcing a schedule of five pictures to be made in the next 18 months at a cost of $8,000,000. Four of these films will be released by United Artists. One film, "The Viking" will be budgeted at $4,000,000. Bryna's first movie, "The Indian Fighter," was released by United Artists in December. The forthcoming pictures include: "A Most Contagious Game" from a novel by Samuel Grafton, who is writing the screenplay, which will star Mr. Douglas; "Spring Reunion," starring Betty Hutton; "King Kelly," again with Mr. Douglas, and "Shadow of the Champ," a Robert Alan Aurthur TV drama.

Small to Make "Witness"

HOLLYWOOD: Edward Small announces the purchase of the screen rights to the play, "Witness for the Prosecution." Filming will begin this summer in London with Arthur Hornblow, Jr. set as the producer.

Hollywood Scene

HOLLYWOOD BUREAU

Six pictures were started during the last of Hollywood's six-day work-weeks, which give way to five-day weeks in consequence of last year's completion of new basic contracts with guilds and unions. Three other films were completed. At the weekend 32 pictures were in photographing stage.

Charles Schnee, widely considered the industry's most progressive producer, started "Somebody Up There Likes Me," from the book of the same name, with Paul Newman, Pier Angeli, Eileen Heckart, Sal Mineo and Everett Sloane, directed by Robert Wise.

Producer-director Arthur Lubin launched "The First Traveling Sales Lady," which RKO will distribute, with Ginger Rogers, Barry Nelson, Carol Channing, David Brian and James Arness in the cast.

Executive producer Walt Disney, producer Bill Walsh and director William Beaudine began filming "Westward Ho, the Wagons," with Fess Parker, Kathleen Crowley, Jeff York, Tom Woodward, Darlene Gillespie and Tommy Cole.

Republic associate-producer Edward J. White started shooting "Murder on Parole," directed by Franklin Adreon, with Dane Clark, May Wynn, Robert Horton, William Talman and Barton MacLane.

Republic also launched "Acapulco," with Ralph Meeker, Janice Rule and Paul Henreid directed by Jorge Stahl for associate producers John Bash and Elizabeth Dickinson.

Independent producer Sidney Harmon went to work on "Step Down to Terror," directed by Harry Horner, which has Anthony Quinn, Carol Ohmart, Arthur Franz and Jay Robinson in principal roles.

Lucille Ball Home Town To Premiere "Darling"

JAMESTOWN, N. Y.: This community, home town of Lucille Ball, will go all out with a special series of Welcome Home activities marking the return here of the star for two days of round-the-clock activities to celebrate the world premiere February 7 at Dipson's Palace of "Forever Darling," in which she co-stars with her husband, Desi Arnaz, and James Mason. Mr. Arnaz will accompany his wife to the premiere and will also be honored.

"Sammy" to Be a Film

Fred F. Finklehoffe has completed arrangements to produce "What Makes Sammy Run?", Budd Schulberg's novel of Hollywood life, for United Artists release, Arthur B. Krim, president of United Artists, has announced. Mr. Finklehoffe will also write the screenplay.

THIS WEEK IN PRODUCTION:

STARTED (6)

INDEPENDENT
Westward Ho, the Wagons!
Step Down to Terror

MGM
Somebody Up There Likes Me

REPUBLIC
Murder on Parole
Acapulco

RKO RADIO
The First Traveling Sales Lady

COMPLETED (3)

20TH-FOX
Revolt of Mamie Stover (CinemaScope; De Luxe Color)
The King and I (CinemaScope; De Luxe Color)

WARNER BROS.
Santiago (WarnerColor)

SHOOTING (26)

ALLIED ARTISTS
Cattle King (CinemaScope; Eastman Color)

ARC RELEASE
Gunslinger (Roger Corman Prods.) (formerly "The Yellow Rose of Texas")

COLUMBIA
The Seventh Cavalry (Producers-Actors Corp.; Technicolor) (formerly "Return of Custer")
Black Mamba (Todon Prods.; CinemaScope; Technicolor)
Zarak Khan (Warwick; CinemaScope; Technicolor)
Portrait in Smoke (Film Locations)

INDEPENDENT
Death of a Scoundrel (Charles Martin Prods.)
Tarzan and the Lost Safari (Sol Lesser Prods.; Eastman Color)

MGM
High Society
The Fastest Gun Alive
The Living Idol (Al Lewin; CinemaScope; Eastman Color)

PARAMOUNT
The Leather Saint (VistaVision)
Pardners (VistaVision; Technicolor)
Ten Commandments (VistaVision; Technicolor)

20TH-FOX
Hilda Crane (CinemaScope; De Luxe Color)
The Proud Ones (CinemaScope; De Luxe Color)
The Sixth of June
The Man in the Gray Flannel Suit (CinemaScope; De Luxe Color)
23 Paces to Baker Street (CinemaScope; De Luxe Color)

UNITED ARTISTS
Fragile Fox (Associates & Aldrich)
Rebel in Town (Bel-Air Prods)
Flight to Hong Kong (Sabre Prods.)

U-I
Behind the High Wall
The Gentle Web (Technicolor)

WARNER BROS.
Baby Doll (Newtown Prods.)
The Spirit of St. Louis (CinemaScope; WarnerColor)

Golden Cites Popularity Of U.S. Films

WASHINGTON: Commerce Department film chief Nathan D. Golden said U. S. films "were never more popular with foreign audiences" than in 1955 and "dollar remittances from abroad were at record levels."

Mr. Golden issued a summary of U. S. foreign film trade in 1955. He estimated that remittances from abroad last year were over $200,000,000, and added that "barring unforeseen legislative barriers, foreign busi-for U. S. films should continue at a high level during 1956."

Could "Point With Pride"

"The United States motion picture industry in 1955 could point with pride to the expansion of its foreign business and the manner in which it met the multiple problems directly affecting the foreign distribution of American films," Mr. Golden stated. He noted that last year film agreements with the United Kingdom and France were renewed for another year, a new three-year agreement was concluded with Italy, and an agreement reached at the year end with Germany. Remittances from such major markets as Canada, Germany, Brazil, Italy and Australia were relatively free during the year, he added.

On the other hand, Mr. Golden said, disputes are still pending with Denmark and Spain, and as a result U. S. films are withheld from both countries.

The industry's main foreign problem has changed from obtaining free dollar remittances to getting films into foreign countries in the first place, the Commerce film chief said. Whereas in the past American companies were bothered mostly with foreign exchange restrictions, he said, now their main worries deal with import or playing time quotas, rental ceilings, excessive taxation, unusually strict censorship of imported films, or import licensing restrictions.

Mr. Golden reiterated the oft-made point that no other major American industry depends so heavily on the foreign market as does the motion picture industry. He pointed out that the Department's survey in February, 1955, showed that U. S. films occupied 68 per cent of the screen time of theatres in the free world.

Facilities Increased

An important factor in the growth of the foreign market for U. S. films in recent years has been the increase in theatre facilities in foreign countries, Mr. Golden stated. About 9,000 more theatres were operating last year than four years earlier, and the theatres have made "excellent progress" in installing new projection and sound techniques.

The "most important factor" in improving the foreign market for U. S. films, however, has been "the increasing number of high quality productions which have been exported," Mr. Golden declared. He said U. S. producers would have to continue to turn out films with an "international appeal," and added that "the international film market has become so integrated a part of the operation of most U. S. film companies that many people feel they should produce for only one market—the world market."

Lanza Heads Film Branch Of Easter Seals Drive

HOLLYWOOD: Mario Lanza has been named honorary motion picture chairman for the 1956 Easter Seals campaign on behalf of crippled children, Theodore H. Wegener, president of the National Society for Crippled Children and Adults, Inc., has announced. Mr. Lanza will film this year's motion picture appeal on behalf of Easter Seals for theatres and TV.

Two Theatres Purchased

J. T. Hitt of Bentonville, Ark., has purchased the Apollo and Concord theatres at Springdale, Ark., from W. F. Sonneman, and has assumed management. Mrs. Gladys Hardin of Bentonville is moving to Springdale to take charge locally. Mr. Hitt has announced a new policy which includes cancellation of all matinees except Saturdays and Sundays, and the showing of three features a week instead of two.

Craft Union Elects

At the general meeting of the Theatrical Federation of San Francisco, George Poultney, Equity representative, was elected president. Other officers are Phil Downing, vice-president, and William P. Sutherland, secretary-treasurer. The latter was reelected for his sixth consecutive term. The Federation, founded in 1922, is composed of 15 craft and talent unions connected with the theatrical and amusement industry in San Francisco.

Mrs. Skouras Heads Fund

Mrs. Spyros P. Skouras is president of the Queens Fund for Greek Orphans, which will sponsor a benefit concert featuring the New York Philharmonic Symphony Orchestra at Carnegie Hall February 28. The fund was established in the name of Queen Frederika to care for the needy children of Greece.

New Corporation Formed

Mohasco Industries, Inc. has been formed as a consolidation of Mohawk Carpet Mills, Inc., and Alexander Smith, Inc., to conduct business at Amsterdam, N. Y., the firm has announced. Capital stock is $26,468,000, consisting of 89,688 shares of preferred stock at $100 par value and 35,500 shares of common at $5 par value.

French Find Film Gains During 1955

by HENRY KAHN

PARIS: At the year-end, the French film industry has taken stock of itself and discovered that, on the whole, there has been a general improvement in all branches. The National Film Centre's figures show that in 1955 70 per cent of the films made here were purely French and only 30 per cent were co-productions, compared with 50 per cent in 1954.

At the same time, the average cost of production has fallen from 115,000,000 francs to 75,000,000 francs, and it is noted that there were fewer costly productions last year than in 1954. Concurrently, the costs of co-productions have doubled.

On the exhibition side attendances have improved. The estimated total admissions last year are 390,000,000, compared with 383,000,000 in 1954. Total receipts for last year are estimated at 49,000,000,000 francs, against 45,500,000,000 francs in 1954. Prices of seats were increased slightly for special films, bringing the average seat price in 1955 to 120 francs, from 118 francs the previous year. The number of cinemas in the country also has gone up.

Despite the 1955 record, there is some apprehension about the new year. It is felt that distributors and exhibitors are going to try to have a stronger voice in the choice of the films made, which would probably mean that more and more films would be slanted for the provincial trade, rather than for the more sophisticated Parisian and international audiences. Observers feel that any such limitations on the producers would stifle the very same independence which has given the French industry the fine prestige which it enjoys.

Keaton Film Scheduled

HOLLYWOOD: "The Buster Keaton Story," starring Donald O'Connor as the famous dead-pan comedian of the '20s, will be made by Paramount in VistaVision and color by Technicolor this summer, the studio has announced. It will be written and produced by Robert Smith and Sidney Sheldon and will be directed by Mr. Sheldon. Mr. Keaton will assist in production.

"Fantasia" Date Changed

The opening date for the first re-release showing of Walt Disney's "Fantasia" at the Normandie theatre, New York, has been changed to February 7. The previous date announced was February 9. Originally released in 1940, this musical adventure into the works of the masters was conducted by Leopold Stokowski.

The National Spotlight

ALBANY

The indoor-outdoor theatre to be constructed by Neil Hellman and Alan Iselin as part of a $500,000 shopping center on a site they own in East Greenbush, will insure year-round operation. When the weather closes the 900-car, the conventional 750-seat indoor operation will be used. It also will enable families to attend shows starting before dark. Present Auto-Vision theatre, East Greenbush, formerly operated by Hellman and now conducted by Iselin, will eventually become a weekend proposition. New drive-in may be completed this summer. . . . Howard Goldstein resigned as RKO salesman to take a supervisory post with Jules Perlmutter Theatres. He was a Warner circuit assistant manager in Troy years ago. . . . Ernie Ziegler, Universal salesman, and Mrs. Ziegler are parents of a daughter, their first child. . . . A report that employees of the Grand, Albany, operated by Paul V. Wallen on lease from Fabian, received two-week notices stirred speculation on the downtown house's future.

ATLANTA

Otto Gross, Bailey Theatres, is back at his office after a long stay at the hospital. . . . Mr. and Mrs. Bernie Shapiro, Southern Poster Co., are back after a vacation trip to Miami. . . . W. D. Loggans, owner of the Fox theatre, Kingsport, Tenn., is in the Veterans Hospital, Johnson City, Tenn. . . . Mrs. Darlene Eskew, for many years secretary to Emil Bernstecker, district manager of Wilby-Kincey Theatres, has resigned. . . . Mack Grimes and H. Spears, Bailey Theatres, are back after attending the opening of their Sunset drive-in, Fort Lauderdale. . . . Russell Parham, formerly with Crescent Amusement Co., Nashville, Tenn., and owner of the 80 drive-in, Kingsport, Tenn., has been appointed sales representative for Kay Exchange, Atlanta. . . . Bob Moscow, Rialto theatre, Atlanta, checked in after a trip to New York. . . . Arthur C. Bromberg, president of Allied Artists Southern Exchanges, has returned to his home in Bayou La Batre, Ala., after visiting the Atlanta office. . . . Roy Hall, formerly with exchanges in Atlanta, died after a heart attack while driving his car to town. . . . President Ed Stevens, Stevens Pictures, has returned from a trip to Chicago.

BALTIMORE

Baltimore exhibitors attending the CinemaScope 55 showing at the Palace in Washington included Bob Mahrenke, Jack Fruchtman, Leon Back, Charles Grimes and Joe Grant. . . . Izzy Rappaport spent the weekend in Philadelphia. . . . Rodney Collier, Stanley manager, was in Washington visiting the home office. . . . Timonium Drive-in, operated by Smith Management, has installed electric in-car heaters and is operating full week. . . . George Loukides, former Loew manager in New England and now in the clothing business, was in town visiting. . . . George Browning, Stanley publicist, was in New York viewing some shows. . . . Nat Hodgdon, Fruchtman Theatres, is visiting in southern Maryland. . . . Sam Mellits, Denton, Md., was in town.

BOSTON

A new musical tent theatre seating 2,000 persons will be put in operation this summer by Stanton Shifman and Benjamin Segal on Route 9, Framingham, Mass. Called the Framingham Musical Theatre, it will house a restaurant and bar with parking space for 900 cars on the 14-acre tract. It will feature live musical shows for eight weeks during the summer months. It will be situated three miles from the Natick drive-in theatre. . . . George Moffatt, former booker with New England Theatres, Inc., has joined Smith Management Company as a booker under Sam Seletsky, head film buyer and booker. Lou Kenney has returned as manager of the Capitol, Allston for New England Theatres. . . . Funeral services were held in Taunton, Mass. for Roy E. Heffner, 36, son of Roy E. Heffner, head of Goodwill Award advertising in this area. . . . The Columbia feature "Picnic" is booked into Loew's State and Orpheum theatres for the Washington Birthday attraction. . . . The demonstration of 20th-Fox's CinemaScope 55 was shown before a full and enthusiastic house at the Keith Memorial theatre.

BUFFALO

Basil's Variety theatre, 3165 Bailey Avenue, undamaged but closed since Nov. 29, because of a fire which swept the building housing the theatre, three stores and five offices, has been reopened. The theatre has been thoroughly renovated and modern equipment installed. Kenneth Mohr is continuing as manager and all members of the former staff have been retained. . . . Harry Rubin, head of the Paramount Theatres projection department, was in Buffalo and Rochester last weekend, supervising the installation of improvements in the sound systems of AB-PT houses in both cities. . . . Ben Dargush, manager of the Center, says the Lone Ranger is coming to the stage of his house for three personal appearances Feb. 18, at which time the Warner picture of the same name will be the current screen attraction. . . . John G. Stott, Rochester, has been named assistant manager of television programming for Eastman Kodak Company. . . . Lewis J. Lieser announces that he is not releasing any independent product. He says there are two pictures to be disposed of following the closing of the Lieser Film Distributing Co., Inc., exchange and that his wife, Jeanette Lieser, is handling these from his residence until disposition is made. Lew expects soon to announce a new industry connection. . . . A large audience witnessed the demonstration of CinemaScope 55 last Tuesday in the Center theatre. . . . Two drive-in theatres near Rochester, the Lake Shore and the Washington (in course of construction) have been acquired by the Redstone circuit, which operates 18 drive-ins in eastern states.

CHARLOTTE

The Lone Ranger came here Sunday to make personal appearances for his picture of the same name. Long lines formed in front of the Carolina theatre box office and business was good for all shows. . . . "Ransom" opened to good business at the Imperial. Manager Glenn Grove collaborated with Charlotte *News* movie columnist, Emery Wister, to stage a ransom note contest. . . . Mrs. Keever, mother of Mrs. Ann Underwood of the Charlotte Howco exchange, died in Charlotte last week. . . . A demonstration of 20th Century-Fox's new CinemaScope 55 process was held at the Carolina Friday. . . . "The Trouble With Harry" made a big hit with movie fans at the Plaza theatre. Film was held over for several days this week.

CHICAGO

Management changes in theatres throughout the city make up the greater part of the news for the past week. John Rector, who was assistant manager at the Uptown theatre, was transferred to the Howard as manager. He succeeded M. J. Metzner, who resigned so he could go into business in another line of work. At the Uptown, Dale Hammer, formerly of the State Lake, succeeded Rector as assistant to Leo Brown. . . . Ray Lindstedt, formerly assistant manager at the Maryland, resigned to join Jones Laughlin Steel Company. B. Klitzner, previously at the Southtown, will be at the Maryland temporarily. . . . Pete Nicholas is the new owner and operator of the Forest theatre. He was formerly manager of the Olympic. Jim Trainey is assistant to Nicholas. Immediate modernization at the Forest included a CinemaScope screen and remodeled lobby, but gradually the entire theatre will be redone. . . . John Kendall of the Kendall theatre was in town last week with a full-page story from the *Farmer City Journal* telling about the complete modernization which took place at the Kendall. With the reopening on January 27, the theatre took the new name of Johnny and Kitty Kendall Corporation Theatre. . . . Ramona Hamilton, of Buena Vista Films, announced her engagement to Jim Glimand.

CLEVELAND

More than 1,500 members of all branches of the industry attended the 20th-Fox CinemaScope 55 demonstration Friday in the Palace theatre. Tom McCleaster, 20th-Fox district manager, made the welcoming address. . . . Irwin Pollard, head of Imperial Pictures, used a saturation TV advertising program to launch a dozen key simultaneous territorial openings of "The Day the World Ended" and "Phantom from 10,000 Leagues," with 42 spots on Cleveland stations, six in Youngstown and six in Lima. . . . The M. B. Horwitz 70th birthday testimonial dinner Feb. 20 will be held in the Statler Hotel instead of the Hollenden Hotel as previously announced. . . . Sam Weiss,

(*Continued on following page*)

(Continued from preceding page)

20th-Fox salesman in Cincinnati, joins the Cleveland branch as sales manager, succeeding Ray Schmertz who was recently promoted to 20th-Fox branch manager in Indianapolis. . . . "Guys and Dolls" now in its 6th week at Loew's Ohio here, opens Feb. 9 at the Colonial theatre, Akron and on Feb. 22 at Loew's Valentine, Toledo. . . . Alice Baxter has joined Allied Artists as secretary-bookkeeper. For five years previously she was with the Roy Gross circuit, whose Stillwell and Bedford theatres in Bedford and the Mapletown, Cleveland, have been acquired by Allied Artists.

COLUMBUS

"The Court Martial of Billy Mitchell" moved to RKO Grand for a second week after a big opening week at RKO Palace. . . . "The African Lion" opened a sixth week at the World. . . . Writing to the editor of the Columbus *Citizen*, a correspondent signing himself "Old Timer" voiced a complaint against "B" pictures and high prices. Said he: "I don't make the booze spots and I don't care to sit through two 'B' movies. They bring in one good movie a year and try to get even and charge a buck and two bits to make up for the empty seats in the place, for bad pictures which cause folks like me to stay home.". . . Robert Wile, secretary of the Independent Theatre Owners of Ohio, wrote a letter in reply. Said Wile in part: "What is a 'B' movie? Such a movie, according to the best definition, is one that the author of the phrase doesn't like. Certainly costs or production value have nothing to do with it."

Milwaukee Manager Named "Personality Of the Month" by Better Films Council

MILWAUKEE: When the Better Films Council of Milwaukee County recently named Joseph Reynolds, manager of the Towne theatre, "personality of the month," the council was thinking chiefly of Mr. Reynold's work in sponsoring and stimulating the children's matinee programs.

Joseph Reynolds

Mr. Reynolds came to his present post through a long and productive career in exhibition. He started in the business in 1927, peddling programs house-to-house for the Shakespeare theatre in Chicago. An usher that same year, he became doorman at the Oakland Square theatre in 1929. Until 1935 he rotated between the Shakespeare and Oakland Square theatres as assistant manager and later manager. He recalls filling in even as janitor, and claims that was where he got his groundwork on keeping a theatre clean. The year 1935 found him at the Highland theatre as assistant. In 1936 he was at the Stratford in the same capacity.

That same year he went to the Lake theatre, Milwaukee. In March, 1942 he went with Warner's Oriental theatre, where he remained through three different ownerships. At this theatre he cooperated with the PTA in inaugurating supervised children's matinees. The PTA matinee committee had its own club rooms in the theatre, set up for them by Mr. Reynolds. He was especially good at picking titles for the programs—for instance, "Pack of Fun."

In May, 1955, Mr. Reynolds went to the Towne theatre downtown. Here he is doing what he is most interested in—selling pictures. He examines them when they are booked, hunting possibilities for exploitation. Contacting people, class selling, drumming up ideas—these keep him interested and happy.

DENVER

George McCool, office manager at United Artists, has completed 48 years in the film business. . . . A gunman got $84 from Peggy Hershey, Gem cashier. . . . A holdup was scared off at the Centre when a party of four arrived in a taxi and walked up to the cashier's cage. . . . The Denver Shipping and Inspection Bureau has started construction of their addition. . . . Fred Brown, buyer and booker, went to Rapid City, S. D., to attend a managers' meeting. Since the airline there is not flying because of a strike, he was forced to take his car. . . . Jim Ricketts, Paramount branch manager, chairman of the distributors committee for Brotherhood Week, held a meeting of exchange people at the Paramount screening room, when plans were mapped for the forthcoming collection. . . . Mary Ann Hogle, manager-secretary at Metro, is back at work after undergoing surgery. . . . Carl Nedley, Metro branch manager in Salt Lake City, was in Denver on a sales trip. . . . Lester Zucker, Universal district manager, in on a sales trip and for conferences with Mayer Monsky, branch manager. . . . The WOMPI chapter added $100 to their charity fund via a rummage sale, and another $185.57 by way of a fruit cake sale. Their pet charity is the Wallace School for brain-injured children.

DES MOINES

The Iowa theatre in Ft. Dodge is being dismantled for conversion into a business building. The property is being offered for rent by the Central States Theatre corporation which closed the house a number of months ago and still operates the Rialto and Strand in Ft. Dodge. . . . The Eldon Forum recently ran an editorial praising the theatre in that town and urging people of the community to support it. . . . The staff of the Newell theatre in Newell presented a special March of Dimes benefit movie Jan. 18. All proceeds were turned over to the Polio fund. . . . National Screen Service exchange in Des Moines has a new interior paint job. . . . The Roxy theatre at St. Ansgar announced its decision to close permanently after the showing on Jan. 25. . . . On the sick list at Universal were Kathryn Volk and Gwelda Jones. . . . Gloria Purdum, NSS, has returned from her vacation which she spent in Florida.

DETROIT

Press agents are beginning to show up in Detroit again with the newspaper strike a week back into history. William Green of the Music Hall issued a blanket invitation to newspapermen locked out to take advantage of their idle time to bring families to see "Cinerama Holiday" as guests of the management. . . . Howard Pearl, United Artists publicist, is back from a cruise on the S.S. Olympia through the West Indies. Simmons Cruises furnish Pearl with a vacation trip in exchange for his services as editor of the ship paper. . . . United Artists salesman, Jerry Gross, will marry Maurie Silver April 29. . . . Manny Youngerman is being transferred to New York. . . . Harry Hobolth suffered a fatal heart attack while driving to Florida. Hobolth, for the last 17 years a director of Allied Theatres of Michigan, is survived by his widow and a son John, manager of the DeLuxe. . . . Korman plans a series of weekly display ads in Detroit and Windsor papers.

HARTFORD

John Houseman, the MGM producer, has been named director of the 1956 season at the American Shakespeare Festival and Academy, Stratford, Conn., starting in June. Houseman, who recently completed "Lust for Life," is being given a year's leave of absence by MGM. . . . The Hartford Theatre Circuit has raised children's admission from 25 cents to 30 cents at the suburban Lenox theatre. A similar hike went into effect some time ago at the Burnside, East Hartford. . . . Ellen Lee has been named assistant manager of the Colonial theatre, Hartford. . . . Harry Furst, formerly manager of the Plaza theatre, Stamford, has been named manager of the Palace theatre, that city. . . . Ed Lord, owner and operator of eastern Connecticut theatres, has sold the Lord Manufacturing Company, Norwich, for a reported $135,000. The concern manufactures tinsel products, ribbons and Christmas decorations. Lord continues as owner of the building, however. . . . Jason Theatrical Enterprises will reopen the Palace, Torrington, early this month, following extensive remodeling. The structure was damaged during last year's flood. John Scanlon III will serve as manager.

JACKSONVILLE

Horace Denning, district manager of Dixie Drive-ins, returned from a circuit tour through Georgia and Florida. . . . Leon-

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ard Allen, Paramount publicist, went back to Atlanta after working on advertising campaigns for "The Rose Tattoo" and "The Trouble With Harry." . . . The Heart Fund of Variety's Tent 44 will be directed by Fred Kent, head of the Jacksonville Theatre Co., during the coming year. . . . James L. Cartwright of Daytona Beach has been reelected president of the FST Federal Credit Union for another year. . . . Dick Fellows, WPDQ disc jockey, spins musical platters every weekday afternoon from a mobile broadcasting booth in the Florida Theatre's lobby. . . . FST's daily radio program over WJAX has an unbroken history of 25 years on the air. . . . Roy Smith was back from a visit with Bay-Lan Theatres executives in Tampa. . . . Thomas P. Tidwell received a special plaque from the U. S. Treasury Dept. in recognition of the fact that his 20th-Fox branch exchange staff is participating 100 per cent in the U. S. payroll savings plan. . . . Louis J. Finske, FST president who is regional exhibitor chairman for Brotherhood Week, called a meeting of industryites to lay plans for observance of this project sponsored by the amusement section of the National Conference of Christians and Jews.

KANSAS CITY

Beverly Miller, exhibitor, president of the Allied unit of the Kansas-Missouri area, is one of 16 leading business men of Kansas City who have been sworn in as "commissioners" to represent Kansas City on a South American tour. Each pays his own expenses. . . . Mrs. Frances Vaughn has resigned as chairman of the board of review of motion pictures for the state of Kansas. It was reported that the Governor had indicated that he would not reappoint her when her term ends. . . . Richard Brous, president, and Senn Lawler, general manager, of Fox Midwest, have returned from a meeting in Los Angeles of the division presidents and division managers of National Theatres. . . . As usual, the first severe winter weather with heavy snow slowed up patronage of theatres, except for some outstanding attractions. . . . Four drive-in theatres have continued to operate weekends through the winter, including periods of the worst weather.

LOS ANGELES

The Los Angeles Motion Picture Salesmen elected William Wasserman of United Artists president for the new term. Also elected were Jules Needleman, Columbia, vice-president; Jules Gerelick, Universal, secretary; and Jerry Persell, Filmakers, treasurer. . . . Bob Bernhard, Favorite Films salesman, has resigned to join Manhattan Films in a similar post. . . . Hospitalized for a check-up was Harold Green, Columbia manager. . . . Don Torodor of the Panorama theatre is planning to desert the bachelor ranks by marrying Judy Franklin this spring. . . . Due to illness, J. L. Stevens, booker for Exhibitors Service, headed by Harry Rackin and Syd Lehman, was granted an extended leave of absence. . . . At a dinner meeting held at the Variety Club rooms in the Ambassador Hotel, the Film Row Club reelected its president, Bill Watmough, of Warner Bros., to serve another year. . . . A complete inside-and-out redecorating job has been finished on the Santa Anita theatre in Arcadia, managed by C. J. Hubley. . . . The Jack Goldbergs and the Murray Odells of the Aladdin chain, were back in town after a holiday in Las Vegas.

MEMPHIS

Four Memphis first runs had stars in town to plug their pictures. . . . Cynthia Patrick was here to plug "The Benny Goodman Story" at Loew's State. . . . The Lone Ranger was here in person and made three appearances on the stage of Warner theatre where his new movie is showing. . . . Leigh Snowden, former Memphis model and Hollywood starlet, was in town. She has parts in "All That Heaven Allows" at Malco theatre and "The Square Jungle" at Loew's State. . . . Memphis Christian Business Men's Association, in which Sheriff Ed Reeves is active, has asked Mayor Edmund Orgill to continue movie censorship in Memphis. A Citizen's Committee, which held a public hearing on the question, has recommended censorship be abandoned. The Mayor is now studying the matter.

MIAMI

George (chief barker) Hoover, president of Theatre Associates, Inc., which is building the 1,200-car, double drive-in, Golden Glades twin theatres, reports Fred Bearden, formerly with Southeastern Theatre Supply Co. (RCA) of Atlanta, Ga., will be managing the operation. Expected opening date was February 4. . . . John Calio, managing director of Brandt's Flamingo and Lincoln theatres, announces William Hoffmire, formerly with the Prudential Circuit in N. Y. C., is his new assistant at the Lincoln, and William Cambo is in training for the same spot at the Flamingo. . . . Wometco's public relations director, Mark Chartrand, was guest speaker for members of the South Miami Woman's Club recently. His topic was "Movies versus Paid Television." . . . WTVJ's Cerebral Palsy Telethon collected over $401,000 in cash, with pledges expected to bring the sum up to $420,000, making it "the largest amount ever collected by a CP Telethon," according to Otto Fenias, Telethon chairman. . . . CinemaScope 55 had an invitational screening for about 2,000 exhibitors from southern Florida recently. . . . Tom Rayfield, manager of the Carib, has been ill but is expected to be back in harness soon. . . . FST's Tom Gerard, booker for the East Coast district, was down from Jacksonville on business.

MILWAUKEE

On February 7 at the Fox-Wisconsin theatre, 20th Century-Fox will demonstrate CinemaScope 55. . . . Miss Estelle Steinbach, manager of the Fox-Garfield theatre, and chairman for Milwaukee County of the Mother's March on Polio campaign, was pictured in the Milwaukee *Journal* pinning a crutch emblem on Tod Andrews, star of the Fred Miller theatre production of "The Fifth Season." . . . Ervin Zinda, shipping clerk at the Columbia exchange, is a proud father of a baby boy named Russell. . . . The Fox-Uptown theatre is being reseated with American seats. . . . The PTA-approved Children's Shows will start at Fox-Wisconsin theatres February 4. They were also to start at the Oriental January 28 and at the Century and Tower February 18. The latter three are operated by Gran Enterprises.

MINNEAPOLIS

Minnesota Amusement Co. has closed its negotiations with a group of Duluth, Minn., businessmen to whom the circuit has sold its first run Garrick, Duluth. MACO will cease operation of the house about Feb. 15, according to Harry B. French, circuit president. The house will be razed and a new five-story parking ramp erected on the site. . . . William F. Burke, MGM booker, was reelected president of Local 31, International Association of Theatre and State Employes for his third term. Richard Kolling, Columbia, was named vice-president; Charlotte Silverman, MGM, secretary-treasurer; Alice Kuhlman, Warner Bros., financial secretary; Orville Anderson, Paramount, sergeant-at-arms; and Morrison Beull, RKO, Tom Lutz, MGM, and Clara Eisenberg, Universal, trustees. . . . Bill Clayson, booker at 20th-Fox, died suddenly of a heart attack. He had been with the company for 37 years. . . . Harry Dryer has installed a wide screen and CinemaScope in the Bijou, a "grind" house near the Minneapolis loop. . . . Leslie Bird, formerly of United Artists, is the new booker at Paramount. Replacing Bird at UA is Joe Beehan, who has rejoined the exchange. . . . Ken Adams, sales manager at Universal, was confined to Swedish hospital with a broken ankle.

NEW ORLEANS

Mrs. Sue Jones requested Transway to suspend service to the Hill Top, Clinton, Miss., effective with closing on January 31, until further notice. . . .Bartholomew Gerosa, 76, father of Louis Gerosa, Transway, died January 23. Funeral was January 25 with requiem mass at St. Cecilia Church. . . . United Theatres will close the neighborhood Escorial and Grenada theatres February 13. . . . Mr. and Mrs. Harold Cohen, of Harold Cohen Enterprises, Inc., were in Dallas to confer with their associate, Herman Beiersdorf, Beiersdorf Distributing Company, and theatre executive Bob O'Donnell about "Outlaw Safari," their first release under the banner of their newly-organized Majestic Productions. Release is scheduled on or about April 1. . . . Roy Nicaud was to take over the branch managers post at Harold F. Cohen Enterprises exchange effective February 1. . . . Russ Bovin, division manager of Loew's Theatres, was here from headquarters in St. Louis, Mo., to visit with manager Rodney Toups and staff of Loew's State. He was accompanied by Joe Forbes, Detroit, representative of a candy stand manufacturer. . . . Helen Matherne, of the 20th Century-Fox accounting department, and Richard Drudell will be married on February 4.

OKLAHOMA CITY

United Theatre Owners of Oklahoma officials are busy working on plans for the annual convention to be held here February 8-9. Among the speakers will be Bob Walker, of Fruita, Col.; David E. Chatham of Pulaski, Tenn., and Abe Benson of Gretna, La. Other speakers have not been announced as yet. . . . Mrs. Avece Waldron, owner of Waldron Theatres, Lindsay, Okla., was recently married to Jep Holman, retired chief warrant officer of the U. S. Navy. . . . Theatre owners report business slack, due, no doubt, to the bad weather which has had an especially bad effect on the drive-in theatres. . . . Mrs. R. Lewis Barton, Mrs. Bob Barton and Mrs. Thomas, manager of the NE 66th drive-in theatre, have returned from a trip to Rochester, Minn.

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PHILADELPHIA

The A. R. Boyd Enterprises here has purchased the Colonial, Lancaster, Pa., from the estate of the late Charles F. Widmyer who operated the house until his death last March. Charles R. Koerner, manager for the past 10 years, continues in his present position. . . . Three houses in Reading, Pa., continue to be dark—the modern Penn, Plaza and Ritz. . . . RKO Hamilton, Trenton, N. J., turns "art theatre" with foreign films booked in for the weekend operations. . . . The Majestic, Mt. Penn, Pa., and the Laurel, Laureldale, Pa., both closed recently, have reopened under new managements. The Majestic, which has been redecorated throughout, modifies its policy to include bookings of major foreign features. . . . Philip Jones was returned as president for his 19th term at the annual election meeting of the Projectionists Local 473, IATSE-MPMO, in Wilmington, Del. John Raymond Waller continues as business manager for a 17th term. . . . Albert A. and Jeanette E. Moffa, owners and operators of the 19th Street and the Towne, Allentown, Pa., have added the 600-seat Ritz, Coplay, Pa., to their operations. Closed since last April, the Ritz has been completely modernized with CinemaScope installed for opening for this week. The Moffas also lease the Sauconia, Hellertown, Pa., but have subleased its operation. . . . Sanford Gottlieb, former film booker, joins E. Roy Sullender as a partner in the Tri-State Theatre Service located at 1231 Vine Street along Film Row. . . . Melvin Fox, head of the independent Fox Theatres chain, named a vice-chairman of the Allied Jewish Appeal Trade Council for the forthcoming annual campaign, being in charge of the theatrical, coin machines, check cashing and collecting agencies divisions.

PITTSBURGH

"Cinerama Holiday" finally ends its run here April 17 with "Seven Wonders of the World" expected to follow it almost immediately. The second Cinerama feature will have matched the record-breaking 63 weeks set by "This Is Cinerama." . . . "Carousel" has a tentative date in the Fulton for Feb. 17, following "The Lieutenant Wore Skirts." Another booking for this house is "Never Say Goodbye." . . . Hillevi Rombin, "Miss Universe" also here for some plugging of "The Benny Goodman Story," now at the J. P. Harris. . . . Big talk in Film Row is the big business being turned in by "The Sheep Has Five Legs," now in its sixth week in the Guild theatre. . . . The Stanley gets "The Conqueror" Feb. 22.

PORTLAND

Reville Kniffin, 20th-Fox West Coast sales representative, was in town for the CinemaScope 55 demonstration at Evergreen's Fox theatre. The showing brought a big audience of exhibitors, press, etc. and the comments were enthusiastic. . . . Stan Smith, owner of the Irvington Theatre, has purchased the nearby Egyptian from the Graepers. Smith now has two deluxe neighborhood spots. Orville Goodrich is manager of both houses. . . . Al Meyers is manager of Jesse Jones' Roseway theatre. . . . Slats Wilson is carrying on as city manager for the Jesse Jones chain in Sweet Home, Ore. . . . Andy Anderson has replaced Marvin Fox as booker for Al Foreman's United Theatres. . . . Ronald Reagan is set for a personal appearance here the latter part of next month. . . . Jack Matlack is handling promotion for the "Boat Show" and the Northwest Grand Opera Association. . . . Frankie Laine is set for Al Learman's Home Show here March 23-April 1.

PROVIDENCE

Phil Nemirow, RKO Albee manager, received a terrific publicity break, when on the Sunday prior to the opening of "Guys and Dolls," at his house, the Providence *Sunday Journal* devoted the entire front page of the feature amusement section to the attraction. . . . In the most extensive cooperative promotion ever seen in this area, 14 Providence, and nearby houses, used record-breaking newspaper advertising space in heralding the joint premiere of "Day the World Ended," and "The Phantom from 10,000 Leagues." . . . Albert J. Siner, Jr., son of the manager of the Strand, Providence, was recently married to Patrica Ann Clays, by the Rev. John H. Flanagan, in an attractive ceremony in St. Ann's Church, Cranston. . . . "Jackson Pollock," and "Works by Calder," two art films, were recently screened in the R. I. School of Design Art Museum. . . . Loew's State brought back "High Noon," and "Apache."

SAN FRANCISCO

Mel Hulling, branch manager, Allied Artists, and Harold Wirthwein, western district manager, are visiting the Seattle and Portland offices. . . . Eugene H. Emmick, 74, one of the founders and president of the Golden State and T. & D. Jr. Theatre circuits, died last Wednesday at French Hospital of a heart attack. Mr. Emmick entered the motion picture business in 1915 and operated film exchanges here and in Los Angeles. . . . Joe Cannon, Warner Bros. cashier, is on vacation. . . . The Grand theatre, North Sacramento, Blumenfeld theatres, will be managed by Stan Pooley, under the supervision of Paul David. . . . Harry Gold, manager of the Regal theatre, Ackerman-Rosener theatres, is expected back on Feb. 1 following his recovery from a heart attack. . . . Local F-17, IATSE, elected Mickey Carney, RKO, president; Lottie McMurdie, Warner Bros., vice-president; Ed Jones, RKO, business agent. Reelected were Jesse Wright, Warner Bros. secretary; Joseph Cannon, Warner Bros., financial secretary; and Casper Kannel, sergeant-at-arms. The Office-Workers also endorsed their present executive board without change.

TORONTO

The provincal Board of Censors in Quebec have banned "The Wild One," a picture authorities in the province blamed for recent outbreaks of violence by leather-jacketed youths. The film has already played in Montreal, but re-runs scheduled for late this month in several theatres have been cancelled. . . . Provincial Censor Chairman Merlin Newton in Manitoba credited the pinch on motion pictures by TV with giving the censor less work. He said there were fewer and better films calling for less use of the censor's scissors. . . . Demonstration of CinemaScope 55 will be held at the Imperial, Toronto, by 20th Century-Fox. . . . Second bomb hoax in the province of Ontario was perpetrated in the Vanity, Windsor, when a false alarm was spread about a bomb being in the house. . . . Murray Sweigman and his Theatre Posters have moved into the new headquarters in the Revere building, Victoria St., Toronto. . . . Perry Wright succeeds Joe Garfin as branch manager in Toronto for Empire-Universal. Garfin resigned recently. Wright is former branch manager in Vancouver for Empire-Universal. Charlie Backus, with the company for many years, booker in Vancouver, becomes branch manager. . . . Reg Doddridge, veteran of the industry, was appointed Calgary branch manager, J. Arthur Rank Film Distributors, succeeding Frank Scott. Scott was appointed to the head office. Doddridge's position as booker in the Calgary office was taken over by Sid Bermack.

VANCOUVER

Perry Wright, Empire-Universal manager, was the honor guest at a luncheon at the Barn Supper Club, held by the film-theatre community, prior to his departure for Toronto to take over the branch there. . . . Local projectionists are taking a supervised government strike vote this week to decide on strike action against the two circuits in this area. Both sides rejected a conciliation board award, that urged one-man operation in local theatres and $2,500 severance pay to booth workers losing jobs through theatre closures. . . . The farming town of Pelly, Sask., now has a 200-seat theatre built by Tommy Yacyshyn. It's the town's first 35mm. house. . . . Art Graburn, Paradise manager who was recovering from a major operation, is resting up with his folks in Calgary, Alberta. . . . Gordon Lightstone, here for the past two months as 20th-Fox manager, has left for Toronto.

WASHINGTON

Gerald Wagner, general manager of Lopert Washington Theatres, and coordinator of general promotion and advertising for the City Investing Co., is engaged to Ruth Shumaker, of the Washington *Post* and *Times-Herald* women's department. . . . David Polland, Universal publicist, and Jerome Baker, manager of RKO Keith's theatre, are working on the campaign for "The Benny Goodman Story." . . . Recent Washington visitors included William Perlberg and George Seaton, in connection with their picture "The Proud and Profane." . . . Steve Cochran, former manager of the National Theatre, died in New Orleans after being struck by an automobile. He was 63. . . . Dr. Charles W. Lowry, Variety Club chaplain, and chairman of the Foundation for Religious Action, is attending conferences in Europe. He expects to be back the latter part of February. . . . 20th Century-Fox had a demonstration of CinemaScope 55, at Loew's Palace theatre January 26.

Smith Joins Rossen Unit

HOLLYWOOD: Bernhard Smith has joined Robert Rossen's company as a vice-president and producer, Mr. Rossen has announced. He added that Mr. Smith's appointment is an initial step in the expanded production plans of the company in which two pictures a year for the next five years are to be undertaken. Mr. Smith was formerly executive assistant to Harold Hecht and Burt Lancaster and previously held executive posts with Samuel Goldwyn and Paramount.

"What the Picture did for me"

. . . the original exhibitors' reports department, established October 14, 1916. In it theatremen serve one another with information about the box office performance of product—providing a service of the exhibitor for the exhibitor. ADDRESS REPORTS, What the Picture Did for Me, Motion Picture Herald, Rockefeller Center, New York 20.

Buena Vista

VANISHING PRAIRIE, THE: Disney True Life Adventure—Played this with "Stormy." We knew it was coming here very late, but it never would have been better. We blame it on the fact that there has been too much travelogue documentary type movies—anyway you'd better buy it on the bottom and play something good with it. Played Friday, Saturday. January 13, 14.—Emerson H. Wood, Community Theatre, Harbor Beach, Mich.

Columbia

COUNT THREE AND PRAY: Van Heflin, Joanne Woodward—Fair business against the coldest weather in Florida history. Played Sunday, Monday, January 8, 9.—Hugh G. Martin, Palace Theatre, Leesburg, Fla.

MISS GRANT TAKES RICHMOND: Lucille Ball, William Holden—Excellent reissue.—S. T. Jackson, Jackson Theatre, Flomaton, Ala.

Metro-Goldwyn-Mayer

IT'S ALWAYS FAIR WEATHER: Gene Kelly, Cyd Charisse—Although this has a strong cast, the story was somewhat fantastic. Should be double-billed. Played Wednesday, Thursday, December 21, 22,—Harland Rankin, Rankin Enterprises, Chatham, Ont., Canada.

IT'S ALWAYS FAIR WEATHER: Gene Kelly, Cyd Charisse—We just played this one for the help and the passes. Musicals are surely gone from popularity here. Nothing wrong with the picture, but no business. Played Sunday, Monday, January 8, 9.—Emerson H. Wood, Community Theatre, Harbor Beach, Mich.

KISMET: Howard Keel, Ann Blyth—Excellent picture, but wrong time to play it with the pre-Christmas slump setting in. Also weather was exceedingly cold—below zero every day of this engagement. Played Thursday, December 22, through Saturday, December 31.—William H. Wilson, Paramount Theatre, Edmonton, Alta., Canada.

ROSE MARIE: Ann Blyth, Howard Keel—Played this one late, but I was glad I did—a very good musical adventure picture. I thought Ann Blyth was at her best; her singing was excellent. You can't go wrong on this one—it has good color, also sharp focus. Play it. Small town and rural patronage. Played Tuesday, Wednesday, December 20, 21.—James Hardy, Shoals Theatre, Shoals, Ind.

SCARLET COAT, THE: Cornel Wilde, Anne Francis—With no tie-in with the schools and Florida's coldest weather, this excellent picture didn't have a chance in a town that hates history or anything considered "costume". Unless you are willing to work with and for this one, please detour around playdates. Played Tuesday, Wednesday, January 10, 11.—Hugh G. Martin, Martin Theatre, Wildwood, Fla.

SEVEN BRIDES FOR SEVEN BROTHERS: Jane Powell, Howard Keel—A most delightful musical which should do outstanding business anywhere. Played Monday, Tuesday, January 2, 3.—Harland Rankin, Rankin Enterprises, Chatham, Ont., Canada.

Paramount

CONQUEST OF SPACE: Walter Brooke, Eric Fleming—This attracted our younger patrons, many of whom brought their parents. This has great exploitation possibilities. Played Thursday, Friday, December 15, 16.—Harland Rankin, Rankin Enterprises, Chatham, Ont., Canada.

SEVEN LITTLE FOYS: Bob Hope, Milly Vitale—a good down-to-earth show which our patrons enjoyed. Worth exploiting. Played Thursday, Friday, December 16, 17.—Harland Rankin, Rankin Enterprises, Chatbam, Ont., Canada.

SEVEN LITTLE FOYS: Bob Hope, Milly Vitale—No need to comment on this one—just play it. This is a natural for any situation. The best Hope picture since "Son of Paleface." Did not do so well at the box office due to holiday spirit. Small town and rural patronage. Played Sunday, Monday, December 25, 26.—James Hardy, Shoals Theatre, Shoals, Ind.

ULYSSES: Kirk Douglas, Silvano Mangano—Any time you have Kirk Douglas, you get a good performance—and he has to work twice as hard as some to draw half as much at the B. O. Why? This one is far from the regular run or type but deserved better business. Played Sunday, January 8.—Hugh G. Martin, Crest Drive-In Theatre, Leesburg, Fla.

UNCONQUERED: Paulette Goddard, Gary Cooper—I've never seen theatre receipts nose dive like they have during the last six weeks. This one really hit bottom. It's a good movie, well liked, but Sunday-Monday receipts hit a record low—and we've had some low ones! Played December 11, 12.—Ralph Raspa, State Theatre, Rivesville, W. Va.

RKO Radio

SHE WORE A YELLOW RIBBON: Joanne Dru, John Wayne—Here is an oldie I picked up which is sure worth playing again if you have not done so. This picture was a blue ribbon winner when it first came out. Comments good. You can't go wrong on this one. Small town and rural patronage. Played Friday, Saturday, December 9, 10.—James Hardy, Shoals Theatre, Shoals, Ind.

Twentieth Century-Fox

DADDY LONG LEGS: Fred Astaire, Leslie Caron—This new version didn't do the business we enjoyed when we had Shirley Temple. Where are our child stars today? Fred Astaire is not the draw he used to be. Business fair. Played Tuesday, Wednesday, December 13, 14.—Harland Rankin, Rankin Enterprises, Chatham, Ont., Canada.

GOOD MORNING, MISS DOVE: Jennifer Jones, Robert Stack—One that you can invite your school teachers to and be glad you did. A wonderfully warm and appealing family picture. Sure, you will have to pay a price for it—but exhibitors aren't supposed to be making money now anyway; that way we don't have to worry about excess profits tax. Played Sunday, Monday, January 1, 2.—Emerson H. Wood, Community Theatre, Harbor Beach, Mich.

HOUSE OF BAMBOO: Robert Stack, Robert Ryan—Good picture, but terrible business.—S. T. Jackson, Jackson Theatre, Flomaton, Ala.

SOLDIER OF FORTUNE: Clark Gable, Susan Hayward—Definitely one of T.C.F.'s most beautiful CinemaScope films. Actually filmed in Hong Kong, this outstanding drama has everything—action, color, first-class performances—to make it one of the year's best pictures. Susan Hayward never looked lovelier, Gable has a brand new section of admirers—the teen-agers and I would advise you to play this one as soon as you can. Played Sunday, Monday, Tuesday, Wednesday, Thursday, Friday, Saturday, December 18, 19, 20, 21, 22, 23, 24.— Dave S. Klein, Astra Theatre, Kitwe/Nkana, Northern Rhodesia, Africa.

TALL MEN, THE: Clark Gable, Jane Russell—We had the same type freezing weather on Friday-Saturday as the rest of the week, but this one grossed as much in two days as the first five days of the week, including Sunday and three attractions. Just goes to prove that the producer must put in something to get something out in the final laps of the race at the B.O.—I means stars, story, director, producer and supporting cast. We are in business, not to compete, but to survive today, and the producer who remembers that all the way through from the inception to finished product will be on hand to congratulate the survivors in this grand game. I like it—and like to see effort expended by those who care whether I exist or not, and I do mean my company when I say "I." Played Friday-Saturday, January 13, 14.—Hugh G. Martin, Crest Drive-In Theatre, Leesburg, Fla.

VIOLENT SATURDAY: Victor Mature, Sylvia Sydney—A most unique thriller, completely entertaining. Luckily we still had enough to show after the South African censors had cut large slices out it. Excellent performances all around. Play it to give your patrons something really different. Played Wednesday, Thursday, Friday, Saturday, December 14, 15, 16. 17.—Dave S. Klein, Astra Theatre, Kitwe/Nkana, Northern Rhodesia, Africa.

United Artists

INDIAN FIGHTER, THE: Kirk Douglas, Elsa Martinelli—Must be a good picture to hold up at all for three days midweek against freezing weather in Florida. Played Tuesday, Wednesday, Thursday, January 10, 11, 12.—Hugh G. Martin, Palace Theatre, Leesburg, Fla.

NOT AS A STRANGER: Robert Mitchum, Olivia de Havilland—This one surprised us. We would have left it alone from the reviews we read, but the nurses at the hospital asked for it. We did outstanding business with it all three nights, and that's saying something when we can get people away from those armchair movies. Played Tuesday, Wednesday, Thursday, January 3, 4, 5.—Emerson H. Wood, Community Theatre, Harbor Beach, Mich.

Universal

MAN FROM BITTER RIDGE, THE: Lex Barker, Mara Corday.—This one failed completely on third trip to our town on Tuesday-Wednesday. Lex just cannot make the star grade, it seems.—Hugh G. Martin, Fain Theatre, Leesburg, Fla.

SQUARE JUNGLE, THE: Tony Curtis, Pat Crowley—This one evidently not up to standard set on former Curtis material, as it failed us on Friday-Saturday. Business off because of cold wave, but 33⅓% below normal is quite a drop. Played Friday, Saturday, January 13, 14.—Hugh G. Martin, Palace Theatre, Leesburg, Fla.

TO HELL AND BACK: Audie Murphy, Marshall Thompson—Excellent picture and did good business.—S. T. Jackson, Jackson Theatre, Flamaton, Ala.

Warner Bros.

JUMP INTO HELL: Jacques Sernas, Kurt Kazner—Weak picture that didn't seem to appeal. Star value was lacking.—Harland Rankin, Rankin Enterprises, Chatham, Ont., Canada.

McCONNELL STORY, THE: Alan Ladd, June Allyson—This one held up for average business third run in the town and against cold wave. Played Sunday, Monday, January 8, 9.—Hugh G. Martin, Fain Theatre, Leesburg, Fla.

McCONNELL STORY, THE: June Allyson. Alan Ladd—Buy it and play it. These two stars are perfectly matched for the part. We had a large and pleased attendance—this is a fine human-interest story. Played Sunday, Monday, January 15. 16.—Emerson H. Wood, Community Theatre. Harbor Beach, Mich.

FILM BUYERS RATING

Film buyers of independent circuits in the U. S. rate current product on the basis of its performance in their theatres. This report covers 110 attractions, 3,636 playdates.

Titles run alphabetically. Numerals refer to the number of engagements on each attraction reported. The tabulation is cumulative. Dagger (†) denotes attractions published for the first time. Asterisk (*) indicates attractions which are listed for the last time.

EX means Excellent; AA—Above Average; AV—Average; BA—Below Average; PR—Poor.

	EX	AA	AV	BA	PR
African Lion, The (B.V.)	1	3	8	2	1
*Ain't Misbehavin' (U-I)	–	3	28	15	4
†All That Heaven Allows (U-I)	–	3	1	–	–
Apache Woman (A.R.C.)	1	3	2	2	–
Artists and Models (Par.)	7	12	1	6	1
Bengazi (RKO)	–	–	–	3	5
Big Knife, The (U.A.)	–	–	1	5	11
Blood Alley (W.B.)	–	8	25	14	2
Bring Your Smile Along (Col.)	1	1	8	1	10
*Chicago Syndicate (Col.)	–	–	2	6	6
*Cobweb, The (MGM)	–	6	19	17	9
Count Three and Pray (Col.)	4	7	12	8	7
Court-Martial of Billy Mitchell (W.B.)	–	6	3	1	–
*Creature With the Atom Brain (Col.)	–	13	5	6	1
*Dam Busters (W.B.)	–	1	9	2	4
Desert Sands (U.A.)	–	–	5	6	11
Desperate Hours, The (Par.)	1	1	5	6	10
Diane (MGM)	–	–	–	4	5
Duel on the Mississippi (Col.)	–	1	5	1	2
Female on the Beach (U-I)	1	7	32	14	13
Footsteps in the Fog (Col.)	–	–	4	5	10
Fort Yuma (U.A.)	–	–	3	3	1
*Foxfire (U-I)	–	22	24	15	3
Francis in the Navy (U-I)	–	12	29	12	1
Gentlemen Marry Brunettes (U.A.)	–	7	18	8	15
Girl in the Red Velvet Swing (20th-Fox)	–	3	18	26	18
Girl Rush, The (Par.)	–	–	2	22	18
Good Morning, Miss Dove (20th-Fox)	1	9	3	24	5
*How to Be Very, Very Popular (20th-Fox)	–	5	39	11	13
I Am a Camera (D.C.A.)	7	2	–	–	4
I Died a Thousand Times (W.B.)	–	–	3	5	3
Illegal (W.B.)	–	–	7	1	3
Indian Fighter (U.A.)	–	3	4	2	3
*Interrupted Melody (MGM)	–	7	17	22	11
*It Came From Beneath the Sea (Col.)	1	21	10	6	3
†It's a Dog's Life (MGM)	–	–	–	3	3
It's Always Fair Weather (MGM)	–	1	14	23	25
Kentuckian, The (U.A.)	6	28	25	10	6
King's Thief, The (MGM)	–	–	7	11	8
Kismet (MGM)	–	2	9	7	1
Lady and the Tramp (B.V.)	31	30	25	5	3
Lady Godiva (U-I)	–	–	4	5	3
*Land of the Pharaohs (W.B.)	–	4	16	24	15
Last Command, The (Rep.)	–	1	8	11	15
Last Frontier (Col.)	–	–	2	1	1
Lawless Street (Col.)	–	–	4	2	1
Left Hand of God, The (20th-Fox)	–	37	20	8	5
Love Is a Many-Splendored Thing (20th-Fox)	18	27	38	10	4
Lucy Gallant (Par.)	–	–	13	12	9
Man Alone, A (Rep.)	–	6	11	8	10
Man From Laramie (Col.)	10	35	25	15	8
Man With the Gun (U.A.)	1	9	6	4	6
Marty (U.A.)	7	5	11	5	17
McConnell Story, The (W.B.)	1	31	34	14	3
*Mister Roberts (W.B.)	36	30	12	3	–
My Sister Eileen (Col.)	–	12	1	10	16
Naked Dawn (U-I)	–	–	2	4	1
Naked Street (U.A.)	–	–	–	4	2
Night Holds Terror, The (Col.)	–	–	3	7	19
Night of the Hunter (U.A.)	–	3	14	16	4
*Not As a Stranger (U.A.)	10	34	14	10	1
One Desire (U-I)	–	–	11	13	9
Pearl of the South Pacific (RKO)	6	–	10	16	10
Pete Kelly's Blues (W.B.)	3	24	10	35	9
Phenix City Story (A.A.)	17	16	24	16	1
Private War of Major Benson (U-I)	2	23	29	18	8
*Purple Mask (U-I)	–	2	10	15	6
Queen Bee (Col.)	–	–	6	5	8
Quentin Durward (MGM)	–	–	4	7	17
Rains of Ranchipur (20th-Fox)	–	4	5	5	–
Rebel Without a Cause (W.B.)	6	33	12	2	–
Return of Jack Slade (A.A.)	–	2	10	2	–
†Running Wild (U-I)	–	5	1	1	–
Scarlet Coat (MGM)	–	–	8	10	23
Second Greatest Sex (U-I)	–	3	5	8	2
Seven Cities of Gold (20th-Fox)	–	–	9	24	19
*Seven Little Foys (Par.)	33	28	10	10	10
Shrike, The (U-I)	–	2	7	15	12
Sincerely Yours (W.B.)	–	1	5	7	9
†Special Delivery (Col.)	–	–	2	–	3
Spoilers, The (U-I)	–	3	3	2	1
†Square Jungle (U-I)	–	–	–	2	20
Tall Men, The (20th-Fox)	6	32	14	1	1
Tarantula (U-I)	–	4	–	3	–
†Teen-Age Crime Wave (Col.)	–	4	3	1	–
Tender Trap, The (MGM)	6	13	17	7	–
Tennessee's Partner (RKO)	–	1	12	7	5
Texas Lady (RKO)	–	1	6	5	1
Three Stripes in the Sun (Col.)	1	4	13	3	3
To Catch a Thief (Par.)	6	13	22	14	5
To Hell and Back (U-I)	23	29	3	1	–
Treasure of Pancho Villa (RKO)	–	–	9	10	18
Trial (MGM)	1	5	30	10	4
Ulysses (Par.)	3	1	7	12	9
View From Pompey's Head (20th-Fox)	2	7	11	19	25
Virgin Queen (20th-Fox)	1	–	13	11	13
Warriors, The (A.A.)	–	–	6	6	1
We're No Angels (Par.)	–	7	21	22	10
Wichita (A.A.)	2	20	19	6	4
You're Never Too Young (Par.)	1	21	19	13	3

Managers' Round Table

An International Association of Motion Picture Showmen—Walter Brooks, Director

Let's Put More Patriotism In Our Movie Programs

FEBRUARY is a month to put patriotism behind your drive for patronage, and it can benefit the box office, on both a local and national basis, just as it will for National Boy Scout Week, indicated by the poster copy in the adjoining column.

Beginning with February, it's good business and good public relations to develop all possible patriotic angles for community purposes, right through the Fourth of July—if you want to make a season of it. Remember, that local projects require patriotism of the same order that provides energy and enthusiasm for national issues. The month is crowded with holidays, every one of which is well known as a showman's date, with his public. You can use February as a springboard to build up needed business.

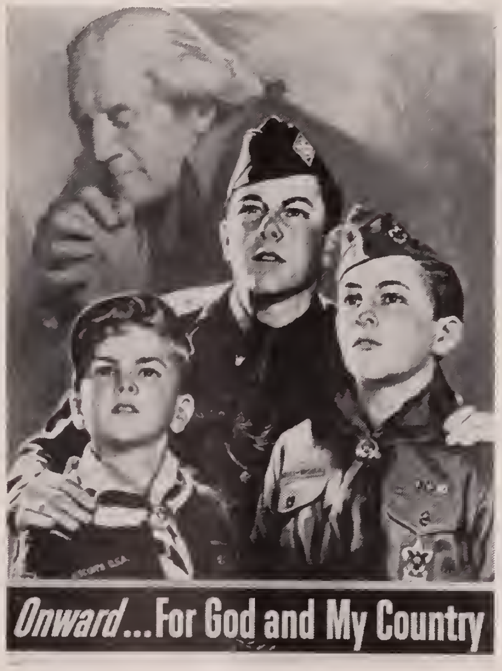
Think of school tieups and sponsored shows as the easiest and quickest way to accomplish results, and turn to women's organizations, business clubs and civic leaders for their help. The peg to hang the idea on is provided by the patriotic theme, which will win quick response from opinion makers. Parents would rather their youngsters were working along these lines, in children's shows, than roaming the streets, or even staying at home to see television.

Local merchants have long used the patriotic holidays for special sales and merchandising drives of one kind or another. You can give them a boost, and lift yourself, with the same effort. February is edging into Spring, and with it, will come many reasons for a consistent drive.

The annual Spring Clean-Up Week is a patriotic drive in many communities—when merchants and civic clubs combine forces to brighten and freshen up the town as a whole. Lead in that effort, and you will find sponsorship waiting for you, at the street corner. Circuit managements never fail to utilize this source of local energy.

We don't believe in the repetitious recital of showman's dates, when these are second nature to those who work successfully in this business. Nor do we believe in the stop-and-go policy of doing one thing of this kind and then quitting, as though the little bit of momentum would keep you going. The only thing that counts is sustained effort.

BOY SCOUT WEEK


Onward...For God and My Country

More than 4,100,000 Cub Scouts, Boy Scouts, Explorers, and adult leaders throughout America will observe National Boy Scout Week, February 6 to 12, marking the 46th Anniversary of the Boy Scouts of America. And while we don't have exact figures to prove our point, there are many managers in this Round Table meeting who are also Scout Masters, or who keep their appointed rounds with the Boy Scouts, for community and personal reasons.

Since 1910, Scouting has served 24,500,000 boys and adult leaders, as an inspiration towards good citizenship. The new Four-Year Program, displayed in this year's poster, above, is to help prepare our boys to live in today's world and to carry their full share in the years ahead. We should return our industry's thanks—as they gather in 104,000 meeting places on February 8th—the actual birthday of the Boy Scouts of America, with their heritage of patriotism.

¶ SAM D. WORMUS, manager of the Rialto theatre, Loveland, Colorado, reports a Valentine's Day program idea which he used last year—and his town is still talking about it. Loveland has become known as "Sweetheart Town" and many retired couples make their homes there. So, his campaign started with the booking of MGM's "Deep In My Heart"—and the studio sent autographed photos of the stars.

Then, Sam launched a contest to find the couple who were married on Valentine's Day, the longest time ago. The winning couple had been married fifty-eight years, and they made a TV appearance on a Denver station as publicity for "Sweetheart Town"—and the theatre. Every couple attending who were married on Valentine's Day received a wedding cake, a box of candy and flowers, contributed by sponsors, and arrived at the theatre in new cars, furnished by a local dealer. Just before the picture started, a surprise gift of gold china was presented to the top winners.

Furthermore, the total cost of the campaign for 30 days in advance was just $11 in extra expense for the theatre. Everybody had a wonderful time—so they're doing it all over again this year.

* * *

¶ NEWSPAPERS with color on the press are making ready for news pictures in color, on the front page, in a long step forward to compete with news on television in the living room. More and more papers have color available, and are itching to use it. We should encourage them by using more color in our local advertising—as, for instance, is done quite often in Milwaukee and elsewhere. The newspapers feel TV competition as much as we do—even if they seem to favor television with preferential advertising rates. Maybe they haven't been properly approached. When we have something in common, that's the time to make friends and influence editors. There are still some problems to solve—but we see no reason why news pictures in color can't be accomplished—given a little time and trouble to get the thing started. —*Walter Brooks*

Down in Texas, where they like "The Lone Ranger" as a matter of patriotism and preference, the "Ranger" himself is greeted by Ray Jones, manager of the Worth theatre, Fort Worth, and an admiring throng of juveniles and their elders.

THE LONE
RANGER
MIDWEST

That masked man, in person, is welcomed in Oklahoma City by Paul Townsend, for Stanley Warner Theatres, and Joseph Real, manager of the Midwest

Hi-Yo Silver!

"The Lone Ranger" Rides Again in a Personal Appearance Tour as Part of Warner's Pre-Selling Campaign

In New Orleans, Maurice Barr, director of advertising for Paramount-Gulf Theatres, and the sponsors of the American Bakeries tieup, are on the receiving line.

Backstage, at the Metropolitan theatre in Houston, Al Lever, city manager for the Interstate circuit, shakes hands with that "Lone Ranger" on prowl.

Jacksonville, Florida—and the poor gal is tied hand-and-foot in a live telecast from WMBR-TV for the benefit of the run at the St. Johns Theatre, with accomplices waiting their cues.

The La Grange, Texas "Junior Posse" fearlessly face the flashlight photographers, as they assemble to meet "The Lone Ranger" in Austin. They're really tough hombres, but the flashbulbs hurt their eyes!

Also in Austin, "The Lone Ranger" entertains the children of Governor Allan Chivers, of Texas. Because of "blizzard conditions"—(can this be right?) he met them at home.

Again in New Orleans, "The Lone Ranger" talks with a crippled child at the Charity Hospital, prior to the opening of his picture at the Saenger Theatre on Canal St.

"JUNIOR PRESS CLUB" TIEUP IS MEL JOLLEY'S GOOD IDEA

Mel Jolley's happy and highy-successful newspaper tieup with the *Hamilton Spectator,* known locally as the "Junior Press Club"—and probably the best promotion for a "kiddie show" to be recorded in these Round Table meetings—is the top winner in the fourth quarter for the Quigley Awards, based on the substantial campaign book which shows this keen activity at the Century Theatre, Hamilton, Ontario. Under the cooperative sponsorship, children in Hamilton wear "Press Club" badges—and they cherish their rights as junior journalists at a series of Saturday morning shows, where they have special privileges.

George Peters, veteran Loew's theatre manager in Richmond, Va., is the top winner in this quarter from large situations, and again for sustained effort as a showman, turning in consistently good campaigns through many changes, and making them all top-bracket. There could easily be a close decision in his case, but our judges rated these two as top winners in small and large situations, with the next seven as "Scroll of Honor" winners, which we cite in the usual alphabetical order. Nice representation from around the world, and difficult, as always, to measure all the credit that's due in every instance, as follows:

Jim Begg, Sturt theatre, Adelaide, Australia.
Hugh Borland, Embassy theatre, Chicago, Ill.
Max Cooper, Cove theatre, Glen Cove, New York.
Paul Lyngbye Lyngskjold, Warner Bros., Copenhagen, Denmark.
Victor Nowe, Odeon theatre, Toronto, Ontario, Canada.
Robert Solomon, Loew's Victoria theatre, New York.
G. H. W. Spary, Odeon theatre, Bradford, England.

Overseas, there could be little argument, for the world premiere of "Love Is a Many Splendored Thing" at the Cathay Odeon theatre in Singapore, went beyond even the top quality of many entries from abroad. Mr. Lim Keng Hor is an active member of the Round Table and a frequent contender for Quigley Awards. We congratulate him and his fine theatre organization for the terrific job they do, as showmen, on the other side of the world.

And, again in this quarter, there was much comment by the judges on the fact that overseas entries are uniformly so excellent and so numerous as to diminish our domestic standing in the world race for better business at the box office. There is no doubt about it—the Round Table members in fifty countries have our native showmen on the run, and they account for better than half in the world market.

Professional was the word for our judges, and practiced in the arts of showmanship, well qualified to pick winners with competence in their judging. Here, gathered again for the viewing of more than sixty finalists in the fourth quarter of 1955, you see—in the usual order: Vincent Trotta, the industry's favorite advertising artist, with a long record of experience, in Paramount and National Screen Service; then, Edgar Goth, advertising executive with the Stanley Warner theatres in the Newark zone, where good showmanship is required and recognized; and finally, Samuel Cohen, foreign publicity director for United Artists, whose opinion on overseas campaigns is both expert and appreciative.

4th Quarter Citation Winners

STEVE ALLEN
Odeon, Haney, Can.

TED ALLEN
Rivoli
Hempstead, N. Y.

JAMES M. ARCHER
La Scala
Glasgow, Scotland

JACK BOKSER
Academy of Music
New York

ELLIOTT BROWN
Odeon, Victoria, Can.

S. BURGESS
Capitol, Barking, Eng.

JIM CAMERON
Capitol
Ft. William, Can.

JOHN C. CAROTHERS
Varsity
Carbondale, Ill.

JOHN CLARK
Broadway
Haverstraw, N. Y.

J. J. COLLINS
State, Melbourne, Aust.

JOHN J. CORBETT
Glove
Gloversville, N. Y.

KEN DAVIES
Odeon, London, Can.

J. DI BENEDETTO
Poli, Worcester, Mass.

F. DI GENNARO
Merrick, Jamaica, N. Y.

WILSON ELLIOTT
Jewel
Mt. Clemens, Mich.

JOHN ENDRES
Calderone
Hempstead, N. Y.

GEORGE FAWCETT
Plaza
Queensferry, Eng.

FLORENCE FICK
Hollywood
Lake City, Minn.

JAY FRANKENBERY
State, Uniontown, Pa.

CHARLES GAUDINO
Poli
Springfield, Mass.

ERIC A. GILLETT
Savoy, Newark, Eng.

JOE GOLDENBERG
Tuxedo, Brooklyn, N. Y.

DIANE GORDON
Oritani
Hackensack, N. J.

ROBERT HARVEY
Capitol, No. Bay, Can.

A. HEATON
Regal, Beverly, Eng.

J. H. HIRST
Regal, Leigh, Eng.

NYMAN KESSLER
DeWitt, Bayonne, N. J.

ROBERT KIPPEL
Pelham, New York

I. KLEIN
Tower, London, Eng.

SHELDON KLIMAN
Riviera
Hastings, Minn.

BYRON D. LAMB
Odeon
Manchester, Eng.

DICK LAWLESS
Wests, Adelaide, Aust.

A. LOEWENTHAL
Ward, New York

JOHN LORENZ
Pascack
Westwood, N. J.

D. J. MC LEOD
Coliseum
Glasgow, Scotland

TONY MASELLA
Poli, Meriden, Conn.

H. MILLER
Crotona, New York

H. S. MOH
Paramount Films
Hong Kong

R. H. OSMOND
Alcazar, Bell, Cal.

L. W. PALMER
Colonial
Port Arthur, Can.

JOSEPH REAL
Midwest
Oklahoma City, Okla.

TED C. RODIS
Astoria
Astoria, N. Y.

MORRIS ROSENTHAL
Poli, New Haven, Conn.

LARRY SCHAIN
Park Plaza, New York

IRVING SCHMETZ
Forest Hills
Forest Hills, N. Y.

DALE SMILEY
Del Paso
N. Sacramento, Cal.

EVAN THOMPSON
Fox, Hackensack, N. J.

D. S. TOMPKINS
Odeon, Taunton, Eng.

Showmen in Action

When Ted Elsberg and his doll, Penny Warshauer, came over from Brooklyn to see "Guys and Dolls" at the Capitol theatre, they were surprised to discover that they were purchasing the 500,000th and 500,001st tickets for the Samuel Goldwyn musical. And to celebrate this event, they were met by Harry Greenman, managing director of the theatre, and Paula Gould, publicist, and invited to go for a typical Damon Runyon night on the town, starting with dinner at "Mindy's" —across the street, and ending with supper and dancing at the Harwyn Club, with their hosts enjoying the event as much as their guests. Pictures for our picture page.

▼

Mrs. Florence Fick, owner-manager of the Hollywood theatre, Lake City, Minn., won a citation in the recent quarter for her interesting campaign for the 50th Anniversary of the theatre—which is to be celebrated all year long. One cute ad, offering $50 in prize money, announces that they will also celebrate their 100th Anniversary in 2005—and that Bob and Florence Fick will be only 90 and 87 years old, on that future date! They say they are going to be still in business—"even if we're selling tickets from our wheel-chairs!"

▼

Gimbels, in New York, have launched a cooperative contest which will result in top publicity for "Forever Darling" when that new Lucille Ball-Desi Arnaz picture opens here. "Your Favorite Valentine" is the theme, and letters in 100 words or less will describe what the contenders consider "the most unselfish" act remembered as a Valentine. Starting in a corner of Gimbel's big advertising space last Sunday—this will grow and grow and grow.

▼

Fred R. Greenway, Zigmunt Rossalino and Jack Keppner, all of Loew's Palace theatre Hartford, offered $50 for the best letter advising Vivian Leigh as to how to handle her personal problems in "The Deep Blue Sea." A theatre aide, dressed in a red devil's outfit, paraded the downtown section with the placard, "Leave her to 'The Deep Blue Sea.'" A local beauty posed for a newspaper photo with a bouquet of $100 bills. Six sea food restaurants had "Deep Blue Sea" as a blue plate special.

▼

Clark R. Jordan, manager of the Linda theatre, San Diego, says, "It is a long time since I've had this much fun"— with his pony contest as a children's show attraction. He says, "If I run out of seats" that's his worry! Merchants sponsored the cost of each pony at $100, and the western saddle was worth another $100. The kids literally "tore the house down" in their enthusiasm for the prizes. It takes several ponies to run the race, over a period of weeks.

Nice item in our mail is a request from an owner-manager in Brooklyn, with a 500-seat house, who wants a part-time, mature assistant, probably a man past 65 who is on his old-age security, but would like to keep busy, three days a week, at $15 per day, with more later, if circumstances indicate it is desirable. Our friend wants some freedom from his job as manager, but doesn't want a "junior" assistant—so he can feel free in his mind and know that an old hand is taking over, while he does other things.

▼

Ben Geary, manager of Schine's Athena theatre, Athens, Ohio, planning his fourth annual car give-away for April. Local merchants who distribute tickets have been so satisfied with the way Ben has handled these give-aways, they are looking forward to this annual business promotion as the biggest stimulant for record sales. Ben not only sold his car give-away deal this year—he oversold it!

▼

Lou Hart, manager of Schine's Auburn theatre, Auburn, N. Y., is putting into execution a really complete campaign on "The Benny Goodman Story," including a tieup with a local radio station for three programs each day with a mystery tune contest, records and playing albums promoted from Columbia Records, a teen-age Benny Goodman jazz combination contest, records played in front of the theatre, music store tieups and the usual guest tickets, etc.—worthy promotion for a good picture.

▼

Sid Kleper, manager of Loew's College theatre, New Haven, Conn., invited representatives of steel workers, teamsters and garment unions to an advance screening of "Inside Detroit," with a radio panel discussion following the screening.

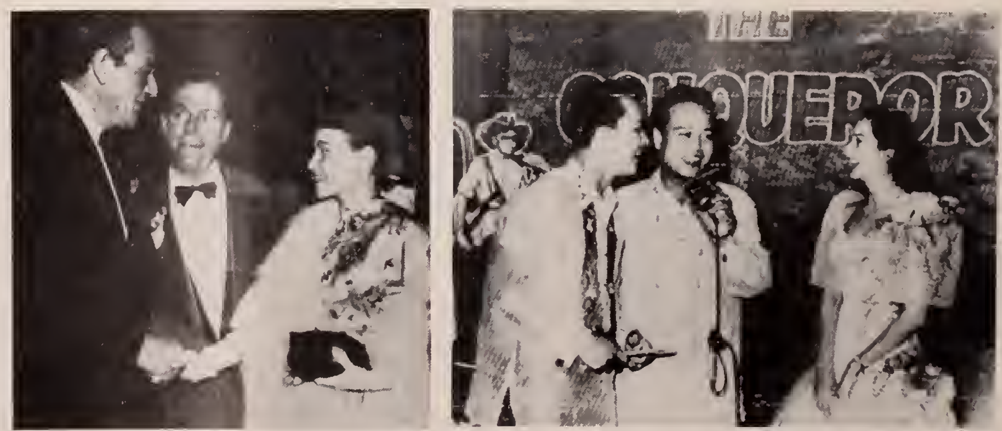
Schine Men Are Winners In Contest

The big pay-off in the Schine circuit's "Earn-It-Yourself" drive which ended November 26th has been announced, and we extend our congratulation to the winners. Seymour Morris says it was a battle right down to the wire, with "the boys from Syracuse" holding their own in spite of terrific opposition.

Within the winning circle, it looked for a while as if the Syracuse entries would succumb to competition from Colonel Bob Cox's district in Kentucky, with manager Bernie Depa, of the Strand theatre, Lexington, crowding them to the finish line, and the Massena theatre, Massena, N. Y., coming up fast. If they were a bit tired in the stretch, it was because the race was close.

Checks were mailed to the winners as follows: First prize, $200 to Max Rubin, manager, and Harry Unterfort, division manager, at the Paramount theatre, Syracuse. Second prize, $100 to Ralph Stitt, manager of the Eckel theatre, Syracuse. Third prize, $50 to Bernie Depa and Col. Bob Cox, for the Strand theatre, Lexington, Ky., and fourth prize, $25 to Abe Cohen, of the Massena theatre. In group II, $50 to Joe DeSilva, city manager at the Reviera theatre, Rochester, N. Y., and $25 to Max Vinson, manager of the Monroe theatre, Rochester. In group III, $50 to Wm. Miller, manager and George Pugh, group manager, at the Strand theatre, Hudson Falls, N. Y.

Bernie Menschell, manager of the Parsons theatre, Hartford, Conn., had newspaper breaks on the fact that Gerry LaZarre, Hartford dancer now appearing in Broadway's "Pipe Dream," was a dancer in "Guys and Dolls."



Now, there are really RKO-Radio Pictures, the first publicity photographs to come by radio from across the world, in the global premiere of Howard Hughes' "The Conqueror," opening simultaneously in many countries. At left, John Wayne, in Paris, is greeted in the lobby of the Marginan theatre by French star Francois Arnoul, and American-born French stage and screen star, Eddie Constantine; at right, a scene in the lobby of the Avenue theatre, in Manila, and Philippine star Gloria Romero with actor Luis Monzales and radio broadcaster Bernie Silverio. The photography is a little fuzzy but the news value is okey.

Selling Approach

ALL THAT HEAVEN ALLOWS — Warner Brothers. Print by Technicolor. Following the successful box office pattern of "Magnificent Obsession" with the same magnificent stars, Jane Wyman and Rock Hudson, reunited! "They said she was ready for a love affair, but not for Love, itself!" A living love story for all the young in heart. They were lost to everything—but each other! 24-sheet and other posters have that quality pictorial art at lowest cost for lobby and marquee displays. The herald offered in the pressbook will key the campaign in a majority of places. The newspaper advertising is good, and a choice of several advertising slants is offered, including a pressbook supplement. One series proclaims—"This is an adult story . . . a tender story . . . a great story." Another series asks the question, "How much longer must she be a widow . . . before she can be a woman again?" There's "Woman appeal" in the seling approach, which is box-office appeal with any audience. Plenty of choice in the pressbook for your selection of advertising angles—and you can afford to experiment. The combination mat for 35c at National Screen supplies five ad mats and two publicity stills, all with the theme "They wanted all of each other that Heaven would allow." Picture has had the benefit of national pre-selling in 22 magazines reaching 142 million readers. A utility mat, consisting of bits and pieces, will give you small cuts to build into a cooperative ad page, combined with a strong heading, as in big mat No. 501. A set of color-gloss stills will sell color with color in display.

•

RANSOM — MGM. The producers of "Blackboard Jungle" and "Trial" have topped their own record with a new drama of terrific suspense. Starring Glenn Ford and Donna Reed, with a strong cast. Never before has the motion picture screen been permitted to portray the story of a kidnapping! When that phone rings—it's "Ransom"—and don't tell the sensational climax! 24-sheet and all posters carry that gripping scene of the ringing telephone, and the two stars, in heroic size, for cutouts in lobby and marquee display. Herald from Cato Show Print sells this shocker in style. Newspaper ad mats in quantity and variety, all have the advertising theme which is best for this picture. The complete campaign mat gives you ten ad mats and slugs, two publicity mats and a yard of borders, all for 35c at National Screen. Put the composite mat on standing order, and take it with you, intact, to your newspaper office, to qualify as a showman. A "ransom" note in mat form, is intended to be numbered, and lucky ones will collect—"Ransom!" There is also a "Ransom" poster in reward styling.

GLORY—RKO RADIO PICTURES. SuperScope, print by Technicolor. She's an eye-opener. She's a treat—for every heartbeat. You ought to meet her . . . there's nobody sweeter . . . than Margaret O'Brien, in her first starring role in films—since she was eight years old! Audiences will remember MGM's child star, and will like "Glory" as a grownup. With Walter Brennan, Charlotte Greenwood . . . and horses, horses, horses. It's a story of the Kentucky blue grass and the racing stables. 24-sheet and all RKO posters, as usual, offer you full-color pictorial art, for your ingenuity and pleasure, at the lowest price for the "mostest of the bestest." The herald follows the "eye opener" theme, and will attract new fan clubs, for the star—who's now a young adult. Newspaper ad mats are as fine as they are numerous, and as varied as they are distinctive for this new attraction. The special 25c mat from National Screen supplies eight ad mats and slugs, and two publicity mats, including a bit of cheesecake to obtain free space, all for the price of one ordinary mat.

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THREE BAD SISTERS—United Artists. Intended to be shocking in the selling approach. What they did to men was nothing compared to what they did to each other. One got what she wanted with her looks. One got what she wanted with a whip. One got what she wanted anyway she could! They were out to get every thrill they could buy, beg or steal! Each was more dangerous, more beautiful, more tempting, than the other! Two-color "Diary" herald from Cato Show Print records the schemes, and sins, of "Three Bad Sisters." No posters larger than the 3-sheet, and one advertising pose, which appears in all accessories, shows only a pair of ankles, as a frame for the picture. Newspaper advertising follows the shocking theme to a fair-you-well. The composite ad mat has eight ad mats and slugs, two publicity mats, all for 35c at National Screen. It's aimed at small situations and is somewhat more restrained than more sensational styles.

SPECIAL TRAILERS FAST!
AND SPEED IS WHAT YOU GET WHEN YOU ORDER FROM FILMACK!
You'll have your trailers almost as quickly as if they were made right in your town . . . and they'll be BETTER TRAILERS than you expected! Order from dependable
FILMACK
CHICAGO - 1327 S. WABASH • NEW YORK - 341 W. 44th ST.

Better Refreshment Merchandising

. . . Timely news supplementing the special monthly department covering all phases of refreshment service.

Value of Candy Machines Cited

Most theatre owners are neglecting valuable additional source of revenue from refreshment sales by not installing automatic candy vendors, in the opinion of Maurice Glockner, vice-president of the Automatic Canteen Company of America, Chicago. If best results are to be secured from these machines, however, there are several factors which must be taken into consideration, he declared.

It is very important, Mr. Glockner said, that theatre exhibitors realize that selling candy through a machine requires a different approach from that employed at the stand itself. "Even more attention and a better form of merchandising are needed for a vending machine if it is to produce the best returns," he stated.

Further, the type of merchandise used in the machines must be more than "just odds and ends," he warned, or "that which has child appeal exclusively." In addition he pointed out that the machine should be serviced only by an expert who is thoroughly familiar with all the techniques of mechanical vending.

The most favorable locations in theatres for machines are in the balconies, the far ends of foyers and the lounges, according to Mr. Glockner.

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Rosenzweig Named S-W Concessions Head

Bernard H. Rosenzweig has been appointed to head the concessions department of Stanley Warner Theatres, succeeding the late Carl Siegel, according to an announcement by Harry M. Kalmine, vice-president and general manager. Mr. Rosenzweig joined Stanley Warner after his graduation from the Harvard Graduate School of Business Administration. He has filled assignments in the financial and real estate departments of the circuit.

•

Popcorn Harvest Down

Growers in 11 commercial popcorn states produced 213 million pounds of ear popcorn in 1955. This is 7% below the 1954 production of 229 million pounds and 15% below the 10-year average, which totals 252 million pounds.

CLASSIFIED ADVERTISING

Fifteen cents per word, money-order or check with copy. Count initials, box number and address. Minimum insertion $1.50. Four insertions for the price of three. Contract rates on application. No border or cuts. Forms close Mondays at 5 P.M. Publisher reserves the right to reject any copy. Film and trailer advertising not accepted. Classified advertising not subject to agency commission. Address copy and checks: MOTION PICTURE HERALD, Classified Dept., Rockefeller Center, New York (20)

USED EQUIPMENT

EXCELLENT COATED PROJECTION LENSES—many brand new! Wollensak "Sunray" Series I: 2", 3", 3½", 3¾", 5", 5¼", 5½", 6", 7¾" $35.00 pair. Super Snaplite fl. 9—2"-2¼" $170.00 pr.; Superlite 2¼"-3"-3¼" $150.00 pr.; Superlite 3½" $90.00 pr. Trades Taken. Wire or telephone order today. S. O. S. CINEMA SUPPLY CORPORATION, 602 W. 52nd Street, New York 19.

PAIR DEVRY 12,000 PROJECTORS, 70 AMPERE lamphouses, rectifiers, etc., excellent, $1,495; E7 mechanisms, excellent, $475 pair; Magnarc lamphouses, late type $475 pair; Strong 1kw lamphouses and rectifiers $475 complete; bargains on new and used lenses. What do you need? STAR CINEMA SUPPLY, 621 W. 55th St., New York 19.

A REAL VALUE: OUR ENTIRE THEATRE equipment listed below which is in perfect condition, been well cared for, and used only six hours per week. Still intact and will sell as is for $2,000 cash. One RCA Sound system PG-139BX; Two Brenkert Mechanisms BX-80; Two Brenkert Upper Magazines BX-21; Two Brenkert Lower Magazines BX-22; Two Brenkert Footswitches BX-20; Two Brenkert Changeovers BX-30; Two Brenkert 1 kw Lamps N-100; Two Brenkert Floor Bases BX-8; Two Baldor Rectifiers 45-T. JOE BRADLEY SCHOOL, Huntsville, Ala.

NEW EQUIPMENT

BARGAINS GALORE — HOLMES PARTS! CONdenser lenses, 95c; constant speed motors $12.50; shutter shafts $1.25; sound optical lenses $9.95; intermittent $24.50; Star-Sprocket assembly $10; EE-14070 Vertical Drive Shaft w/5 gears, bearings $9.75; 1000W T-20C-13 Mogul prefocus Lamps $25 dozen ($3.95 each). S. O. S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

BEST CINEMASCOPE BUY! CINEMATIC IV adjustable anamorphics $375 pr. Metallic seamless screens 75c sq. ft. Buy on time. S.O.S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

PREPARE FOR "KISMET." LOWEST PRICES, prompt deliveries on Foxhole Sprockets for Standard & Super Simplex, E-7, X-L, Century Projectors; also most soundheads including RCA PS24, MI 1040, 1050, 1060, 9030, 9050; W.E. 206, 208, TA 7400; Simplex 4 Star and Ballantyne. S. O. S. CINEMA SUPPLY CORPORATION, 602 W. 52nd Street, New York 19.

STUDIO EQUIPMENT

MITCHELL 16 CAMERA, 3 BALTAR LENSES, 2 magazines, complete $2995; 10' Title Animation Stand, motorized zoom, stopmotion, $2500 value, $975.00 Bardwell McAlister studio floodlites, 3 heads on rolling stand hold 12 bulbs, $180 value, $29.50; Quadlite Heads only, $4.95; Stands only $19.95; Neumade editing tables with worklight, $58.00 value, $33.95; Moviola 35mm composite sound/picture, $495.00; Microrecord 16/35mm Automatic Processing Outfits, demonstrators, $136.95. S. O. S. CINEMA SUPPLY CORPORATION, 602 W. 52nd Street, New York 19.

BOOKS

RICHARDSON'S BLUEBOOK OF PROJECTION. New 8th Edition. Revised to deal with the latest technical developments in motion picture projection and sound, and reorganized to facilitate study and reference. Includes a practical discussion of Television especially prepared for the instruction of theatre projectionists, and of new techniques for advancement of the art of the motion picture. The standard textbook on motion picture projection and sound reproduction. Invaluable to beginner and expert. Best seller since 1911. 662 pages, cloth bound, $7.25 postpaid. QUIGLEY BOOKSHOP, 1270 Sixth Avenue, New York 20, N. Y.

MOTION PICTURE ALMANAC — the big book about your business—1956 edition. Contains over 12,000 biographies of important motion picture personalities. Also all industry statistics. Complete listings of feature pictures 1944 to date. Order your copy today. $5.00, postage included. Send remittance to QUIGLEY BOOKSHOP, 1270 Sixth Avenue, New York 20, N. Y.

OWNERS. HELP YOUR HELP TO PRESERVE your property; supply them with Nadell's "Master Guide to Theatre Maintenance." Use it also in training your subordinate staff members (your managers of the future). Compact pocket size, hard covers, indexed for quick reference. Send $5 for each copy to QUIGLEY BOOKSHOP, 1270 Sixth Ave., New York 20. Do it right now while it's on your mind.

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WORLD-WIDE HEADQUARTERS FOR POPcorn, popcorn equipment and supplies. POPCORN VILLAGE, Nashville, Tenn., U.S.A.

POSITIONS WANTED

MANAGER—CAPABLE, EXPERIENCED CIRCUIT operations. Highest references. Consider anywhere. BOX 2900, MOTION PICTURE HERALD.

HELP WANTED

MANAGER — SHOWMAN EXPERIENCED IN medium-sized town operation. $5200 minimum. Family group and hospital insurance. North Central location. Give full information first letter. References not used unless deal. BOX 2893, MOTION PICTURE HERALD.

WANTED, TWO (2) MANAGERS FOR FIRST-run theatres in cities of medium size situated in eastern part of the states. Must be thoroughly experienced and definitely interested in exploitation. Reply, giving full resume of employment, salary requirements, references, and availability for interview. BOX 2894, MOTION PICTURE HERALD.

DRIVE-IN THEATRE MANAGER WANTED, Central N. Y. State area. Good opportunity for right calibre man. State age, experience in all phases of management. Reference required. BOX 2897. MOTION PICTURE HERALD.

MANAGER WANTED BY PROGRESSIVE, INdependent Midwest circuit operating drive-ins and indoor theatres. Good starting salary, excellent chance for advancement. Write giving full information to BOX 2895, MOTION PICTURE HERALD.

THEATRES

DRIVE-IN THEATRE FOR SALE IN GREATER Hartford market. The Pike Drive-In Theatre serves the Greater Hartford area, the country's best market year after year. The theatre is located in Newington on the busy Berling Turnpike. It has made money every year since it was established in 1948, has a 750-car capacity, and most modern equipment including CinemaScope screen 104 by 44. Profitable concession stand too. Bids accepted until February 15, 1956. For full details contact or write MICHAEL RADIN, Attorney, 11 Asylum St., Hartford, Conn.

MOTION PICTURE THEATRE, GREATER NEW York, wanted. BOX 2898, MOTION PICTURE HERALD.

FOR SALE: DRIVE-IN THEATRE LOCATED close to large city in Southern New England. Grosses over $100,000. Please reply to MRS. F. HARDING, 38 Church St., Boston, Mass.

DRIVE-IN THEATRE, ROUTE 33, NORTHWEST Ohio, 1954 income $17,000 plus $6,800 from concessions, 300 speakers, wide CinemaScope screen; priced right. APPLE COMPANY, brokers, Cleveland 15, Ohio.

WINDSOR THEATRE FOR SALE, WINDSOR, Colo. 1800 population. Brick building, latest equipment. $25,000. $5,000 down, balance on your terms.

$22,000 NETTING. NO TELEVISION TOWN 10,000. CinemaScope, modern building, beautiful equipment. Return 23%, $50,000 down. Brochure, P. McADAM, Livingston, Mont.

Harold W. Wise Dies

MILWAUKEE: Harold W. Wise, 51, died of a heart attack in Madison while on a business trip. He was a salesman for Paramount Film Distributing Corp. here. He was a member of the Motion Picture Salesmen of America and of the Wisconsin Variety Club. Surviving are his widow and a sister.

Edward Klein

BOSTON: Edward Klein, 65, pioneer independent distributor who headed Bay State Film Company here, died January 28 after a long illness. In the business since 1914, he at one time operated the old Union Hill theatre, Gloucester, Mass. He is survived by two sons and four grandchildren.

Japanese Ambassador At "Demon" Premiere

Ambassador Toshikazu Kase, permanent observer of Japan to the United Nations, spoke at the premiere of "Golden Demon," first modern Japanese color film, early this week at the Guild theatre, New York. The premiere was sponsored by the Japan Society, which is headed by John D. Rockefeller III. Douglas W. Overton, executive director of the Japan Society, introduced the ambassador. Film is released by Ed Harrison.

Chile Showed 165 U.S. Films Last Year

SANTIAGO, CHILE: A total of 165 American pictures were shown in Chile during 1955. Other countries' product represented included 30 Mexican, 30 Italian, 15 British, three German, three Argentinian, two Spanish and one each from Brazil, Austria, Switzerland and Sweden. The top money-making films shown were "Bread, Love and Dreams," "Sign of the Pagan," "Carmen Jones," "The Great Chamorro's Circus," "On the Waterfront," "O Cangaceiro," "Mutton with Five Legs," "Imperial Violets," "Custom Made Gentleman" and "Desiree."

FAME

24th ANNUAL AUDIT OF PERSONALITIES OF MOTION PICTURES AND TELEVISION

The reasons for the extraordinarily widespread influence of *FAME* are perfectly clear. *FAME* has never been successfully copied, although it has various imitators. Its standing has never been approached in any of the twenty-three years that it has presented the *Top Ten Money-Making Stars*—which was *originated* by Quigley Publications.

Likewise unique in the extent of their recognition are the innovations which have been added in *FAME* throughout the years, expanding its usefulness and value as a record for reference throughout the motion picture and television industries and for writers of the public press.

In these days of increasing mutual interest between the motion picture and television fields—with so much of the same talent being used—*FAME* becomes even more valuable as *the only deluxe and permanent record* of the popularity standings of talent and shows, separately covering both fields. The book is divided by a stiff inner-cover, making it simple to turn back and forth between the two fields without confusion.

The handsomely presented findings of *FAME* are far more widely recognized throughout each year than is true of any other medium of its kind.

The 1956 edition of *FAME* is now in an advanced stage of preparation, for distribution soon.

EDITED BY JAMES D. IVERS

Associate editors: Charles S. Aaronson, Pinky Herman, Peter Burnup, W. R. Weaver, Hannah Pellen, Jay Remer.

QUIGLEY PUBLISHING COMPANY

NEW YORK HOLLYWOOD LONDON

FROM THE BATTLEGROUND OF THE PACIFIC...
COMES THE BATTLE CRY OF THE FLAT-TOPS!

"BATTLE STATIONS!"

All the Powerfully Personal Dramas of the Guys Who Man Our Carriers!

Authentically filmed aboard a U. S. Navy Carrier!

starring
JOHN LUND · WILLIAM BENDIX · KEEFE BRASSELLE · RICHARD BOONE · WILLIAM LESLIE

Screen Play by CRANE WILBUR • Based on a story by Ben Finney • Produced by BRYAN FOY • Directed by LEWIS SEILER

...WITH FLYING COLORS from *Columbia!*

FEBRUARY 11, 1956

MOTION PICTURE HERALD

Balaban Sees Prosperity In Era of "Big Pictures"

• • •

Allied Hits Back at Critics

Better Theatres

for FEBRUARY

New Drive-In Economics and How They Got That Way
Lighting the Drive-In for Allure and Traffic Control
Determining the Size and Tilt of Drive-In Screen Towers

BETTER REFRESHMENT MERCHANDISING:

"Local Color" Decoration for Drive-In Refreshment Buildings

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NO BLANKS
1776

M-G-M presents a Goldmine of Entertainment

in CINEMASCOPE and COLOR

"MEET ME IN LAS VEGAS"

Starring

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OSCAR KARLWEIS · LILIANE MONTEVECCHI · CARA WILLIAMS

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Directed by ROY ROWLAND · Produced by JOE PASTERNAK

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"MEET ME IN LAS VEGAS" is creating the same excitement. Word-of-mouth about a wonderful entertainment is sweeping every Film Row. When you see it, you'll know why it scored HIGHEST RATING in its first audience Preview, equalling record-holders "An American In Paris," "Singin' In The Rain" and topping "Seven Brides"! SEE FOR YOURSELF at the theatre screenings in every Exchange Center, from Feb. 13th to 16th.

ASK M-G-M ABOUT THEATRE SCREENINGS IN EXCHANGE CITIES. FEB. 13th TO FEB. 16th!

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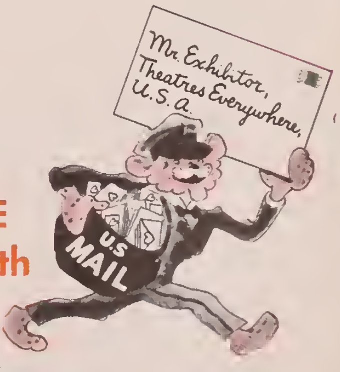

WORLD BEAT

ER!

All around
the globe from
New York to
New Zealand and
from Buffalo to
Bombay, Warner Bros.
is making box-office
history with

Helen of Troy

STARRING
ROSSANA PODESTA AS HELEN
JACK SERNAS AS PARIS
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ALSO STARRING SIR CEDRIC HARDWICKE STANLEY BAKER · NIALL MacGINNIS
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SCREEN PLAY BY JOHN TWIST AND HUGH GRAY DIRECTED BY ROBERT WISE

Dual
World
Premiere!

ROXY THEATRE
New York

THURSDAY EVENING, FEBRUARY 16th, 1956

CHINESE THEATRE
Los Angeles

AND SOON THROUGHOUT
AMERICA AND IN ALL
THE CAPITALS OF
THE WORLD!

The
entertainment
event
the whole
industry
is waiting
for!

20th Century-Fox presents
THE FIRST MOTION PICTURE IN THE NEW
CINEMASCOPE 55
MORE THAN YOUR EYES HAVE EVER SEEN!

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CAROUSEL
COLOR by DE LUXE

MOTION PICTURE HERALD

MARTIN QUIGLEY, Editor-in-Chief and Publisher *MARTIN QUIGLEY, JR., Editor*

Vol. 202, No. 6 February 11, 1956

Product Supply & Demand

ALTHOUGH there has been an increase in Hollywood production and also in the number of releases during the past twelve months, exhibitors continue to place major emphasis on what they term "the product shortage." First of all it must be admitted that now—as at all times in the past—there are not as many hit attractions as all branches of the industry would like to see. That situation is likely to prevail.

Ever since the end of block booking exhibitors have been facing a difficult product situation. The boom conditions during World War II delayed the full impact of the changes in marketing conditions. This factor increased the seriousness of the problem, especially from 1948 on.

Many of the readjustments in producer-distributor policies are also traceable to the end of block booking and theatre divorcement. With a comfortable floor for grosses on any playable picture gone, studios have had to be much more careful in production planning. A picture that does not turn out just right now grosses far less than in the old days when thousands of bookings were pre-sold.

Other factors—such as the advent of television, the elimination of most of the contract players from studio lists, the shortage of "star names" and the relative lack of promising new personalities, increased costs of studio labor and the like—were significant but less so than the new order imposed by the consent decrees.

Distributors believe, understandably enough, that each of their releases must be handled in a way to obtain maximum revenue. Many distributors plan to increase the number of releases only within that framework. Barney Balaban, Paramount president, explained that position well last week when he said the company had completed pictures but only schedule releases depending on the market's ability to absorb them. He hoped that the number of releases might be increased but could not predict what would happen.

THERE are distributors who wonder what certain exhibitors mean when they hear cries of "product shortage" and then refer to the playoff records of some of their releases. It is, of course, true that the shortage is in most instances a shortage of films believed by the exhibitor to have adequate appeal to his patrons.

Another aspect of the product supply-demand situation is the difficulty exhibitor groups up to now have had in directly stimulating production. The Makelim plan did not achieve its objectives because not enough exhibitors would agree to guarantee even a modest flat rental for pictures in advance of their production. Despite an intense selling effort by Hal Makelim and the support of Allied, the type and number of contracts finally obtained was insufficient to get bank financing.

Efforts of large circuits in the Exhibitors Film Financing Group and the earlier National Exhibitors Finance Committee, despite persistent attempts, have not been successful so far. This was due, it is reported, at least in part to the reluctance of exhibitors to put up money for films that might be sold to opposition theatres. Now, Allied has associated itself with TOA, in asking the Department of Justice to permit production by the circuits, with preemptive rights for their existing theatres.

THE Paramount circuit has always been free to engage in production. Two circuits have production plans—Stanley Warner has not done all the producing of Cinerama features permitted under its agreement with the Government; and National Theatres intends to make films for the Cinerama-like Cinemiracle process. The new ownership of RKO Circuit has never given any indication of wanting to go into production. Loew's Circuit, though operated as a separate company, is for one more year a subsidiary of Loew's and presumably would not be free to produce until after divorcement.

All avenues that might result in more good quality films should be pursued. However, until concrete steps are taken, reliance must be placed on the studios and independent producers, at home and abroad. Other projects may or may not result in additional motion pictures.

■ ■ ■

¶ Those who felt that Howard Hughes was allowing sentiment to interfere with his famed negotiating ability when it was announced that he had bought back from General Teleradio "The Conqueror" and "Jet Pilot" for $8,000,000, may now wish to wait until the last word is in. Last week it was disclosed in a letter to stockholders of General Tire & Rubber Company, General Teleradio's parent, that for *his* $8,000,000 Mr. Hughes received not only the two pictures but also a distribution deal under which General Teleradio is to repay the whole $8,000,000 in installments over three years after the films are released with interest at 3¾%.

■ ■ ■

¶ Now is the time to complete arrangements for Brotherhood Week February 19-26. This year the slogan is "Brotherhood—Believe It—Live It—Support It." In many areas of the country theatres have gained good will for themselves by promoting Brotherhood.

—Martin Quigley, Jr.

Letters to the Herald

Admission Credit

To the Editor:

Regarding your editorial, "Admissions on Credit," which appeared in the January 21 issue of The HERALD, which asked comment:

A couple of years ago, when a prolonged coal strike was expected each year, I went over the protests of my father and allowed credit to those that didn't have the money.

My reasons were (1) that many were regular customers who generally asked for "trust"; (2) I preferred to allow them in on credit rather than have them go away sore: (3) attendance was low and knowing that the more a person went to the movies, the more he was inclined to do so again, I wanted to keep this response alive, and (4) it was going to cost me the same to show a movie to a group of 100 paying customers as it would 200, even if half of them never would pay me back.

I kept my records by tearing off a ticket, for which I would be paying at the end of each night's receipts, and writing the name of the individual on a card. This was simple in a small town.

The results were (1) I attracted more of the type people I didn't want as customers and not enough of the better ones; (2) it was very common for a customer to insist that "I don't owe you that much" or "I paid that"; (3) and *most important,* and the reason my father was against it, because he had experienced it, was that many customers would run their bills up to around $7 to $10 and would not pay. The more you tried to collect from them, the sorer they'd get and they'd finally quit coming to the show. And dozens of customers, good ones, too, would get one ticket of merely 32 cents and not come back to the theatre for weeks and months to keep from paying that small bill.

Nowadays, when someone wants "trust" I tell them to go on in and forget that they owe me. Of course, I don't allow any one customer to make a habit of it.—*RALPH RASPA, State Theatre, Rivesville, W. Va.*

•

Film Promotion

To the Editor:

Recently I saw a hybrid corn company salesman drive through town and he had in huge letters the name of his company and its slogan. It certainly roused attention.

Why shouldn't every film salesman, and managers too, have their cars stamped with the insignia of the company with a slogan to "go to the movies." I believe it would have a tremendous impact in reawakening the public. Every salesman should then drive up and down through towns wherever he can to call attention to movies. We are in sorry need of institutional advertising, on cars, billboards along highways and others. I believe it woud be money well spent.

If the idea is worthy of note perhaps the film companies would then follow through if you would suggest it. I feel absolutely sure it is worth trying.—*Leonard J. Leise, Roxy Theatre, Randolph, Nebraska.*

•

Museum Films

To the Editor:

I was surprised to read in the Managers' Round Table comment by Walter Brooks (December 31, 1955 issue) that "the activity of the Museum of Modern Art, in New York City, which lauds the old films, by implication makes acid commentary on a major part of Hollywood's current product. In the opinion of some historians, Mary Pickford's 'New York Hat,' circa 1908 (the exact date, Mr. Brooks, is 1912), or the feats of the elder Fairbanks, or the *early* Chaplins, are more to be desired than anything that is dated 1955."

Mr. Brooks' own implication is that we at the Museum share this opinion, or are in some way responsible for it. He should know, from his own tour of duty here, that we are a museum of *modern* art and that our concern is with the present, and that part of the immediate past which affects the present.

It is a lamentable fact that we are able to do little to draw attention to the merits of current motion pictures. This is not our decision but that of the motion picture companies, who rarely permit us to acquire and present any picture less than 10 years old. They impose this restriction for the, I should have supposed, excellent reason that our use of current or recent films might interfere with their commercial exhibition. All that we are permitted to do, and that only rarely, is to present the preview or premiere of a new picture when it is thought that that will be beneficial to the box office.

We wish it were otherwise, but, as stated, the choice is not ours.

I am not sure I understand Mr. Brooks' theory that the excellence of the past somehow menaces the excellences of the present and future. The stage has managed to keep going through 300 years of revivals of "King Lear," and it may even survive the most recent one.

Of course there are movie snobs who languish after the past, and wildly exaggerate the virtues of antique films in what Thorstein Veblen would have called a cult of the defective. But Mr. Brooks in his turn exaggerates their danger. They are bores merely.—*RICHARD GRIFFITH, Curator, Museum of Modern Art, New York, N. Y.*

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On the Horizon

APPRAISAL

Frank talk about the industry's position and prospects is a feature of The Value Line investment survey issued this week in New York. The industry's stocks have retreated to 1955 lows because of the theatre attendance decline, the economists state. The villain, however, is not television. It is a feature and talent shortage. The industry demonstrated during 1954 by drawing seven per cent more patronage in the face of tremendous TV receiver buying, that it had licked the rival medium. Furthermore, it has since become a partner of sorts. As for stocks, well, "many of the issues provide current dividend yields of six to seven per cent, far superior to the average 5.2 per cent return." And, also a significant statement: "appreciation potentialities to the years 1959-61 . . . range from three to five times the average projected for all stocks." Value Line also has a last word of caution: the industry is volatile and its stocks have poor stability records, and the appeal is for sophisticated investors willing to gamble.

PRICES

Motion picture theatre admission prices for adults dropped slightly in large cities during the final quarter of 1955, but children's admission prices increased, the Bureau of Labor Statistics reported. The BLS collects figures quarterly in 18 large cities and adjusts the results to represent price trends in the 34 largest cities. The children's price index, down to 173.9 per cent at the end of the third quarter, rose during the last quarter to a 176.3 per cent figure at the end of December.

ADS UP

The amusement industry stays in there punching; fact is, these days of prosperity, it's punching harder. Its advertising in daily newspapers last year jumped 32.1 per cent, the Bureau of Advertising of the American Newspaper Publishers Association reported this week. It adds the linage is for national advertising, and not cooperative. The latter also is a big factor. The total would of course indicate a definite and significant expansion. Figures are from 228 newspapers in Media Records "Blue Book." Dollar expenditures covering most daily newspapers the Bureau will list later in its annual study, "Expenditures of National Advertisers in Newspapers."

DOING WELL

Four pre-release engagements whose first three-day grosses have established new house records, have decided MGM on scheduling 25 additional pre-release showings of "I'll Cry Tomorrow" during February and March, in line with the company's plans to take advantage of its long range promotion activities before general distribution of the Susan Hayward starring vehicle.

SPRING

That bright glow peeping over the rim of the exhibition horizon is that "good old summertime" that used to be the bad old summertime before TV turned attendance patterns topsy-turvy. A bare two months to go, and the weather man's to start working for the theatres again. Never a better exploiteer.

TOP PASSENGER

Speaking again of the film as a commodity, it turns up as one of the top ten which United Air Lines carried last year.

SPECTACULAR

Inasmuch as the trend in television admittedly is towards the "spectacular" and especially the one which is perhaps an hour and a half--and again admittedly film is the medium favored--motion picture companies, who have been in this sort of activity for some 50 years, feel this is their dish. Twentieth Century Fox this week allowed openly it is negotiating with potential advertisers so it may produce a "group" of such shows.

AMITY

Anyone who may have been looking forward fearfully to a period of professional rivalry between artists in the motion picture medium and the artists in television can rest easy. The top award bestowed by the Screen Directors Guild of America for outstanding direction of a motion picture in 1955 went to Delbert Mann, who had directed only one picture, "Marty," and who had done that first on television.

Floyd E. Stone--Vincent Canby--William R. Weaver

WHEN AND WHERE

February 14: Annual meeting and election of officers of Independent Exhibitors of New England, Inc., Hotel Bradford, Boston.

February 18-19: Full membership meeting of the recently organized National Association of Film Service Organization, Hotel Cleveland, Cleveland.

February 20: Testimonial dinner to M. B. Horwitz, veteran Cleveland exhibitor, Hotel Statler, Cleveland.

February 20: Mid-winter board of directors meeting of Allied States Association, Hotel Cleveland, Cleveland.

February 21-23: 1956 National Drive-in Convention, Hotel Cleveland, Cleveland.

February 29: First annual western regional conference sponsored by the Popcorn and Concessions Association, Desert Inn, Las Vegas.

March 4-6: Mid-winter board of directors meeting, Theatre Owners of America, Hotel Roosevelt, New Orleans.

March 6-7: Annual convention of the Kansas-Missouri Theatre Association, President Hotel, Kansas City, Mo.

April 4-5: Allied Theatres of Michigan, annual convention, Tuller Hotel, Detroit.

June 17-19: Mississippi Theatre Owners Association, 16th annual convention, Edgewater Gulf Hotel, Edgewater Park, Miss.

October 15-16: Annual regional convention of Independent Exhibitors of New England and the Drive-in Theatre Association of New England, to be held at Toy Town Tavern, Winchendon, Mass.

This week in pictures

by the Herald

THEY SAID GOOD BYE, and Howard Levy, 67 year old New York film salesman, declared if they gave any more luncheons like this one (at which he received checks from MGM, from a group of friends, and from the Coliseum, salesman's union) he'd be able to buy a hotel in the Florida to which he's retiring. At the left, old friend Ed McNamee shows to some 300 in the New York industry an ancient photograph of Howard in his first industry days at the old First National. With him at the dais, left, are Max Fried, Motion Picture Bookers president; Mrs. Levy; Lou Wexler, Coliseum New York president; Mr. Levy; and Harold Klein, New York Variety chief barker. Other testators to Mr. Levy's probity and personality were distribution executives Herman Ripps and David Levy, and circuit owner Samuel Rinzler.

RETIRING Fred Hartwick, left, 28 years projectionist at the Ohio, Columbus, and 52 years in the industry, is given his Loew's retirement check by manager Walter Kessler.

GEORGE GAUGHAN, at the right, succeeds Pat McGee in the Cooper Foundation circuit, Nebraska, and will head booking, buying, and exploitation. Mr. Gaughan the past two years has been Theatre Owners of America field representative.

by the Herald

THE VIRTUOSO of comedy, drama, song and dance is Danny Kaye, below, who one day last week issued dividends on his Paramount comedy "The Court Jester" in the Paramount Theatre, New York City, by five hours of hectic personal appearance.

by the Herald

IT'S "THE BENNY GOODMAN STORY" in Chicago. Balaban and Katz circuit president John Balaban said the picture came to his Chicago Theatre on the heels of the "greatest merchandising campaign in the city's history." Below, Mr. Balaban, left, greets Benny Goodman (himself) and Steve Allen, the picture Goodman. At the right, Dave Wallerstein, the circuit's general manager.

WORLD PREMIERE
"THE BENNY GOODMAN STORY"
STEVE ALLEN
DONNA REED
WORLD PREMIERE
"THE BENNY GOODMAN STORY"
TONIGHT - IN PERSON
STEVE ALLEN
CELEBRITY BROADCAST

BERNARD KRANZE on February 27 will go from United Artists, where he has been general sales manager since 1952 to Stanley Warner Cinerama vice-presidency and an opportunity to aid Cinerama expansion.

AT WARNERS in New York this week, an executives' sales meeting. In array are Ralph Ianuzzi, Eastern; Robert Smeltzer, Washington; W. O. Williamson, Jr., Southern; Haskell Masters, Canada; Roy Haines, West; Norman Moray, shorts; Benjamin Kalmenson, sales vice-president; Mort Blumenstock, advertising vice-president; John Kirby, Midwest; Jules Lapidus, Eastern and Canada; William C. Mansell, Central; Howard Levinson, legal.

IN LOS ANGELES, the Brotherhood Week planning gets under way with the meeting of national co-chairman, William J. Heineman, right, with Ed Zabel, left, area chairman, and Dr. William L. Young of the National Conference. February 19-26 theatres will screen an appeal by Frank Sinatra.

THE HOST and his guests, at the two day unveiling of Consolidated Film Industries' new laboratory in New York. At the right, Douglas T. Yates, with producer Mike Todd and circuit owner George Skouras. Hundreds from the local industry thronged the plant, whose complex, ingenious and specifically designed mechanisms spray-develop and dry 3,000 feet of film per hour, making it particularly valuable for news and television film producers.

THEY ARE PLANNING a television Academy Award affair which will be national in coverage and attention; and epochal in function both in New York, where the "Emmy" Awards dinner will be at the Waldorf-Astoria, and in Hollywood, where it will be at the Pan Pacific Auditorium. The men below, aiding the Academy of Television Arts and Sciences membership drive and New York awards dinner, are Henry S. White, Screen Gems, dinner chairman; Tex McCrary, commentator, membership chairman; Lawrence Langner, Theatre Guild; Ed Sullivan, columnist and television producer; and Max Liebman, producer.

by the Herald

IT WAS PAST PRESIDENT'S DAY for New York's Cinema Lodge which, at the left, heard Burton Robbins report on the entertainers' troupe visit to the Will Rogers Hospital. With him are additional past presidents Saul Rogers, Arthur Glixon, Martin Levine; Arthur Lelyveld of the Hillel Foundation; luncheon chairman Robert Shapiro; Rabbi Bernard Birstein; and past president Jack Levin.

by the Herald

FOR RKO in the East, new appointments: Don Moore, below, story department chief; Benn Jacobsen, right, casting and talent representative.

DOOR STILL OPEN, ALLIED ADVISES DISTRIBUTORS

. . . Gordon of Allied indicates exhibition wants "fair appraisal" and changes in decrees; Myers on TOA-Allied Front

The motion picture trade practice scene this week was as usual a many-sided thing. Among the facets were:

Announcement on Tuesday that the joint Allied States Association-Theatre Owners of America committee would meet again with Justice Department officials Thursday for further discussion concerning production by divorced circuits and arbitration of film rentals;

A statement in New York by Julius Gordon, prominent Texas theatre owner and Allied board member, to the effect that Allied would not be averse to amending its Government regulation measure should the distributors come to Allied and Theatre Owners of America with reasonable proposals;

A carefully written bulletin from Abram F. Myers, Allied general counsel, discussing the Allied-TOA *entente* and ridiculing distributor reaction; and

A reaffirmation from the Senate Small Business Committee that it would start its hearings on motion picture industry trade practices before the end of this month.

The Washington hearings originally were scheduled to start last Friday but were postponed because the Senators were tied up working on farm legislation. On Thursday the full Senate Committee met in executive session to discuss its schedule for the year. At that time, it is reported, members were almost unanimous in their opinion that the need for the hearings continues to exist and that the hearings should be held at the earliest possible date.

"Constructive Move"

In an interview in New York Tuesday, Mr. Gordon, president of Jefferson Amusement Corporation and East Texas Theatres, declared, "The Allied-TOA joint platform is the most constructive move in the industry thus far," and added, "it's a mystery to me why it took so long to formulate."

He continued, "If distribution were to come and present Allied and TOA with reasonable proposals, we might consider some amendment to our proposed Government bill. Obviously reasonable people should and would reconsider their position. If the industry could work out its problems internally, an external force would not be needed."

by the Herald

JULIUS GORDON

Mr. Gordon especially decried what he called "the lack of curiosity on the part of distribution as to what exhibition means when it asks for an arbitration of film rentals. It mystifies me as to why distribution hasn't done this so far." Declaring that as a result of the consent decrees, which he said were written by distribution lawyers and U. S. attorneys "without much knowledge of our business," the Allied official said exhibition was required to "play ball with distribution under rules written by distribution." These rules, he added, must be changed if "our business is to survive."

Sees Cooperation

He said he looked forward to further cooperation between Allied and TOA when "matters of mutual interest" arise. Questioned on the fairly touchy subject of production and the divorced circuits, Mr. Gordon declared that "if a divorced circuit, with Justice Department approval, announced that it will begin production of a motion picture on a certain date, all exhibition will get a boost in morale."

In his bulletin, Mr. Myers reported that Senate Small Business Committee chairman Humphrey had postponed the scheduled hearings on trade practices "for reasons which are understandable and must be respected," and predicted that the "best guess now is that the week beginning February 27 will be fixed for the hearings."

Most of the bulletin was given over to Mr. Myers' account of the recent Allied-TOA agreement designed to relieve the film shortage and to have film rentals included in any industry arbitration plan. To accomplish this, Allied agreed to join TOA in a petition to the Justice Department and the Senate Small Business Committee for permission for divorced circuits to engage in production with pre-emptive rights for those circuits' theatres. TOA at the same time agreed to withdraw "temporarily" its approval of the arbitration plan and to join Allied in insisting upon inclusion of film rentals in the plan.

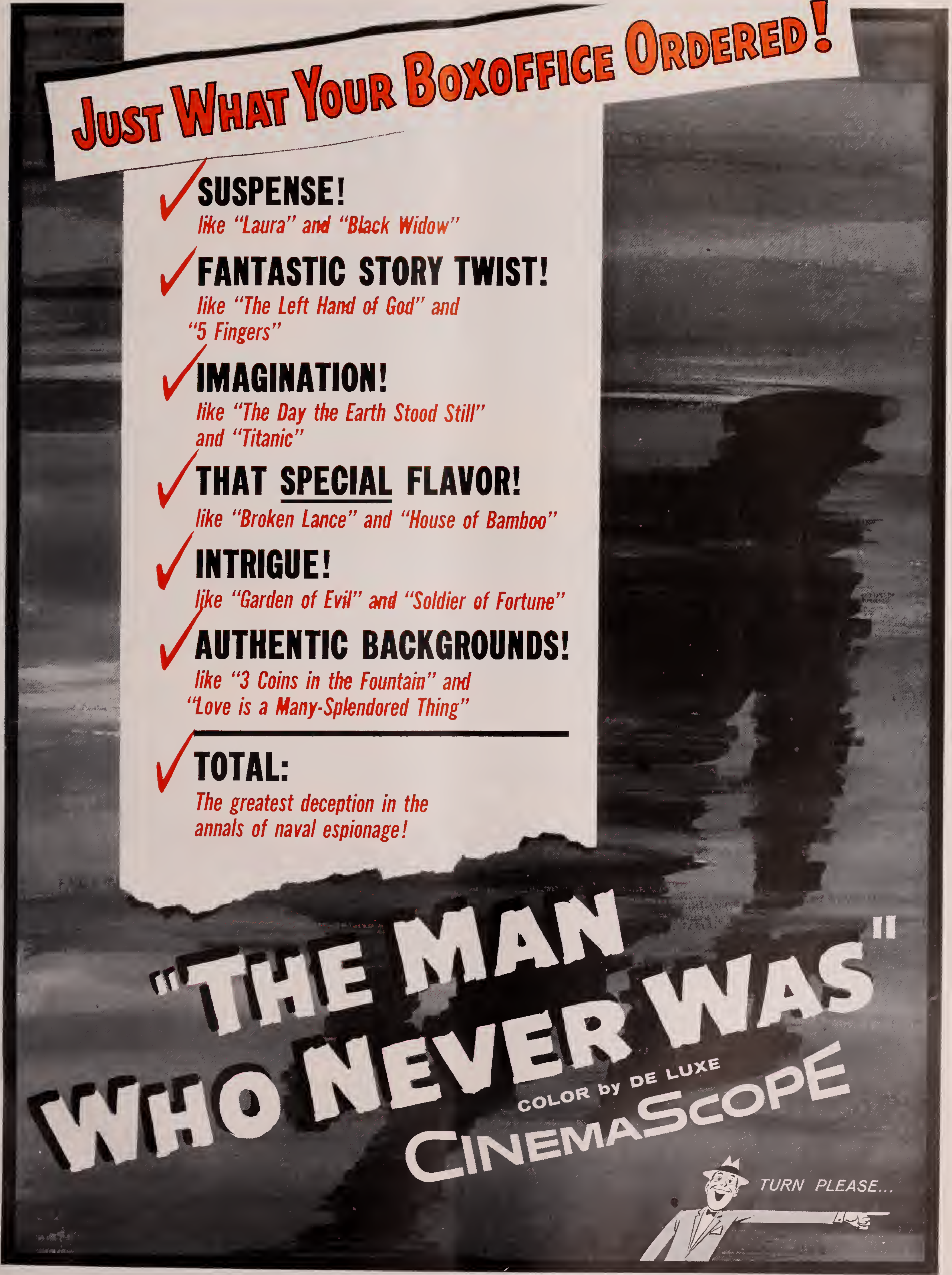
Mr. Myers saved his bitterest words to answer his own question of whether or not "the distributors want to arbitrate." The Allied general counsel said that the distributors hadn't particularly cared when Allied withdrew from the arbitration negotiations and only expressed interest in the plan late in 1955 when the Senate Committee hearings were scheduled.

The distributors, he said, "wanted to clear their skirts before the Senate Small Business Committee by pointing out that they had done all they could to carry out the 1953 recommendation (to agree to arbitration) and that only Allied is to blame that no arbitration system has been set up."

Mr. Myers said further that distributors "must have felt pretty cocky concerning their standing with the Department of Justice," since indications are now that "their terms are becoming more rugged and the attitude of their sales forces more arrogant."

THE RECORD

The TOA office in New York Wednesday released to the press copies of correspondence between the distributors committee and Myron Blank, TOA president, concerning the exhibitor organization's decision not to go along jointly with the distributors in submitting the proposed arbitration plan to the Department of Justice and the Senate Committee. A letter dated January 16, signed by Al Lichtman, Abe Montague and Charles Reagan, declares the distributors' intention to submit the plan to the Attorney General and the committee unilaterally is necessary and as though it had the approval of TOA. A letter dated January 21, signed by Mr. Blank, in reply, restates TOA's position that the arbitration plan should not be submitted until after the hearings start and that in any case deterioration of trade practices since October has made the TOA board believe the plan must be brought in before it is approved.



JUST WHAT YOUR BOXOFFICE ORDERED!

✓ **SUSPENSE!**
like "Laura" and "Black Widow"

✓ **FANTASTIC STORY TWIST!**
like "The Left Hand of God" and "5 Fingers"

✓ **IMAGINATION!**
like "The Day the Earth Stood Still" and "Titanic"

✓ **THAT SPECIAL FLAVOR!**
like "Broken Lance" and "House of Bamboo"

✓ **INTRIGUE!**
like "Garden of Evil" and "Soldier of Fortune"

✓ **AUTHENTIC BACKGROUNDS!**
like "3 Coins in the Fountain" and "Love is a Many-Splendored Thing"

✓ **TOTAL:**
The greatest deception in the annals of naval espionage!

"THE MAN WHO NEVER WAS"

COLOR by DE LUXE

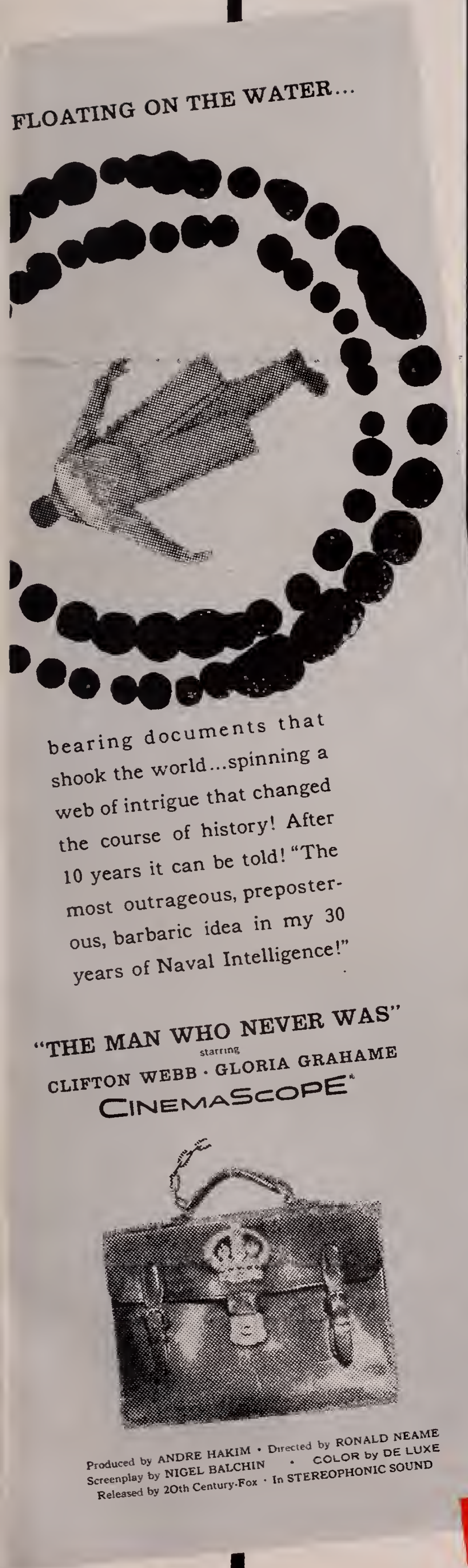
CINEMASCOPE

TURN PLEASE...

ADS LIKE THESE CAPTURE THE ELEMENTS THAT SPELL BOX-OFFICE!

HE CAME

"It's a pleasure to do business with 20th!"



FLOATING ON THE WATER...

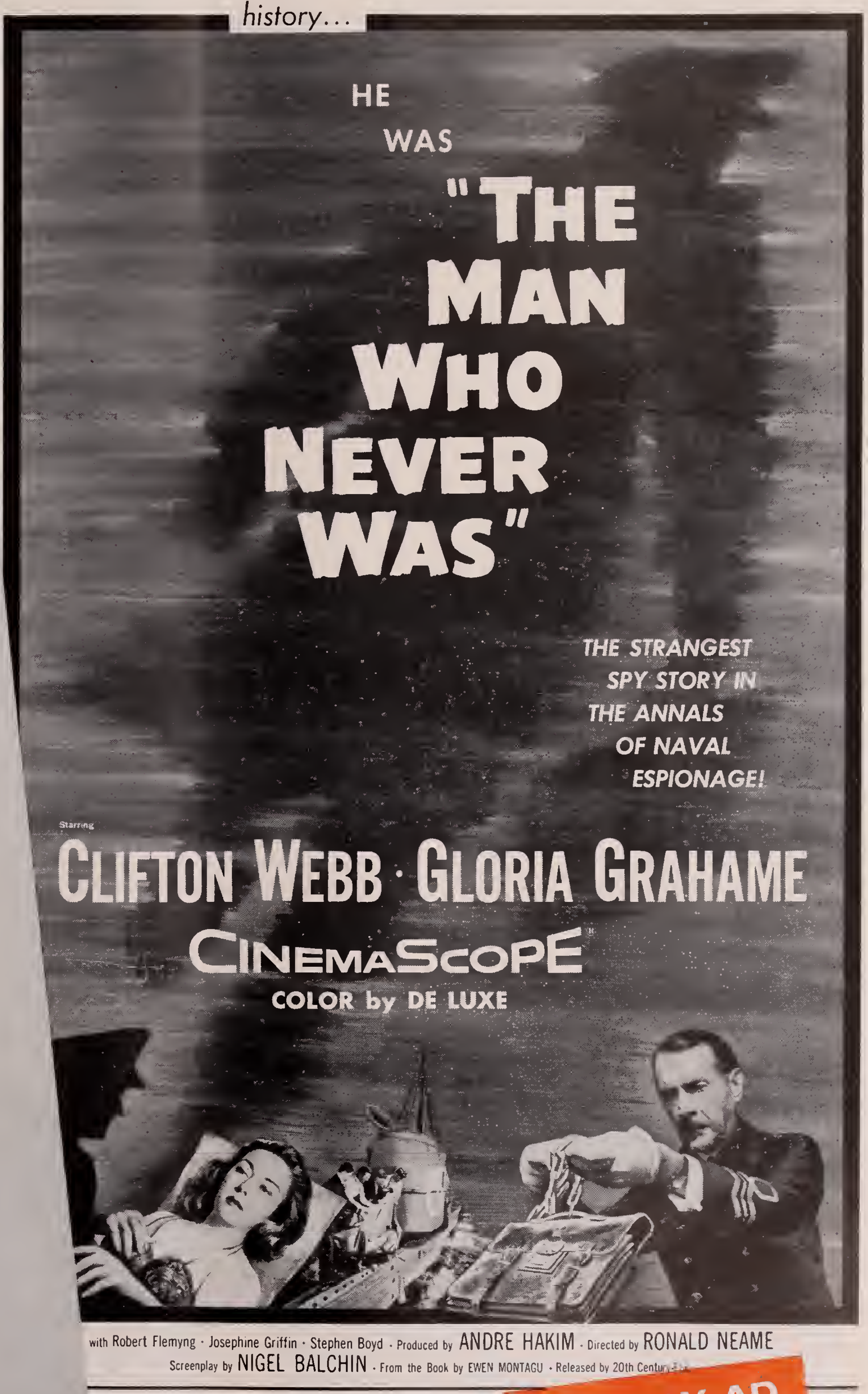
bearing documents that shook the world...spinning a web of intrigue that changed the course of history! After 10 years it can be told! "The most outrageous, preposterous, barbaric idea in my 30 years of Naval Intelligence!"

"THE MAN WHO NEVER WAS"
starring
CLIFTON WEBB · GLORIA GRAHAME
CINEMASCOPE

Produced by ANDRE HAKIM · Directed by RONALD NEAME
Screenplay by NIGEL BALCHIN · COLOR by DE LUXE
Released by 20th Century-Fox · In STEREOPHONIC SOUND

TEASER AD

Who was he? *He came floating on the water bearing documents that shook the world... spinning a web of intrigue that changed the course of history...*



HE WAS "THE MAN WHO NEVER WAS"

THE STRANGEST SPY STORY IN THE ANNALS OF NAVAL ESPIONAGE!

Starring
CLIFTON WEBB · GLORIA GRAHAME
CINEMASCOPE
COLOR by DE LUXE

with Robert Flemyng · Josephine Griffin · Stephen Boyd · Produced by ANDRE HAKIM · Directed by RONALD NEAME
Screenplay by NIGEL BALCHIN · From the Book by EWEN MONTAGU · Released by 20th Century

DISPLAY AD

A BRIGHT TOMORROW IS FORESEEN BY BALABAN

. . . Paramount head says new record gross expected, with net for quarter best ever; $400 color TV set is forecast

Full of optimism and with articulate comments to make on matters Paramount as well as those of the entire industry, Barney Balaban, president of Paramount Pictures Corporation, met the press in New York last Friday. In a widely ranging conference, he:

¶ Predicted the company's product to be released in 1956 and 1957 will out-gross any combined two previous years in Paramount history;

¶ Said the earnings of the final quarter for the 1955 fiscal year "will be equal to the highest quarter we have had since the formation of the company";

¶ Said there was the possibility of the sale of Paramount's old features to television;

¶ Said that color TV sets can now be made to retail for under $400 with the use of the tri-color tube developed by Paramount's partially owned Chromatic Television Laboratories; and

¶ Advocated a change in the administration of the Production Code, recognizing the problem of enforcement caused by the divorcement of producer-distributors from their theatres.

Mr. Balaban said he made his optimistic forecast on the basis of his recent studio visit where he screened forthcoming product and conferred on future Paramount projects. Stressing the company's two leading pictures, Cecil B. DeMille's "The Ten Commandments" and "War and Peace," both of which will start their releases before the end of 1956, the Paramount head said he was convinced both "are certain to roll up record grosses," adding that "no one company has ever produced two such unprecedented attractions in one season."

Attending the press conference with Mr. Balaban were Adolph Zukor, industry elder statesman as well as chairman of the board of Paramount Pictures; George Weltner, president of Paramount Film Distribution Corporation; Jerome Pickman, vice-president in charge of advertising and publicity of Paramount Film Distributing Corp.

Balaban Cites TV Sale

Discussing his prediction of top earnings for the fourth 1955 quarter, Mr. Balaban said that quarter would include a capital gain of about $800,000 resulting from the sale of Paramount cartoons and short subject to television. A similar capital gain was chalked up the previous year, growing out of the liquidation of some assets in Canada, he said, pointing to the two previous years' record high earnings.

He estimated Paramount's investment in its inventory of pictures at "considerably over $50,000,000," the highest in the company's history, underlining Paramount's belief that the motion picture is "still the greatest form of mass world entertainment ever conceived."

In 1956, he continued, Paramount will release 18 pictures, adding that the company may add to that schedule if the opportunity is present. He also said that the company has completed its roster of pictures for 1956 and a substantial carryover for 1957.

Concerning color television, Mr. Balaban foresaw the possible sale of such sets with Chromatic's tri-color tubes in the 1956-57 market if manufacturers of TV sets would "get busy." Paramount does not intend to get into the manufacture of sets, he said, but will license the manufacture of its tube.

Mr. Balaban, who is a member of the newly formed standing committee on self-regulation established by the Motion Picture Association of America, said the Code problem was apart from the Code itself. Since the divesture of theatre operation from production and distribution, the Production Code Administration has lacked a whistle, gun or club to prevent exhibition of pictures without a Code Seal. He went on to say that the problem has been recognized the past three or four years and should have been solved, adding that the standing committee on self-regulation will begin its meetings within a month.

Comments on Alliance

Comment on the new alliance between Theatre Owners of America and Allied States Association was made by Mr. Zukor. The Paramount board chairman observed wryly that if Allied and TOA succeed in their attempts to get Justice Department clearance for divorced circuits to enter production, with pre-emptive rights for their own theatres, then the fairmindedness of the exhibitors would impel them to support the producer-distributors' right to provide theatre outlets for their product.

"Otherwise," said Mr. Zukor, "there would be a blocked market which outsiders could not get into. The exhibitor-producers' theatres would be tied up with their own pictures. I'm sure these exhibitors realize that if producer-distributors also weren't authorized to operate theatres, the entrance

(*Continued on opposite page, col. 2*)

"We don't mind exhibitors being producers. And I'm sure being fair-minded they would allow that producer-distributors have the right to provide theatre outlets."

"Television as a market for feature films, in our opinion is getting better. You may remember, we told the FCC about three years ago we'd sell to TV when the 'market was right'.

"Our investment right now is a lot more than $50,000,000. That's more than we've ever had tied up."

"We hope to release 'War and Peace' in August and 'The Ten Commandments' later this year. Both will make records."

All photos by the Herald

"The budget on 'The Ten Commandments'—You don't have a budget for that kind of picture. Certainly it didn't cost less than $12,000,000."

BALABAN

(Continued from opposite page)

of the divorced circuits into production would lessen, rather than increase, available product, because other producers would not risk huge sums in production with divorced circuit theatres closed to outsiders."

Talking about product, Mr. Balaban estimated the negative cost of "The Ten Commandments," which will start at least two engagements late in the year, at not less than $12,000.000. The cost of "War and Peace," he said, will be "right on top" of any film turned out by the industry, with the exception of the DeMille film. "War and Peace" will start initial engagements in August.

Other pictures mentioned by the Paramount president as having a high grossing potential, and which either are in release or set for release, included "The Rose Tattoo," "The Court Jester," "Anything Goes," and "The Vagabond King." He said the forthcoming Perlberg - Seaton production, "The Proud and The Profane," tops "The Country Girl," and that he expects big grosses for "The Mountain," starring Spencer Tracy and Robert Wagner; Bob Hope's "That Certain Feeling" and Alfred Hitchcock's "The Man Who Knew Too Much."

"Game" Ban in Chicago Seen "Unconstitutional"

CHICAGO: A finding that Chicago's motion picture censorship ordinance, particularly as it related to "Game of Love," is unconstitutional was submitted recently to Judge Joseph Samuel Perry of Federal District Court by David J. Shipman, master in chancery. The suit was brought by Times Film Corporation of New York, which asked that the city of Chicago be restrained from interfering with showings of the film, which was first banned in May, 1955. It was Mr. Shipman's recommendation that "the city be restrained from interfering with public exhibition of the film, but that Times Film Corporation be restrained from exhibiting it to persons under 18." Mr. Shipman said his prime contention was based on the fact that "standards are not provided for determining whether a movie is immoral and obscene."

"Cinerama Holiday" In Buffalo Debut

BUFFALO: "Cinerama Holiday" had a colorful premiere at the Teck theatre here recently, sponsored by the Greater Buffalo Advertising Club with proceeds going to the March of Dimes fund. Among the guests were Harry M. Kalmine, vice-president and general manager, Stanley Warner Corporation and Cinerama Theatres; Lester Isaacs, national exploitation director, Warner Corporation; Edward T. Curtis, vice-president in charge of film sales, Eastman Kodak Company, and Mrs. Curtis, and Lawrence D. Bell, president of the Bell Aircraft Corporation.

Fox Sets Release on 13 to June

HOLLYWOOD: With a record 34-picture production and release program budgeted at $100,000,000, 20th Century-Fox has set 13 major attractions for release by the end of June. Twelve are in CinemaScope and color, and one is in standard dimension color, the studio announces, adding that two CinemaScope productions will be released monthly.

February releases include "Carousel" in the new CinemaScope 55 process, starring Gordon MacRae and Shirley Jones, and "The Man Who Never Was," with Clifton Webb and Gloria Grahame. Already in release are "The Bottom of the Bottle," is Van Johnson and Joseph Cotten, and "The Lieutenant Wore Skirts," with Tom Ewell and Sheree North.

March will see the national release of "On the Threshold of Space," with Guy Madison and Virginia Leith; and "The Man in the Gray Flannel Suit," with Gregory Peck and Jennifer Jones. April will bring "Hilda Crane," with Jean Simmons and Guy Madison; and "The Revolt of Mamie Stover" with Jane Russell and Richard Egan.

With the month of May come "23 Paces to Baker Street" with Van Johnson and Vera Miles; and "The Proud Ones," with Robert Ryan and Virginia Mayo. June brings the appropriately-titled "The Sixth of June" with Robert Taylor, Dana Wynter and Richard Todd; and "Ten Feet Tall" which marks James Mason's debut as producer at 20th Century-Fox. In addition the studio will release in April Edward L. Alperson's production, "Mohawk," a standard dimension picture with Scott Brady, Neville Brand and Rita Gam. This picture was filmed in color.

"Carousel" New York Premiere February 16

Strong coverage by six communications media will blanket the world with the highlights of 20th Century-Fox's gala benefit world premiere of Rodgers & Hammerstein's "Carousel," the first CinemaScope 55 film, February 16 at New York's Roxy theatre. When the five million dollar production makes its debut to aid the New York Medical College, TV cameras will offer a special, theatre-front celebrity telecast, two important entertainment personalities will emcee the "live" presentation and a four-way domestic and international radio pickup will carry taped celebrity interviews. Also on hand will be a crew from Movietonews. Gordon MacRae and Shirley Jones head the cast of "Carousel" which was directed by Henry King. The producer of the film is Henry Ephron.

NAME ADLER TO ZANUCK POST

. . . Fox production chief to become independent producer, serving as "advisor" 4 months until negotiations completed

Darryl Zanuck

HOLLYWOOD: Darryl F. Zanuck, vice-president and head of production for 20th Century-Fox, will take a four-month leave of absence starting March 1. He will give "advisory service," the announcement, issued by Spyros S. Skouras, president, said, while details of an agreement for an independent production unit are worked out between him and the company. The new executive head of production at the studio will be Buddy Adler, Mr. Skouras added, if the current negotiations with Mr. Zanuck are consummated.

Meanwhile Mr. Adler will function as executive in charge of production, the company announced, adding that if the Zanuck agreement is consummated, Mr. Zanuck will relinquish his administrative duties as executive head of production and confine his activities to the production of pictures to be made under his personal supervision.

Mr. Zanuck's pictures would be wholly financed by 20th Century-Fox, Mr. Skouras said, adding that while producing in the U. S. Mr. Zanuck would utilize the 20th-Fox lot. With regard to TV rights and other rights to Zanuck-produced pictures, Mr. Skouras said it would probably be a 50-50 deal on such matters between the firm and Mr. Zanuck. Also being negotiated currently are such issues as the use by Mr. Zanuck of story properties and stars.

Pact Runs to 1968

Mr. Zanuck, a vice-president since 1935 and a principal stockholder in the company, has been head of the studio for 20 years. He is said to have taken his present step because of a desire to take things easier and to be relieved of studio administration burdens. He was also reported to desire some sort of profit-participation agreement with the company under his present contract, which currently provides for none.

According to Mr. Skouras, the current Zanuck contract runs until 1968, and bars Mr. Zanuck's employment by another company. Mr. Skouras also said that if present negotiations are not satisfactorily concluded, Mr. Zanuck will return to the studio in his present post.

Mr. Skouras also announced that if the present talks with Mr. Zanuck are satisfactorily concluded, a new contract with Mr. Adler will be negotiated, recognizing his new position as executive in charge of production. Mr. Adler, according to Mr. Skouras, already "has some participation" in the profits of his pictures.

Mr. Zanuck appointed Mr. Adler as his executive assistant some months ago. Characterizing the negotiations with Mr. Zanuck as "friendly," Mr. Skouras was high in his praise of Mr. Adler's ability.

At the same time, Mr. Skouras said he had not decided as yet on a replacement for Al Lichtman, who is due to retire as the company's distribution director March 3.

Buddy Adler's Credits Prepare Him Well for Post of Production Head

by SAMUEL D. BERNS

Buddy Adler, 20th Century-Fox executive, this week stepped into the Darryl F. Zanuck seven league boots for the duration of the leave of absence.

Buddy Adler

In addition to supervising the studio's production plans, Mr. Adler, winner of an Academy Award for "From Here to Eternity," will personally produce the large number of pictures allocated to him in the recent product announcement.

Mr. Adler has turned out an average of one picture every two months since joining the company a year and a half ago.

"This has become," Mr. Adler said, "a current business. Producers must attune their creative viewpoint to the times, concentrating on production for the current season."

He also paid tribute to the company's policy under which the organization's mentors, Spyros P. Skouras, president, and Darryl F. Zanuck, vice-president in charge of production, conduct monthly meetings for "combined thinking and research on past performances" as a realistic approach toward current market requirements.

Mr. Adler emphasized the policy of special care for the international market.

Basing his concept of production values on the "strength of the package," Mr. Adler has endeavored to maintain a sense of cost control which favors quality without waste. This can be exemplified by budgets ranging from $900,000 to $3,000,000 on films which he has made at 20th.

He cited Harry Brand's methods of guiding the studio's public relations program for arousing public's interest in particular films, with special campaigns designed for star name promotion, as an important adjunct to the company's policy.

Mr. Adler's earlier experience in motion pictures supply a solid foundation for the post of one of the industry's most important producers. Starting as a screenwriter at Metro-Goldwyn-Mayer, he gained recognition with his first Academy Award for a short screenplay of Pete Smith's "Quicker Than a Wink." In World War II, he received the Legion of Merit for his record as chief of the Army Pictorial Division of the Signal Corps. He rose from second lieutenant to lieutenant colonel during four years of service. He also received the Bronze Star for action in the South Pacific at Luzon.

U.A. Opens Anniversary Sales Drive

United Artists this week launched a 37th Anniversary Drive backing a strong concentration of 1956 product. The 32-week campaign for collections, billings and playdates will award more than $50,000 in cash prizes to the winners among 32 branches competing in the United States and Canada, the company announces.

Commemorating the founding of United Artists in 1919, the drive will be co-captained by William J. Heineman, vice-president in charge of distribution, and B. G. Kranze, general sales manager. The sales effort simultaneously honors the fifth anniversary of UA's management by Arthur B. Krim, president; Robert S. Benjamin, chairman of the board; Mr. Heineman; Max E. Youngstein, vice-president, and Arnold M. Picker, vice-president in charge of foreign distribution.

Drive Has Four Laps

The 32 domestic exchanges will compete for the $50,000-plus prize purse in three groups of equal grossing potential, with the drive run in three laps of nine, seven and six weeks, climaxed by a 10-week home stretch period, the company announced. The first phase ends March 31. Succeeding stages will conclude May 19, June 30 and September 8.

In a statement to the company's distribution staff, Mr. Heineman declared: "The continuing growth and development of United Artists over the past 37 years is an achievement in which we can all take pride. 1955 was the greatest year in our history. With the exceptional concentration of top quality pictures on our roster for 1956, we are confidently anticipating a record gross of $65,000,000. The 37th Anniversary Drive will provide us with the incentive and the opportunity to realize this goal. I know that each member of our sales staff will wholeheartedly dedicate himself to the challenge of the next 32 weeks."

1,700 Attend Hollywood Communion Breakfast

HOLLYWOOD: Over 1,700 Catholic members of the motion picture industry attended Mass last Sunday at Blessed Sacrament Church, presided over by James Francis Cardinal McIntyre, and later the Fifth Annual Communion Breakfast at the Hollywood Palladium. Rev. Charles S. Casassa, president of Loyola University, delivered the church sermon, and Bishop Timothy Manning spoke at the Palladium. Rosalind Russell delivered the principal Palladium address and Danny Thomas was master of ceremonies.

Manager Says Auto Industry Hurting Itself as Well as Film Houses with TV

Larry Woodin, Arcadia Theatre Company manager of Wellsboro, Pennsylvania, has some telling incidents to report in connection with what he refers to as "the recent near-death of my business due to TV coming to my area." He writes: "I am still sticking with it and am back at doing jobs around the theatre that I used to employ someone else to do before TV. How long small town theatres have left is still a question in my mind. I really can't make myself believe that people are going to turn off their TV sets and flock back to the movies in these small towns."

Excerpts follow from what Mr. Woodin refers to as his "Open letter to the automobile industry from a theatre manager who can't afford to buy a new car":

"Saturday was my night off. I went to a friend's home to watch TV. During the evening we saw a show paid for by one of the prominent manufacturers of automobiles, who is now laying off people because enough cars can't be sold to keep them working. During the time we watched that TV set, our automobiles stood idle. On previous Saturday nights we used to drive at least 100 miles going places. One of our usual trips was to a big movie theatre in a nearby city. . . .

"You can't wear out an automobile sitting in front of a TV set, nor the tires, nor the hundreds of other materials used to maintain and run the car. . . .

"If the auto industry and its affiliates can put on enough TV programs they can soon keep all the cars off the roads evenings and no one will have to buy a new car for a long time. It's like trying to do business with the front door locked."

Tax Group Sets Lines For Battle

Robert J. O'Donnell, newly-appointed chairman of the motion picture industry tax committee, last week called on Secretary of the Treasury George M. Humphrey as a preliminary to the effort to obtain further relief from the admission tax, it was announced by the office of COMPO in New York.

Accompanying Mr. O'Donnell were Sam Pinanski, member of the COMPO governing board; Eric Johnston, MPAA president; Joseph R. Vogel, president of Loew's Theatres, Inc. and Robert W. Coyne, special counsel for COMPO. Following the meeting, Mr. O'Donnell said he and the committee were completely satisfied, and that it was felt the industry would be given a full opportunity to present facts justifying relief.

"My associates," Mr. O'Donnell said, "presented a very convincing case. The Secretary offered us a good opportunity to document this case. With the help of exhibitors in the country, this will be done forthwith."

Meanwhile in Washington, Sen. J. William Fulbright (D., Ark.) proposed lower Federal corporate tax rates on small businesses. On behalf of himself and 10 other senators, Mr. Fulbright introduced two bills designed to cut the rate for smaller firms. At present, the first $25,000 of corporate earnings is taxed 30 per cent and any earnings above $25,000 at 52 per cent. Senator Fulbright proposed that the rate be 22 per cent on the first $25,000 and 53 per cent on the rest.

The proposal is said to interest small theatre circuits which have been operating on small profit margins or at break-even points. The Senator added that more and more small firms are having difficulty staying in business and that Federal tax rates should be changed to help them keep going.

Gulf States Allied Group Convention March 12-13

NEW ORLEANS: The ninth annual Gulf States Allied convention will be held here at the Roosevelt Hotel March 12-13, the committee announced. A discussion of toll TV, including a full report of the emergency defense committee, is on the agenda. Film selling policies and rentals also will be discussed. The social activities will include a style show, a buffet dinner dance at the Lakewood Country Club and a banquet at the Roosevelt.

COMING — GOLDEN YEA

I have just returned from a visit to our Hollywood studio, devoted to screening completed new pictures and to setting our picture plans and projects for the near future with our production heads, Y. Frank Freeman and Don Hartman. The visit gave me the additional first hand information I needed in order to make a complete and accurate appraisal of Paramount's releases for 1956 and 1957.

It is my firm conviction based upon this realistic appraisal, that Paramount product available this year and next will gross at the boxoffice level an amount exceeding the grosses of any previous two years in the history of Paramount Pictures Corporation.

Our two lead pictures, Cecil B. DeMille's THE TEN COMMANDMENTS and WAR AND PEACE, both to start their release in 1956, are certain to roll up record grosses. No company in the business has ever provided two such unprecedented attractions in one season.

I saw THE TEN COMMANDMENTS in rough complete form and was thrilled to the core. It is everything and more, that we and Mr. DeMille hoped. It more than justifies the tremendous production effort, the great all-star cast and the lavish budget that was invested in it. That there never has been a motion picture so inspiring and with universal entertainment values so overwhelming and boxoffice potential so high, I am completely convinced.

Paramount executives recently flew to Rome to attend the screening of the complete footage of WAR AND PEACE, based on the greatest novel ever written, and produced on a mammoth scale in English by Ponti-DeLaurentiis, with Paramount's full production and financial cooperation, and directed by King Vidor. Its all-star cast is headed by Audrey Hepburn, Henry Fonda and Mel Ferrer. The enthusiastic report from the screening is that WAR AND PEACE is certain to take its place with the all-time great pictures and top grossers of our business.

Right now Hal Wallis' THE ROSE TATTOO, based upon Tennessee Williams' stage hit and starring Burt Lancaster and Anna Magnani, in its first engagements is fast becoming the most talked-about picture of 1956. Indications are that Academy Award time will spotlight its magnificent performances for even brighter boxoffice returns.

Danny Kaye's spectacular super-comedy, THE COURT JESTER, has opened with resounding success in its initial engagement at the New York Paramount Theatre. To follow soon will be our Easter picture, ANYTHING GOES, the richest and most sparklingly modern of all musicals, starring Bing Crosby, Donald O'Connor, Mitzi Gaynor and the incomparable Jeanmaire. Also a great and history-making contribution to the musical field is THE VAGABOND KING, based on Rudolf Friml's internationally famous romantic operetta, and introducing opposite the beautiful and talented Kathryn Grayson a brilliant new star, Oreste, whose golden singing voice, I predict, will quickly make him an important favorite with moviegoers everywhere.

The exceptional entertainment values of these three pictures alone, and their costs, could well comprise an entire year's program for many a producing organization.

At the studio I saw in complete form Perlberg-Seaton's THE PROUD AND PROFANE, starring William Holden and Deborah Kerr, with which they have topped THE COUNTRY GIRL and with an entirely different type of picture; THE MOUNTAIN, a dramatic smash based on the well known book filmed mostly in the rugged French Alps and starring Spencer

RS **F**ROM **P**ARAMOUNT **T**O **Y**OU!

Tracy, Robert Wagner and Claire Trevor; Bob Hope's surefire new comedy THAT CERTAIN FEELING, based on the Broadway hit KING OF HEARTS, with last year's Oscar winner, Eva (ON THE WATERFRONT) Marie Saint; and Alfred Hitchcock's suspense masterpiece, THE MAN WHO KNEW TOO MUCH, co-starring James Stewart and Doris Day and made in colorful French Morocco, London and Hollywood. I saw a great TV star become an even greater new film personality when I was superbly entertained by George Gobel in THE BIRDS AND THE BEES, with scintillating Mitzi Gaynor and David Niven. Three more talented newcomers destined to help fill the industry's need for fresh young stars, namely Carol Ohmart, Jody Lawrance and Tom Tryon, come through strongly under the skilled directorial hand of Michael Curtiz in the dramatic THE SCARLET HOUR.

Among the pictures in actual production at our studio are the new Dean Martin-Jerry Lewis big outdoor comedy PARDNERS and THE LEATHER SAINT, an unusual story which has been favorably compared with GOING MY WAY. Shooting starts soon on the big, exciting Audrey Hepburn-Fred Astaire musical FUNNY FACE; two pictures to be produced by Hal Wallis and starring Burt Lancaster, namely THE RAINMAKER and GUNFIGHT AT THE O K CORRAL. In the latter Kirk Douglas will be co-starred with Lancaster; the colorful LOVES OF OMAR KHAYYAM, co-starring Cornel Wilde, Trevor Howard, John Derek, Debra Paget and Raymond Massey and many other important attractions presenting in top roles such stars as Alan Ladd, Donald O'Connor, Marlon Brando, Bob Hope, Frank Sinatra and others of similar prominence.

To insure the flow of high quality Paramount product we have purchased in the past few months a host of exceptionally fine stories. These include such popular books as GERTRUDE LAWRENCE AS MRS. A., THE SEARCH FOR BRIDEY MURPHY, THE CAPTAIN'S TABLE, FEAR STRIKES OUT, THE GOLDEN JOURNEY, FLAMINGO FEATHER, FROM AMONGST THE DEAD and THE JOKER IS WILD. Our play purchases include the current Broadway hits THE CHALK GARDEN and THE MATCHMAKER and also LI'L ABNER, GIRLS OF SUMMER, Eugene O'Neill's DESIRE UNDER THE ELMS, and Tennessee Williams' SUMMER AND SMOKE. Our biographical acquisitions include KITTY HAWK (The Wright Brothers), LAWRENCE OF ARABIA and THE BUSTER KEATON STORY. Additionally we plan filming a number of superior original stories especially created by top-flight writers. Negotiations for several additional projects of major importance are nearing conclusion.

All of our pictures will of course be in VistaVision and mostly in Technicolor.

Paramount believes devotedly in the brilliant and prosperous future of the motion picture as still the greatest form of mass world entertainment ever conceived. In that spirit we are investing the largest sum of money in our history and our entire resources of talents and energy and showmanship to the creation of important pictures of the highest artistic and boxoffice levels for the continuous profits and prosperity of our customers everywhere. Our goal and promise are to surpass in 1956 and 1957 the high boxoffice quality of product which we have achieved in the past two years. I have every confidence, based on pictures finished or planned, that we will succeed.

Barney Balaban

President, Paramount Pictures Corporation

Lucy and Desi Are Darlings Forever in Jamestown

MEMORIES OF A CITIZEN OF JAMESTOWN: The whole thing started sanely enough. Lucille Ball and Desi Arnaz broke me up on "The Ed Sullivan Show" Sunday night and a couple of hours later Mr. Arnaz appeared as a panelist on "What's My Line" and proceeded to forget (momentarily) that one of the guests was a helicopter pilot scheduled to take he and his wife to Jamestown, N. Y., Monday for the world premiere of their new MGM picture, "Forever, Darling." The picture received a goodly number of plugs and that was that.

But the next day the tempo of the times changed radically. The first startling effect I noticed was the Christmas decorations still dangling cheerfully above the streets in anticipation of the arrival of the community's most famous property, Miss Ball. Then it became obvious that my fellow townspeople were heaping their generosity just as profusely on her husband. And from here on in the guests of honor were to be no more formally referred to than as Lucy and Desi.

They Love Lucy and Desi

Everywhere I went—the streets, the stores, the hotels, the railroad—there were banners, signs, pennants, cards, streamers, pictures, all welcoming the hero and heroine of the day. It proved to be a mutual love affair.

The Hotel Jamestown was the home base for the stars, the press, the publicity people for MGM and for Dipson Theatres whose Palace theatre was to be the scene of the climactic premiere. It also seemed to be the stomping ground for virtually all of Jamestown's approximately 40,000 population, some working in shifts, some keeping vigilant guard at all entrances and exits, elevators and doors, and some playful kids able to scamper by the friendly police to the various floors searching in vain for their favorites.

The first mass exodus from the hapless but happy hotel occurred near noon when three helicopters landed Lucy and Desi in the Jamestown High School athletic field. The kids were given the day off (and so it seemed was every employer's employee) and despite what seemed like the entire police force valiantly trying to keep them back, their untamed enthusiasm broke the lines and Lucy and Desi were swamped.

Once in the semi-sanctity of the hotel, Lucy and Desi began a two-day whirligig that would leave ordinary mortals limp. As an observer, I barely kept up with the pace and I merely witnessed the wonderfully wacky demonstrations, not received them.

First the local press and radio bombarded the pair with questions, but it was a 12-year-old reporter from the local Junior High School who captured the fancy of Lucy and Desi, so much so that the interviewer later was interviewed by the regular press. With barely a moment for breathing, they were then whisked away to a tea party for old friends of Lucy's and new ones of Desi's.

Despite the very slim possibility of seeing Desi and Lucy at the various outposts in the hotel, the fortitudinous citizenry kept at it, for all I know, straight through the night. For bright and early the next morning the mad whirl began again and the gallant legions of historical Jamestown were still manning their posts. One ecstatic little girl was heard to remark, "Desi kissed me but none of my friends will believe it."

The first big event on Tuesday was a visit to the Jamestown General Hospital. When learning there was no television set in the hospital, Desi immediately bought one. He also said that as long as Desilu Productions is in existence, one youngster each year would receive a scholarship for tuition and all expenses to the local college. This one floored even Lucy who knew nothing about it.

Following a luncheon sponsored by the Lions Club and another press conference (this time with the out-of-town reporters) a buffet supper was given in the Furniture Mart Building. But the biggest was still to come.

Premieres Sold Out

The Palace theatre held two premiere showings of "Forever, Darling" and I learned the tickets for both shows (seating capacity approximately 1,400) were sold out within an hour-and-a-half with but one ad in the local paper and barely enough time to see that. Some of the gallant legions left their stations and wended their way to the theatre, mumbling things about their slow inability to get tickets. Presented on the stage by the Mayor, Lucy received a beautiful portrait painted by a humble woman, who wanted no publicity, from an eight-by-ten black-and-white photograph. Lucy was beautifully overwhelmed and Desi was seen leaving the stage with what were undoubtedly genuine tears.

Two remarks made separately by two strangers to me seem to sum up the results of this superbly staged and executed affair. One lady said it was the biggest thing to hit town since the tornado about a dozen years ago while another asked if any other picture has ever had such a big publicity campaign. That citizen didn't think it likely.

This citizen, like Desi and Lucy, was able, unfortunately, to spend only two days there through the wonderful courtesy of MGM, Dipson Theatres and most especially the full-time citizens of Jamestown. For I'm but a reporter on MOTION PICTURE HERALD covering one of his pleasantest tasks ever. For further details, see the Managers Round Table Section and the Product Digest Section.—JAY REMER.

MGM Host To Foreign Sales Heads

HOLLYWOOD: Arthur M. Loew, president of Loew's, Inc., and Loew's International, this week opened a seven-day meeting of the company's 78 sales representatives from all over the world at the MGM studios with the assurance that some 20 foreign countries will be showing a MGM picture in every one of their theatres during the week. In many other countries, he said, the representation for MGM films are at their peak in comparison with prints available, during the February 5-11 period, designated as "MGM Week" with its worldwide goal of "An MGM Picture on Every Screen."

Dore Schary, vice-president in charge of production, was co-host with Mr. Loew at the meetings. A full program of activities was scheduled for the delegates, the agenda including screenings of some seven recently completed MGM pictures and parts of those now in production, visits to studio sets and meetings with stars and executive personnel, in addition to attendance at the business meetings.

The domestic sales and promotion departments were represented by Charles M. Reagan, vice-president in charge of sales, and Howard Dietz, vice-president and director of advertising, publicity and exploitation.

Mr. Reagan in his speech expressed MGM's appreciation of the cooperation given to domestic field personnel by exhibitors everywhere, and added that the U. S. and Canadian sales forces "admire the outstanding job you of the International Corporation have done. We know the importance of that job because we cannot overlook the share of our company's total revenue which comes from overseas."

Discuss 'Guys and Dolls'

Mr. Reagan added: "We are proud of your standing in the countries in which you are living," and went on to explain that he was familiar from personal experience in his travels abroad, with the esteem in which MGM representatives overseas are held by business, official and social acquaintances in these countries.

Among the other speakers were Morton Spring, first vice-president of Loew's International, who discussed plans for the forthcoming "Guys and Dolls" sales campaign abroad, and Seymour Mayer, Loew's Latin American sales supervisor, who spoke on development of plans for "Guys" in his territory. The picture was screened Tuesday for the sales folk.

It was also announced that Samuel Goldwyn and his son, Samuel Goldwyn, Jr. will be in Japan in March for the "Guys and Dolls" Tokyo opening, along with Marlon Brando and the Goldwyn Girls.

Fox Plans 48 Shorts

HOLLYWOOD: A diversified lineup of 48 short subjects and Terrytoons, 36 of which are in CinemaScope and color, will be released by 20th Century-Fox this year, Lem Jones, short subjects sales manager, announces. Of the total, 24 are CinemaScope subjects produced by Movietonews to be released at th rate of two every month. Included in this group is a special, two-reel subject, "Land of the Bible," which pictorially describes life in Israel today. It is the first CinemaScope subject to be photographed in Israel and will go into domestic release later this month, the company announces.

There also will be 24 Terrytoon cartoons in 1956, 12 in CinemaScope and color and 12 all-purpose color subjects featuring the animated Terrytoon characters. One CinemaScope subject and one all purpose cartoon will be released every month.

To promote these subjects fully as special additions to a theatre's feature program, posters, accessories and other promotional items, including exhibitor press sheets, are planned.

Widmark Signs Producer Contract with UA

HOLLYWOOD: Richard Widmark this week made his debut as an independent producer by signing a contract under which his newly-formed Heath Productions, Inc. will make two films for United Artists release, it was announced by UA president Arthur B. Krim. First of the two films will be "The Seven File," a suspense novel by William McGivern which is shortly to be published. Mr. Widmark recently completed a starring role in the Russ-Field film, "Run for the Sun," which also will be released by United Artists.

King Brothers May Do New "Oliver Twist"

HOLLYWOOD: Frank and Maurice King, producing brothers, are currently studying a possible new production of "Oliver Twist" with 10-year-old Michel Ray in the title role, their firm announces. The project, if activated, will be filmed in England. Master Ray has just completed the starring role in the King Brothers' forthcoming RKO release, "The Brave One," filmed in Mexico in CinemaScope and color by Technicolor.

Schneer Joins RKO

HOLLYWOOD: RKO Radio has concluded negotiations with Charles Schneer to produce three pictures for the studio, it is announced by William Dozier, vice-president in charge of production, who added that titles and starting dates will be announced later.

Hollywood Scene

HOLLYWOOD BUREAU

Historically, the lull that occurs in production at this point on the calendar is followed in a fortnight or so by a pickup of equivalent proportions. In any case, the start of three new pictures combined with the finish of eight others to bring the over-all shooting total down to a slim 27, a rate of production at which, mathematically, Hollywood could find itself running a bad second to the foreign production centers in short order. Fortunately, mathematics as simple as these do not spell out the whole of the equation.

MGM's "The Opposite Sex" has June Allyson, Joan Collins, Dolores Gray, Ann Sheridan, Ann Miller, Joan Blondell, Vivienne Segal, Jeff Richards, Leslie Nielsen, and Harry James and his band. David Miller is directing. Producer credit is to Joe Pasternak.

Hayes Goetz launched "Three for Jamie Dawn" for Allied Artists, with Thomas Carr directing Laraine Day, Richard Carlson, Ricardo Montalban, June Havoc and Maria Palmer.

Universal - International's "Behind the High Wall" is produced by Stanley Rubin and directed by Abner Biberman. It has Tom Tully, Sylvia Sidney, Betty Lynn, John Larch and John Gilmore in the cast.

Moore, Jacobsen in New Posts at RKO

HOLLYWOOD: Don Moore has been named to head RKO Radio's new eastern story department and Benn Jacobsen has been appointed the company's new eastern casting and talent representative, William Dozier, vice-president in charge of production, has announced. Mr. Moore was formerly head of the story and script department at CBS-TV in New York, and prior to that was eastern story editor for Warners. Mr. Jacobsen was a talent and casting executive for MGM in New York for 10 years and served in a similar capacity for Eagle Lion. More recently he has operated his own television and theatrical agency in Miami Beach.

Peck, Bartlett Plan Two New Productions

HOLLYWOOD: Gregory Peck and producer-writer Sy Bartlett have signed contracts to produce two films for United Artists release under the banner of their newly-formed independent company, Melville Productions, Inc., it is announced by Arthur B. Krim, president of United Artists. One of the films they plan to make is a screen version of a new play, "Affair of Honor," by Bill Hoffman, in which Peck will star.

THIS WEEK IN PRODUCTION:

STARTED (3)

ALLIED ARTISTS
Three for Jamie Dawn

MGM
The Opposite Sex

U-I
Behind the High Wall

COMPLETED (8)

ARC RELEASE
Gunslinger (Roger Corman Prods.)

COLUMBIA
The Seventh Cavalry (Producers-Actors Corp.; Technicolor)

PARAMOUNT
The Leather Saint (VistaVision)
Pardners (VistaVision; Technicolor)

REPUBLIC
Murder on Parole

20TH-FOX
The Man in the Gray Flannel Suit (CinemaScope; De Luxe Color)
23 Paces to Baker Street (CinemaScope; De Luxe Color)

U-I
The Gentle Web (Technicolor)

SHOOTING (24)

ALLIED ARTISTS
Cattle King (CinemaScope; Eastman Color)

COLUMBIA
Black Mamba (Todon Prods.; CinemaScope; Technicolor)
Zarak Khan (Warwick; CinemaScope; Technicolor)
Portrait in Smoke (Films Locations)

INDEPENDENT
Westward Ho, the Wagons! (Walt Disney Prods.; CinemaScope; Technicolor)
Death of a Scoundrel (Charles Martin Prods.)
Tarzan and the Lost Safari (Sol Lesser Prods.; Eastman color)

MGM
Somebody Up There Likes Me
High Society
The Fastest Gun Alive
The Living Idol (Al Lewin; CinemaScope; Eastman color)

PARAMOUNT
Ten Commandments (VistaVision; Technicolor)

REPUBLIC
Acapulco

RKO RADIO
The First Traveling Sales Lady (Superscope; Eastman color)

20TH-FOX
Hilda Crane (CinemaScope; De Luxe Color)
The Proud Ones (CinemaScope; De Luxe Color)
The Sixth of June

UNITED ARTISTS
Step Down to Terror (Sidney Harmon's Security Pictures)
Fragile Fox (Associates & Aldrich)
Rebel in Town (Bel-Air Prods.)
Flight to Hong Kong (Sabre Prods.)

U-I
Behind the High Wall

WARNER BROS.
Baby Doll (Newtown Prods.)
The Spirit of St. Louis (CinemaScope; WarnerColor)

WARMEST, HAPPIEST,

"THE

Co
TRUCOLOR by Consolidated Film Industries

MOST WONDERFUL PICTURE SINCE QUIET MAN"

HERBERT J. YATES
presents

NN SHERIDAN · STEVE COCHRAN

in

me next Spring

co-starring
WALTER BRENNAN
SHERRY JACKSON
RICHARD EYER

with
EDGAR BUCHANAN · SONNY TUFTS · HARRY SHANNON

WRITTEN BY MONTGOMERY PITTMAN · DIRECTED BY R. G. SPRINGSTEEN

Song "COME NEXT SPRING" by LENNY ADELSON and MAX STEINER
Sung by TONY BENNETT

A REPUBLIC PRODUCTION

Litho in U. S. A.

BRITISH QUOTA STAYS AT 30%

. . . Commons told film quota to remain 30% for first features and 25% for supporting films; members ask about survey

by PETER BURNUP

LONDON: As generally anticipated, standard percentages of the Quota of British pictures required to be shown in theatres here in the year beginning October 1 next will remain at 30 for first features and 25 for supporting programmes. This was announced last week to the House of Commons by president of the Board of Trade Peter Thorneycroft.

The House took the opportunity of prodding Mr. Thorneycroft on the comprehensive survey which, he said three months ago, he proposed making before the expiry of several Acts of Parliament regulating Quota, the National Film Finance Corporation and similar matters.

As reported at the time, John Davis, managing director of the Rank Organisation, had declared in his speech at CEA's Birmingham branch that such Government inquiries did the industry no good and counselled the trade to get together and put its own house in order.

The Board of Trade president told his inquisitors in the Commons that he would seek the advice of various sections of the industry, including the Films Council and the Finance Corporation, in connection with his proposed survey. Replying to a Labour M.P. who wanted him to consult trades unions catering for technicians and actors, Mr. Thorneycroft said: "I shall certainly consult anyone who I think has useful advice and help to give me."

Another member brought up the matter of the so-called charity levy which exhibitors pay as the price of opening on Sundays and the president promised that he "would not exclude the matter."

Asks Patron Reaction

Probably the most pertinent question came from Mr. Chuter Ede, a former Socialist Home Secretary, who asked whether it was not possible to get what he called "consumer reaction." Cautiously, Mr. Thorneycroft said he would do so if possible; but it was one of the hardest things to obtain. The reaction, he said, could be judged only by the number of consumers who went to the films.

Apart from his own departmental advisers, CEA will have abundant counsel to offer the president in that regard. By happy chance, Mr. Thorneycroft will be the guest of honour at the Association's Annual Banquet on March 13.

The industry's case for a drastic reduction in the incidence of cinema entertainment tax has now been completed and forwarded to the new Chancellor of the Exchequer, Harold Macmillan.

The case was prepared by the all-industry committee, with the assistance of three distinguished financial authorities appointed, respectively, by each of the three trade associations. Details of the case were disclosed in confidence to delegates to CEA's General Council and approved by them. They will not be publicly revealed until they have been considered by Mr. Macmillan and his officials.

The Chancellor has also been asked to receive a small deputation on the matter.

TELEVISION HAVING GROWING PAINS

Indication of uneasiness if not unprofitableness in the commercial TV setup here is seen in a spate of resignations among top men in the service.

Roland Gillett, regarded as the leading "ideas-man" in the business has turned in his job as programme controller for Associated Rediffusion, one of the programme contractors on the London station of the Independent Television Authority.

A few hours earlier, Associated Television, which provides the weekend programmes to the London station, announced the resignation of its programme director, Harry Alan Towers. The announcement added that Val Parnell, chief of London's leading vaudeville house, the Palladium, had been appointed chief executive. He takes over the main duties of a six-man managing committee which has been dissolved.

The dramatic resignations are taken to betoken a complete reorientation of programme ideas in the commercial service. Following the embittered debates in Parliament, assurances were given to the Government that "commercialism" would not debase the service.

Significantly, nevertheless, the sudden moves follow close on the resignation a fortnight ago of Aidan Crawley, editor-in-chief of the Independent Television News, and his deputy, Richard Goold-Adams. The news service is controlled not by programme contractors but by the I.T.A. itself. The two men who have turned in their news jobs are understood to have been dissatisfied with the lack of independence accorded them.

A company specialising in films for TV, Polytechnic Studios, has just agreed to voluntary liquidation after a stormy meeting with creditors. Its directors are facing wage claims from two angry trades unions.

The TV gold rush clearly is over. Further resignations and company liquidations may be expected any minute now.

CEA is turning a queasy eye on alleged price rings among equipment manufacturers. At the Association's General Council meeting one delegate stated bluntly that he had clear evidence of monopolistic practices in regard to projection equipment and the like.

There was the question, he said, of the enormous prices paid for work on items which were the life blood of exhibitors. Small exhibitors were suffering through inability to put in new processes. The delegate declared that he had definite information regarding one firm which wanted to import anamorphic lenses but had found obstacles put in its way which prevented the issue of the necessary licenses.

CEA officers assured the anxious delegates that the matter had already been raised with the Government's Monopolies and Restrictive Commission which had asked them to supply information concerning cases where a number of firms or individuals enter into any arrangement concerning the prices at which they will supply goods.

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Alfred Sadler, doyen of this country's theatre managers, has retired from Associated British Cinemas. Mr. Sadler entered show business at the age of 15 and has been prominent in the film industry for more than half a century. In his time, Mr. Sadler has been actor, actor-manager, touring manager and an owner-manager of motion picture theatres. For the past 26 years he has been with ABC; 20 of them at the beach resort, Brighton.

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MGM's London office announces that for "Metro Week" a total of 4,325 theatres in this country will be playing Metro pictures. No less than 10,565 copies will be in distribution in theatres, in ships operating from Britain, and in armed services' establishments during the week.

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The two-day sale of equipment at the Ealing Studios is reported to have yielded in excess of £40,000. Ealing Studios, Ltd., —Sir Michael Balcon's production company —has yet to find another studio home and a distribution arrangement for its product.

Sir Michael emphasizes that he has parted with the Rank Organisation on the friendliest terms. He cites that John Davis offered him space at the Rank Organisation's Pinewood Studios, but he—Sir Michael—felt it better that his company should preserve its identity. In the meantime, his headquarters' staff is operating from ABPC's Elstree Studio.

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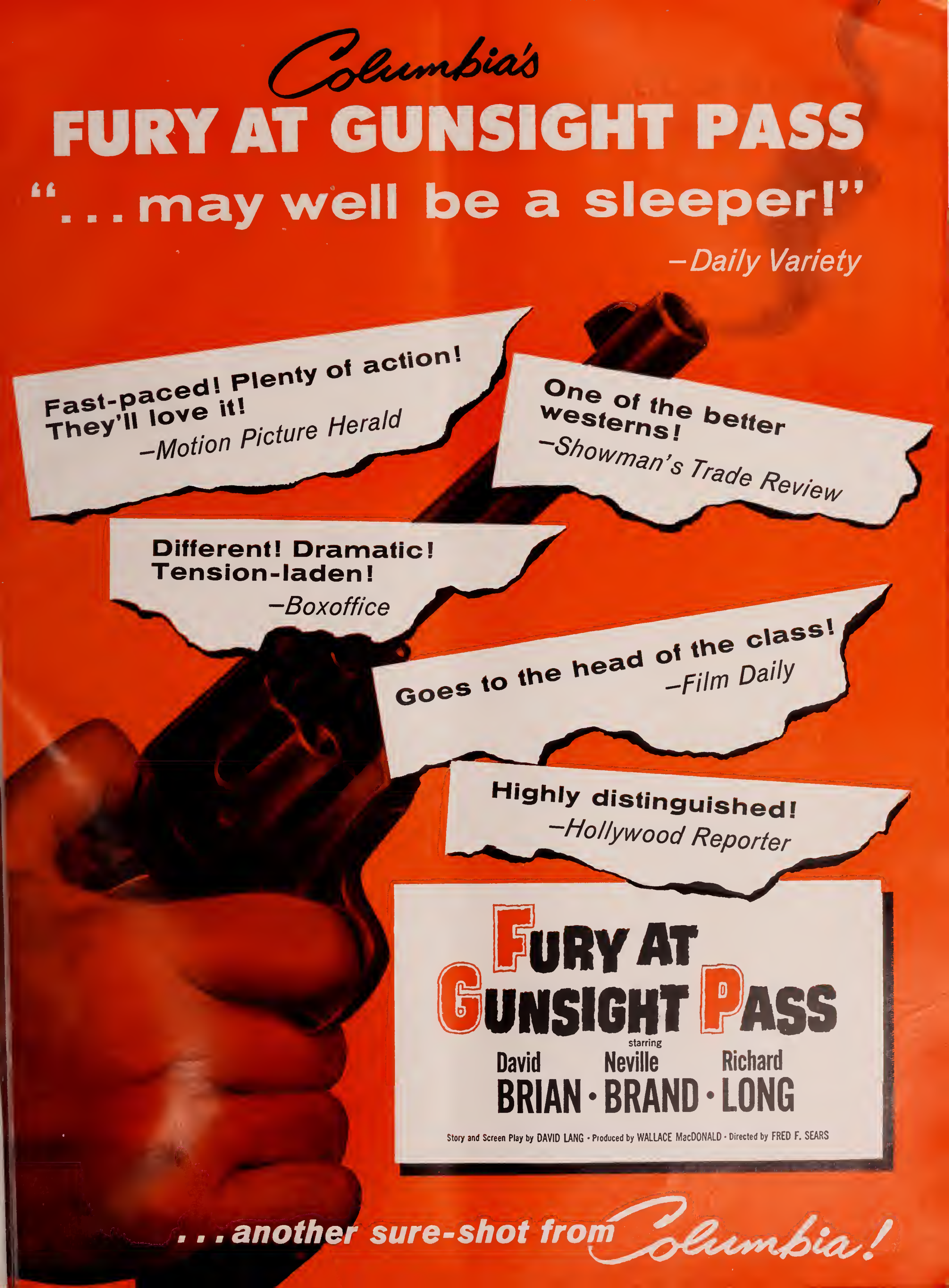
Cinema attendances declined throughout the first nine months of 1955, the House of Commons was informed. Figures for the fourth quarter of the year were not yet available, it was stated. But average weekly attendances in the nine months were: first quarter, 23,778,000; second quarter, 23,667,000; third quarter, 22,200,000. Comparable figures for 1954 were, respectively, 25,051,000, 24,770,000 and 25,927,000.



Columbia's

FURY AT GUNSIGHT PASS

"...may well be a sleeper!"
–*Daily Variety*

Fast-paced! Plenty of action! They'll love it!
–*Motion Picture Herald*

One of the better westerns!
–*Showman's Trade Review*

Different! Dramatic! Tension-laden!
–*Boxoffice*

Goes to the head of the class!
–*Film Daily*

Highly distinguished!
–*Hollywood Reporter*

FURY AT GUNSIGHT PASS

starring
David Neville Richard
BRIAN · BRAND · LONG

Story and Screen Play by DAVID LANG · Produced by WALLACE MacDONALD · Directed by FRED F. SEARS

...another sure-shot from Columbia!

Chretien, 79, Dies Here

WASHINGTON: Professor Henri Chretien, 79, French optical scientist hailed as the inventor of CinemaScope, died February 6 at Walter Reed Hospital here. The designer of the first successful anamorphic lens died on the eve of 20th Century-Fox's introduction of a revolutionary improvement on the original process, CinemaScope 55. ("Carousel," which introduces "55," has its benefit world premiere at the Roxy in New York Feb. 16.)

Henri Chretien

The French scientist's process was first seen by Spyros P. Skouras, president of 20th Century-Fox, and Earl I. Sponable, the company's research director, at Professor Chretien's home in Nice, France, in 1952. Nine months later — September 16, 1953 — "The Robe" ushered in the process. Professor Chretien attended the premiere of the picture at the Roxy theatre in New York.

Of late, Professor Chretien had been living with his daughter in Washington. He formerly was honorary professor of optics at the Sorbonne in Paris.

Guy Graves: With Fabian

SCHENECTADY: Guy A. Graves, 72, local manager of Fabian Theatres, died in Albany, N. Y., January 30 after an emergency operation. A leader in the theatrical industry in Schenectady for 30 years, he brought many stars here in person in addition to managing motion picture theatres in the area. For the past decade he had managed the Fabian theatres here, including the Plaza, Proctor's, State, Erie and the old Strand.

Mr. Graves began his showman career at the age of 14 as an usher at the Leland theatre in Albany. Four years later he was manager of the Griswold theatre in Troy. At one time he was part owner of the State, Erie and Strand theatres, and also a theatre in Yonkers, in partnership with William A. Farley. He was in charge of the construction of the large Proctor's theatre in Troy and served for a time as general manager of the Proctor circuit.

Mr. Graves was decorated by the Government for his contribution to the war effort through bond sales. He is survived by a son, Guy A. Graves, Jr., member of the law firm of Graves and Egan and former assistant secretary to ex-Governor Dewey, and two grandchildren.

THE WINNERS CIRCLE

Pictures which were reported as doing above average business in key cities of the nation for the week ended February 4 were:

Albany: The Prisoner (Col.) 2nd week.

Atlanta: At Gunpoint! (A.A.); The Benny Goodman Story (U-I); Diane (MGM).

Boston: Helen of Troy (W.B.); Hell on Frisco Bay (W.B.); I am a Camera (D.C.A.); The Prisoner (Col.); Square Jungle (U-I).

Buffalo: The Court Jester (Par.); Helen of Troy (W.B.) 2nd week; Guys and Dolls (MGM) 7th week; The Man With the Golden Arm (U.A.) 2nd week.

Chicago: Diabolique (UMPO) 7th week; I'll Cry Tomorrow (MGM) 7th week; Indian Fighter (U.A.) 2nd week; Lease of Life (I.F.E.); The Man With the Golden Arm (U.A.) 6th week.

Columbus: The Man With the Golden Arm (U.A.); The Rains of Ranchipur (20th-Fox).

Denver: Square Jungle (U-I); Trouble With Harry (Par.) 2nd week.

Des Moines: All That Heaven Allows (U-I) 3rd week.

Detroit: Guys and Dolls (MGM) 10th week; Hell on Frisco Bay (W.B.); There's Always Tomorrow (U-I).

Hartford: Glory (RKO); Guys and Dolls (MGM) 7th week; Helen of Troy (W.B.); Joe Macbeth (Col.) 2nd week; Ransom! (MGM).

Indianapolis: Guys and Dolls (MGM) 7th week; The Lone Ranger (W.B.); The Man With the Golden Arm (U.A.) 2nd week.

Jacksonville: Bottom of the Bottle (20th-Fox); Guys and Dolls (MGM) 2nd week; The Square Jungle (U-I); Unconquered (Par.) (Reissue).

Kansas City: All That Heaven Allows (U-I); Guys and Dolls (MGM) 6th week; The Last Frontier (Col.).

Memphis: All That Heaven Allows (U-I) 2nd week; The Man With the Golden Arm (U.A.); Unconquered (Par.) (Reissue).

Milwaukee: All That Heaven Allows (U-I) 2nd week.

Minneapolis: Betrayed Women (A.A.); Guys and Dolls (MGM) 6th week.

New Orleans: At Gunpoint! (A.A.) 2nd week; Guys and Dolls (MGM) 6th week; Helen of Troy (W.B.); The Man With the Golden Arm (U.A.).

Oklahoma City: Diane (MGM) 2nd week; Flame of the Islands (Rep.); The Lieutenant Wore Skirts (20th-Fox) 3rd week; Three Stripes in the Sun (Col.) 2nd week; The Trouble With Harry (Par.).

Philadelphia: Helen of Troy (W.B.); Hell on Frisco Bay (W.B.); I'll Cry Tomorrow (MGM); The Man With the Golden Arm (U.A.) 2nd week; The Rose Tattoo (Par.).

Pittsburgh: The Benny Goodman Story (U-I); The Court Jester (Par.); Helen of Troy (W.B.) 2nd week; Sheep Has Five Legs (UMPO) 6th week.

Portland: All That Heaven Allows (U-I); Hell on Frisco Bay (W.B.).

Providence: Guys and Dolls (MGM) 2nd week.

Toronto: All That Heaven Allows (U-I) 3rd week; The Court-Martial of Billy Mitchell (W.B.); Guys and Dolls (MGM) 7th week; Helen of Troy (W.B.) 2nd week; The Prisoner (Col.) 2nd week; The Trouble With Harry (Par.) 2nd week.

Vancouver: The Country Girl (Par.) reissue); Guys and Dolls (MGM) 6th week; Helen of Troy (W.B.).

Washington: Diabolique (UMPO) 4th week; Guys and Dolls (MGM) 12th week; Helen of Troy (W.B.); The Littlest Outlaw (B.V.); Texas Lady (RKO).

Emmick, Golden State Co-Founder, Dies

SAN FRANCISCO: Eugene H. Emmick, 73, co-founder of the Golden State Theatre Realty Corp., died here last week of a heart attack. He began his film distribution career in 1915 and saw his circuit total 105 theatres. He sold out his interest in 1947.

Bob Burns

HOLLYWOOD: Bob Burns, 64, well known Arkansas-born film character player, died February 2 at Canoga Park, near here, after a long illness. He retired from motion pictures about 10 years ago. A veteran of vaudeville, night clubs and radio, he entered pictures in the mid-1930s, appearing in such productions as "The Big Broadcast of 1937," "Mountain Music," "Arkansas Traveler."

Charles Grapewin

HOLLYWOOD: Charles Grapewin, 86, veteran motion picture character actor well remembered for his portrayals in such films as "The Grapes of Wrath" and "Tobacco Road," died February 4 at his home in Corona, near here.

KIRK DOUGLAS as The "INDIAN FIGHTER"

is Knocking them Dead!

A HOLDOVER IN EVERY SITUATION!

DETROIT—Palms; **AKRON**—Loew's; **CANTON**—Loew's; **BOSTON**—Loew's State & Orpheum; **BUFFALO**—Shea's Buffalo; **CLEVELAND**—Loew's State; **COLUMBUS**—Loew's Broad; **DAYTON**—Loew's; **KANSAS CITY**—Loew's Midland; **NORFOLK**—Loew's State; **PROVIDENCE**—Loew's State; **ROCHESTER**—Loew's; **TOLEDO**—Loew's Valentine; **ATLANTA**—Loew's Grand; **BALTIMORE**—Town; **DALLAS**—Palace; **HOUSTON**—Loew's State; **INDIANAPOLIS**—Loew's; **LOS ANGELES**—Los Angeles, Uptown, Loyola, Hollywood; **MEMPHIS**—Loew's Palace; **MINNEAPOLIS**—State; **NASHVILLE**—Loew's Vendome; **NEW HAVEN**—Loew's Poli; **PHILADELPHIA**—Mastbaum; **PORTLAND, OREGON**—Liberty; **READING**—Loew's Colonial; **RICHMOND**—Loew's; **ST. LOUIS**—Loew's State; **SYRACUSE**—Loew's State; **WASHINGTON**—Loew's Capitol; **NEW YORK**—Mayfair.

KIRK DOUGLAS as The *INDIAN FIGHTER* ALSO STARRING Walter MATTHAU · Diana DOUGLAS · Walter ABEL WITH LON CHANEY · EDUARD FRANZ · ALAN HALE

INTRODUCING Elsa MARTINELLI · Screenplay by FRANK DAVIS and BEN HECHT · Directed by ANDRE DE TOTH · Produced by WILLIAM SCHORR A BRYNA PRODUCTION · PHOTOGRAPHED IN CINEMASCOPE PRINT BY TECHNICOLOR

thru UA

"Fantasia" Now in Semi-CinemaScope

Featuring an unusual projector device, Walt Disney's 1940 release, "Fantasia," opened Tuesday at the Normandie theatre, New York, in what Buena Vista Film Distribution Company has set as the first engagement of its latest re-release.

The device, described simply by Buena Vista officials as an electronic attachment developed at the Disney studios in Hollywood, controls the adjustment of the variable Tushinsky anamorphic lens, as well as the side masking of the screen, and is "cued" by a fourth track on the print. The result is that the aspect ratio, in the course of the picture's running, expands from the standard 1:33 to 1 to the full CinemaScope ratio of 2:55 to 1 and back again for certain preselected sequences. The smoothness with which these transitions were accomplished at a press screening Monday was impressive.

No Distortion Seen

The print being used for the current "Fantasia" engagement is said to be a standard 1:33 to 1 print, containing three magnetic sound tracks and the "cue" track. Because "Fantasia" is mostly animated cartoon, containing several extended sequences of abstract and impressionistic design, the distortion at 2:55 to 1 is not apparent. The picture is always brought back to the 1:33 to 1 ratio for the various "live action" sequences featuring host Deems Taylor and conductor Leopold Stokowski. The limitations of the device's adaptability to most "standard" pictures is obvious; however, it could prove to be another effective film production tool if a picture is conceived with its use in mind.

The expanded screen dimensions for "Fantasia" are particularly effective in three sequences: Bach's "Toccata" and "Fugue in D Major," Stravinsky's "Rite of Spring" and in Moussorgsky's "Night on Bald Mountain." Mickey Mouse's "Sorcerer's Apprentice," necessarily, remains at the 1:33 to 1 ratio. No one would accept a Mickey wider than he is tall. The original "Fantasia" multi-channel sound has been transferred to three magnetic tracks feeding three behind-the-screen horns—with no provision for surround speakers in the house. Considering it was recorded 16 years ago, the sound is not bad, but still it is not as impressive as today's recording achievement.

V. C.

National Theatres Net $203,053 for 13 Weeks

HOLLYWOOD: Consolidated net income of National Theatres, Inc., and voting-controlled subsidiaries, for the 13 weeks ended December 24, 1955, was $203,053, or seven cents per share on outstanding stock, Elmer Rhoden, president, reported to stockholders. Figures for the same period in 1954 were given as $546,416 or 20 cents per share.

Mr. Rhoden described the results for the quarter as "typical of the motion picture industry as a whole," and described the decline as due primarily to the "shortage of quality pictures." He added that the trend downward seems to have been checked by pictures released since the beginning of the holiday season.

MPEA Units Agree on a Permit Plan

Climaxing more than a year of active negotiation among member companies of the Motion Picture Export Association, agreement was reached last week in New York on a "world formula" for the division of permits. The agreement, which runs for two years and then will be reexamined, was made by the film company presidents and their foreign managers.

In dividing the permits for a given country, the following formula will be used: 36 per cent of the allotted permits will be divided on an equal basis; 32 per cent of the total will be allotted on the basis of the gross of each MPEA member company in the country involved; 22 per cent of the total will be allocated on the basis of U. S. grosses of each member company, and 10 per cent of the total will be based on the grosses in the following six countries, United Kingdom, Germany, Cuba, Sweden, the Philippines and Italy.

To Study Details

Actual details of the formula remain to be ironed out by the foreign managers. One of these concerns the situation arising when a smaller MPEA company sells a film in a country outright, and thus lacks true gross billings in that situation. Another important element is the provision that no one company can either gain or lose more than one permit a year—to be applied after the agreement has been in force one year.

The first application of the formula is expected to be in the division of Japanese permits, the total number of which will be agreed upon in the new pact to replace the present one, which expires in April.

"Oklahoma" Opens in San Francisco Feb. 16

SAN FRANCISCO: Rodgers and Hammerstein's "Oklahoma!" will have its northern California premiere in the new Todd-AO film process at the Coronet theatre here February 16. This is the fourth city to present the film with its new process, the others—New York, Chicago, Los Angeles.

'Photoplay' Awards Are Presented

HOLLYWOOD: Photoplay Magazine presented its annual Gold Medal awards to 1955 winners Jennifer Jones, William Holden and 20th Century-Fox's "Love Is a Many-Splendored Thing" at a banquet Thursday in the Beverly Hilton Hotel here. Joan Collins, voted "most promising actress," and George Nader, "most promising actor," received special certificates.

Miss Jones won for "Love Is a Many-Splendored Thing" and also for "Good Morning, Miss Dove." Mr. Holden was cited for his roles in "The Bridges at Toko-Ri," "The Country Girl," "Love Is a Many-Splendored Thing" and "Picnic." He also was voted the top *Photoplay Magazine* honor in 1954.

Miss Collins won for "The Adventures of Sadie" and "The Girl in the Red Velvet Swing" and Mr. Nader for "Six Bridges to Cross," "The Second Greatest Sex" and "Lady Godiva." Special bronze achievement plaques went to Glenn Ford and his wife, Eleanor Powell, for "untiring devotion to religious and civic life and their contribution to the youth of our nation." Others honored were James Dean, posthumously, for his performances in "East of Eden" and "Rebel Without a Cause"; Otto Preminger for "The Man With the Golden Arm" and Columbia for "Picnic."

Other certificates went to Paramount for "Strategic Air Command"; Universal for "To Hell and Back"; Warner Bros. for "Rebel Without a Cause"; 20th Century-Fox for "A Man Called Peter"; Warner Bros. for "East of Eden"; Samuel Goldwyn for "Guys and Dolls"; Warner Brothers for "Mister Roberts"; Columbia for "The Long Gray Line," and MGM for "Love Me or Leave Me."

Canadian Producers Name Graeme Fraser President

OTTAWA: Graeme Fraser of Crawley Films here has been elected president of the Association of Motion Picture Producers and Laboratories of Canada, the group announces. Arthur Chetwynd of Chetwynd Films, Toronto, was elected vice-president and D. M. McClymont of Ottawa was re-elected secretary-treasurer. Elected to the board of directors were Spencer Caldwell, Ralph Foster, J. Chisholm and Wallace Hamilton.

Trans-Lux Has "Lovers"

"Lovers and Lollipops," the second film of Morris Engel and Ruth Orkin, who made the 1954 production, "Little Fugitive," has been acquired for distribution by Trans-Lux Distributing Corp., it is announced by Richard Brandt, president.

The National Spotlight

ALBANY

How many of the new area drive-ins, announced or rumored, will swing into operation during 1956 forms a favorite topic of industry conversation. Work came to a halt on two started late in the 1955 season: Fabian's 9-W, on the Albany-Saratoga Rd., near circuit's present Saratoga; and on the Jericho, which Morris Klein began in Bethlehem (between Albany and Ravena), and which he stopped after failure to obtain a town permit. This dispute is now in the courts. . . . Sylvester J. Albano, Ravena justice of the peace and barber shop proprietor, has a site on which he plans to build a drive-in outside that village. . . . Unadilla drive-in, which John Gardner is building close to Sidney, will be ready in April. . . . The death at Albany Hospital of Guy A. Graves, 72, for 55 years a theatre man in this area and Schenectady city manager for Fabian since 1945, removed one of the oldest and ablest operators. He started as an usher at Proctor's Leland Opera House, Albany, when 14. . . . James Moore resigned as Warner salesman to join RKO in the same capacity. He succeeded Howard Goldstein, new supervisor for Perlmutter Theatres.

ATLANTA

The new Palace, renovated at a cost of $85,000 by the Martin Theatres of Columbus, Ga., has reopened. . . . Mac Polston, former manager of the Hardee theatre, Wauchula, Fla., is now manager of the Garden, Winter Garden, Fla. . . . Johnnie Harrell, buyer for Martin Theatres, is back in his office after a trip to Florida. . . . The Victoria, Algood, Tenn., has closed because of bad business. . . . Ed Stevens, president of Stevens Pictures, will soon have his new 600-seat theatre ready for opening in Symrma, Ga. . . . Tom Bret, theatre owner in Sanderville and Tennville, Ga., was in for a buying trip. . . . T. H. Hargett, owner of the Wedowee theatre, Wedowee, Ala., is in the hospital in Biloxi, Miss. . . . Miss Betty Landers, United Artists, was given a birthday party by the employes of the company.

BOSTON

Joe Liss, Stanley Warner's district manager for Massachusetts theatres, made his first brief visit to the district since his serious auto accident of last June. . . . Walter Almon, promoted from the shipping room at Warner's, is the new booker, replacing John Hanson who resigned. Ruth Kitcham is Leo Griffin's secretary at the same exchange, coming in from the New England Theatres office. . . . Earl Brown has been named assistant to manager Frank Boyle, at the Fitchburg theatre, Fitchburg, replacing Emil Perodeau who has retired. . . . Joe Rapalus, Majestic, Easthampton, is wearing a cast on one leg after an accident when he fell off a ladder while changing the letters on the marquee. . . . Raphael Sandlow, owner of the four independent houses, is in Malden Hospital undergoing treatment for an ulcerous condition. . . . Daytz Theatre Enterprises has signed five additional theatres for buying and booking. . . . The two co-chairmen for the industry's part in Brotherhood Week, William Kumins for the distributors and Charles Kurtzman for exhibitors, conducted an area meeting for circuit heads, branch managers and film carriers to outline plans for the forthcoming drive.

BUFFALO

Two well-known industryites, Robert C. Hayman of Hayman Theatres, Niagara Falls, and Myron J. Kallet, of the Kallet circuit, Oneida, N. Y., are officers of Great Lakes TV Inc., Buffalo, which organization a Federal Communications Commission examiner has recommended be authorized to construct a new television station to operate on Channel 7 in Buffalo. . . . The premiere of "Cinerama Holiday" the other evening in Buffalo was one of the most colorful opening nights in town in many months. . . . Demonstrations of CinemaScope 55 were staged in the Center theatre in Buffalo last week and the RKO-Palace in Rochester. . . . Organization of Transcontinent Television Corporation to buy and operate television and radio stations on a national and international basis has been announced here by Paul A. Schoellkopf, Jr., chairman of the board. Officers of the corporation are David Channing Moore of New York, president; Seymour H. Knox III, vice-president, and Felix Piech, secretary-treasurer. . . . Julian H. Caster, 63, a conductor of the former Shea's Hippodrome orchestra here, is dead in Elmira, N. Y., to which city he went about 11 years ago.

CHARLOTTE

A surprise visitor to the theatre owners convention here was Don Red Barry. Now on a tour for the March of Dimes, Barry took time out to come to Charlotte to meet the 400-odd exhibitors here. . . . "Ransom" was held for extra showings at the Imperial. . . . At the Plaza, former child star Margaret O'Brien's "Glory" opened replacing "The Trouble With Harry" which did exceptionally good business here. . . ."Square Jungle" attracted prizefight fans to the Center. . . . Accompanying A. Montague, Columbia Pictures vice-president, to the convention here was Rube Jackter, a key figure in the company's sales department. . . . Columbia expects to occupy its new Charlotte branch in several weeks. . . . Bob Finlayson, Republic salesman, screened "Come Next Spring" to a group in Greenville, S. C.

CHICAGO

The world premiere of "The Benny Goodman Story" at the Chicago theatre February 2 practically overshadowed every other activity last week. Both Goodman and Steve Allen were here for two days to participate in a series of publicity stunts. Highlighting events preceding the opening of the film were a tribute to Goodman at Hull House, where he had his first lessons, and salutes to both Goodman and Steve Allen at Junior Chamber of Commerce luncheon. . . . Sol Horowitz has been engaged as assistant film buyer to the buying and booking office of Allied Theatres of Illinois. Mr. Horowitz, who assumed his duties with Allied February 6, has been associated with local film operation for more than 18 years. . . . Jack Kirsch, president of Allied Theatres of Illinois, proudly announced that he became a grandfather for the fourth time. On January 31 his daughter, Mrs. Dean Wolfson, gave birth to a baby girl named Lori. . . . Herb Ellisburg will join Essaness Theatre Corporation as a manager of one of its properties about March 15. He has spent many years in theatre management, promotion and publicity, and was previously associated with Essaness for nearly 10 years. . . . Ben Shumard, manager of the A-B-C drive-in, left for a Florida vacation. He will return in time for an early spring opening. . . . Clark Rodenbach, formerly movie critic with the Chicago *Daily News,* is ill in the U. S. Veterans Administration Hospital here.

CLEVELAND

In addition to the entertainment program for the ladies attending the National Drive-In convention here Feb. 21-23, the registration charge for the ladies will also include, at no additional charge, tickets for the Feb. 22 matinee performance of "Can Can" at the Hann theatre. . . . Horace Adams, president of Independent Theatre Owners of Ohio, now vacationing in Florida, will return to attend the ITO board meeting Feb. 19-20. . . . Emanuel C. Stutz, managing director of the Circle theatre, announces he has leased the Standard theatre, 700-seat suburb downtown grind house, and, starting the middle of this month, will present exploitation pictures. . . . Dorothy Buckley has been promoted from secretary to the office manager, Frank Musto to secretary of branch manager Carl Reardon in a personnel shuffling due to the resignation of Dolores Wyda. And in the company's district office, Kay Hickernell has been appointed assistant to secretary Laura Kovack. . . . In spite of eight inches of snowfall followed by thaw, rain and freeze, plus TV-Radio admonitions for people to stay at home, three downtown pictures did holdover business. They are "Guys and Dolls" (7th week), "Helen of Troy" and "The Man With the Golden Arm.". . . About 300 members of the industry are expected to attend the M. B. Horwitz birthday testimonial banquet to be held at the Statler Hotel on Feb. 20. In addition to celebrating his 70th birthday the event takes note of his 45 years in the motion picture business. . . . John Tender, owner of the Tivoli theatre, Lorain, has welcomed his first child, a son, Peter John.

(Continued on following page)

COLUMBUS

Business continued good with second weeks for "The Rains of Ranchipur," shifting from RKO Palace to RKO Grand and "The Man With The Golden Arm" at Loew's Ohio. . . ."The African Lion" closed its run at the World after seven weeks. . . . The H. K. Ferguson Co. of Cleveland was chosen to design and prepare cost studies for the underground parking garage to be built under the State House yard in the heart of the downtown theatre area. . . . Arthur M. "Doc" Holah, former Ohio censor board contact for Metro-Goldwyn-Mayer, is spending the winter at Miami Beach. Holah lives in Newark, Ohio. . . . The *Catholic Times,* official publication of the Columbus Catholic diocese, asked editorially "Is not the ban on censorship the cause for growing disregard for decency" The *Times* said that it is "shocking news to all decent Americans to know that more objectionable movies were produced last year than in any similar period over the past 20 years.". . . Floyd Emerson, 68, doorman at Loew's Broad, died suddenly following a heart attack. For many years prior to his employment at the Broad he was doorman at the Uptown here.

DENVER

About 700 saw the CinemaScope 55 demonstration in the Centre. The crowd included 78 20th-Fox stockholders, more than 200 exhibitors, with the rest being made up of people with influence—such as heads of clubs, etc. Comment was highly favorable. . . . C. U. (Bank Night) Yaeger, Atlas Theatres president, moves James Ellis, Gothic, Denver, assistant manager, to Gunninson, Colo., as manager the Unique, succeeding Mert Martin, who went to Salida as projectionist at the Salida. . . . Jack Felix, Allied Artists branch manager, became a grandfather the second time when his daughter and son-in-law, Mr. and Mrs. Edward Schmitz, adopted a two-week-old boy, John Edward. Their other child, Debbie, was also adopted. . . . Fred Knill, office manager at Gibraltar Enterprises, won $167 in prize money riding in the novice class of cutting horses at the recent rodeo here. Next year he can compete in the professional class. . . . Leo Samuels, Beuna Vista president, and Lesse Chinich, assistant domestic sales manager, in for conferences with Marvin Goldfarb, district manager. . . . Ted Knox, who operates Service Theatre Supply, and operates theatres, has added home construction to these lines. He is building 60 houses in Westminster, a Denver suburb.

DES MOINES

Dorothy Day Gottlieb is in the hospital with a broken hip. This is the second time in two years that the former Tri-States publicity girl has broken a hip. The first time was Jan. 25, 1954, when she fractured the left hip. This break was in her right one. . . . Bob Stone, press representative for MGM in Iowa and Nebraska, escaped with minor injuries in a car accident which took the life of a member of the Grinnell college faculty. The accident occurred on Highway 6. . . . Mary Lou Vaughn of Warners was a flu sufferer last week. . . . Carl Hart, U-I auditor, has left the Des Moines office for Minneapolis. . . . Marie Fredrickson of Universal was on the sick list. . . . Frank Rubel of Central States is a bachelor these days, his wife and son having remained on in Florida for an extra stay. . . . Variety club members learned with sorrow that little Carol Dahms has died. She was one of the children who underwent surgery at the Variety club hospital in Minneapolis for a special heart defect. Manager Jim Travis of the Strand in Milford, has a special family rate in effect now. A family consisting of up to seven persons can get in for one dollar Monday through Thursday each week.

DETROIT

The Rock 'N' Roll show at the Fox paid off big for the big house. Detroit, ranked among the top three record sales towns in the country, turned out the teen agers in droves to bring the three day stand to a $57,000 gross. . . . The first public glimmering of the United Artists reopening with Todd-AO was a five inch classified calling for all hands to work the downtown theatre which has been closed two months. . . . Murray Weiss, Variety Club executive, was guest speaker at the Detroit Tent lunch. . . . The Cub at Bear Lake, operated by Stanley Dilley, is being closed. . . . Michigan Allied will hold its annual convention April 4-5 at the Tuller Hotel here. An open invitation is extended to all exhibitors. . . . Leo Robinson of Grand Rapids died at 65. . . . The Sheridan at Sheridan is joining the too-long list of dark theatres. G. Greenhoe officiated at the closing. . . . United Artists' Manney Youngerman will be replaced by M. Weinstein when he moves to the New York office. . . . Harry Berns, of the Korman Booker T, is moving back downtown. . . . Howard Pearl, United Artists publicist, is off on the longest trip of his perapetetic career. Advancing for personal appearances of Barry Jones and Ramsey Ames for "Alexander the Great," he will cover 9,000 miles from New York to Los Angeles via Texas and back to N. Y. through Canada.

HARTFORD

Atty. Herman M. Levy, general counsel for TOA and executive secretary, MPTO of Connecticut, received $300 in lobbying fees from the Connecticut Association of Public Accountants during the special flood recovery session of the State Legislature, according to the Secretary of State's office. Under Connecticut law, lobbyists are required to register with the Secretary of State for each legislative session. . . . George LeWitt, veteran Connecticut theatre-owner-operator, plans another attempt at gaining authorization for construction of a drive-in theatre at suburban Berlin, Conn. The Berlin Town Zoning Commission plans a public hearing for Feb. 15 on application for rezoning land on Route 5 to permit construction of a LeWitt drive-in. In 1955, the Commission approved a similar application, but approval was later reversed by the Court of Common Pleas after an irate resident charged the commission's action had not been accompanied by proper notification in an area newspaper. . . . Cy O'Toole, chief engineer for Stanley Warner Theatres' New England zone, is a grandfather for the first time, with birth of a baby boy, named Christopher, to his daughter, Mrs. Kathleen Rich of Washington, D. C. . . . Hartford visitors: Harry F. Shaw, Lou Brown, Lee Rosenberg, Loew's Poli-New England Theatres; Harry Feinstein, James M. Totman, Stanley Warner Management Corporation.

INDIANAPOLIS

Business perked up over the weekend as ice and snow on the streets for the past 10 days finally began to melt off. . . . George Landis, neigborhood chain exhibitor, slipped on the ice and broke two ribs last week. . . . The Allied Theatre Owners of Indiana will hold their monthly board meeting at the offices here Feb. 14. . . . Chairmen for Brotherhood Week here are Murray Devaney, distributors; Dale McFarland, exhibitors; and Dave Friedman, publicity. . . . Harry Gorman, salesman with MGM and United States for 18 years, died here Jan. 23. He was 63. His widow and mother survive. . . . Barbara Ruick was escorted about town on a "Carousel" mission by Johnny Stearns, manager of Keith's, Friday. . . . Clayton Moore, the "Lone Ranger," made three personal appearances on the stage at the Circle Thursday in connection with the film's opening there. . . . Ted Mendelssohn, state exhibitor, is vacationing on the West Coast.

JACKSONVILLE

A joint distributor-exhibitor planning session for celebrating Brotherhood Week in the area was held here with Louis J. Finske, FST president, and R. Cam Price, RKO branch manager, serving as co-chairmen. . . . More than 500 community opinion-makers and industryites attended the 20th-Fox demonstration of CinemaScope 55 at the Florida theatre which was preceded by an address by Paul Wilson, 20th-Fox division manager, from Atlanta. . . . Ray O. Colvin, executive director of the Theatre Equipment Dealers Association, was a welcome figure in Florida as he gave talks before civic groups on "What the Movie Theatre Means to Your Community.". . . Jimmy Gillespie, veteran 20th-Fox publicist from Dallas, visited friends here and in Miami. . . . Mrs. S. G. Owens has released the Swan theatre, Madison, to Bob Cannon of Live Oak. . . . Jim Frew, U-I executive of Atlanta, was here for several days with Buford Styles, U-I branch manager, to go over theatre accounts. . . . Walt Woodward, an industry figure for 43 years, has resigned his post as a Wil-Kin Theatre Supply salesman and retired to his Miami home. . . . Joe J. Deitch, FST executive, left for a stay in New York. . . . George Hoover, Variety's international barker, stopped off here briefly en route to his Miami home to address Tent 44 members at a general meeting in the Roosevelt hotel.

KANSAS CITY

Forecasts of heavy snow and extreme cold stopped attendance short January 29 and February 1 so that there was very slim attendance those evenings. Temperatures went to four above in the city, and the territory exhibitors were even worse hit. Subsequent run theatres fared worse than first runs. . . . Of the four drive-ins that have been operating on weekends all winter, three announced shows for the weekend of February 3—but Friday afternoon newspapers found only two sticking to the schedule and stay-

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ing open. Weather had moderated, but roads were rough. . . . There was to be a demonstration of CinemaScope 55 at the Orpheum theatre, of Fox Midwest, February 9. . . . The Roxy announces the conclusion of the engagement of "Guys and Dolls" with its seventh week—after breaking all house records.

LOS ANGELES

Fred Siegel, for many years operator of theatres in Oceanside, will build a new 986-seat house there to be called the Star. Richardson Brothers has the contract. . . . Associated Theatres, newly formed theatre chain consisting of owners Al Olander, Eddie Ashkins, and Sam Decker, have opened new offices in Beverly Hills. . . . Off to Arizona on company business was Mel Evidon, sales manager for Favorite Films. . . . A visitor at MGM was Hong Chan, Korean theatre operator, who is here to study Hollywood techniques and to buy equipment. He plans to build a studio in Seoul upon his return there. . . . Recuperating at home after undergoing surgery, was Roy Evans, Los Angeles first run district manager for Fox West Coast. . . . The Desert Inn at Las Vegas has been selected as the site for the first annual western regional conference sponsored by the Popcorn and Concessions Association. The conclave will be staged February 29, with Arthur Unger, veteran west coast popcorn jobber, and Harold F. Chesler of Salt Lake City as co-chairmen.

MEMPHIS

Ritz theatre at Reyno, Ark., burned to the ground. Mrs. Faye Lamb, owner, announced she would rebuild immediately. . . . W. F. McCann has purchased the Mox theatre at Blytheville, Ark., from Sam Becker. The new owner will book and buy in Memphis. . . . Steve Cochran, of the movies, came to Memphis and appeared on the stage of Malco theatre three times on the opening day of his latest, "Come Next Spring," a film with an Arkansas locale. . . . The current version of the Memphis Board of Censors—made up of the three women who formerly served on the board of five—looked at a second film, "The Game of Love," now showing at Ritz theatre, and gave it an approval. . . . Bob Mack, theatre organist, is playing matinee and evening engagements at Malco theatre, which has one of the city's finest organs.

MIAMI

Miami Productions, Inc., which recently opened its studios on Flagler Street, has $250,000 worth of cameras and equipment ready to handle all 35 or 16mm work in animation, TV, industrial or color film, according to Alan Baskin, president. Bertrand Burns is in charge of the New York office at 15 W. 44 Street. . . . United Artists' exploitation manager Mori Krushen was holidaying at the Algiers where Universal Pictures' Charles Feldman also has reservations. . . . Joel J. Robinson, manager, reported the Seminole theatre in Homestead had been burglarized with about $175 taken from the office and cigarette machine. . . . Miami Beach's Sheridan theatre will house "Oklahoma!", the Todd-AO film, starting the latter part of February. . . . Columbia Pictures' David J. Kane was in town arranging details on the premiere of "Picnic" at the Riviera and Royal theatres.

MILWAUKEE

The Wisconsin Variety Club, Tent No. 14, had a successful membership meeting and installation of officers at Aliotos last week. A dinner preceded the installation. Installed were: chief barker, Oliver Trampe; first assistant, Ed Johnson; second assistant, Morey Anderson; dough guy, William Pierce, and property master, Harold Pearson. Other board members are: Pat Halleron, Andy Spheeris, Dean Fitzgerald, Irving Werthamer, Al Kvool and Angelo Provinzano. . . . The Blue Dahlia supper club here on West Blue Mound Road was acquired by Vic Manhardt of the Vic Manhardt Co., Milwaukee, suppliers of theatre equipment. Manhardt's son, Richard, in business with him, will be an associate in the Blue Dahlia. . . . The motion picture commission here reduced the number of aides from 18 to 13 because they expect a lesser work load in '56. However, the aides that were not reappointed believe they were dropped for other reasons. One of the former aides said he advocated a change in the basic rating system. Another said there was disagreement on cuts to be made in pictures. The aides did not always agree on cuts the commissioners wanted to make.

MINNEAPOLIS

Minnesota Amusement Co. has sold the 1,100-seat Loring on the edge of the loop to an evangelistic group for its revival services. Purchase price was about $25,000. Previously, the group met in the loop Alvin theatre, future plans for which have not been disclosed. . . . Actor Leo Carrillo was in for the St. Paul Winter Carnival. . . . Bill Mussman is the new booker at 20th-Fox, replacing the late Bill Clayson. Mussman at one time operated the Rialto at Aitkin, Minn., and previously was a salesman at Paramount. . . . Harry B. French, president of Minnesota Amusement Co., is vacationing in Florida. . . . Harry Weiss, RKO Theatres district manager, was in Denver on routine business. . . . Miss Universe (Hillevi Rombin of Sweden) was in to plug "The Benny Goodman Story" in which she has a bit part. . . . Earl Wingard, assistant city editor of the Minneapolis *Tribune*, resigned to take a studio publicity job with MGM. . . . George Engelking is the new manager of the Midtown, St. Paul, and the 7-Hi drive-in, Minneapolis, replacing Ray Colihan, resigned. . . . Lyle Carisch sold the Tonka at suburban Excelsior to George Jonckowski, former operator of the Falls, River Falls, Wis.

NEW ORLEANS

Frank Glick advised that because of the present slack in business, he will operate the Utica in Utica, Miss. on weekends only. . . . Andy Bevelo, booker for Exhibitors' Cooperative Service, reported that Southern Amusement Company reopened the Bailey, Bunkie, La., renewed and re-equipped for CinemaScope showing. . . . Mike Ripps and Ed Fessler, of the Do Drive-In Theatres, Mobile, Ala., and Metairie, La., are back from Hollywood where they conferred with directors and cameramen for the production of a picture which they plan to photograph in the vicinity of Mobile. . . . Lefty Cheramie, of the Rebstock, Golden Meadows, La., and associated with Richard Guidry in the Jet drive-in, Cut Off, La., has appointed 26-year-old Amos Savoie as general manager of the three situations. . . . Herb and Sue Hargroder, owners of the Beverly drive-in, Hattiesburg, Miss., are on a leisurely motor jaunt to Mexico City and other points below the Rio Grande. . . . The Harold Shambachs welcomed their seventh child, a baby daughter. Mr. Shambach is Joy Theatres office manager. . . . The Eddie Richards also welcomed their third blessed event, a girl. Richard is a shipper at Paramount.

OKLAHOMA CITY

Some 300 children of St. Joseph orphanage, Oklahoma City, were given a free show of "The Immortal City" at the Plaza theatre, Jan. 31 and Feb. 1. Special matinees were scheduled for them by Plaza manager Farris Shambour, whose theatre workers donated their time both afternoons. This included projector operator James E. Lyons, cashier Prilla Garskey, who was on hand for general and emergency aid, rather than ticket selling, and ushers Charles Griffith and Harold Sandlin. . . . Dale Myron Hellwege took over managerial duties at Okmulgee, Okla., theatres Feb. 1, to replace Dale Davis, who was transferred to Duncan, Okla. Davis, who will be manager of Video Independent Theatres at Duncan, has been manager of the Okmulgee theatres for the past six and a half years. Hellwege began his theatre career at Enid, Okla., in 1943. . . . The Pines theatre, Tulsa, Okla., was closed following the last performance Jan. 28. The house has been operating continuously since 1942. J. C. Duncan, Tulsa manager for the Oklahoma Metropolitan Theatres, which operates the Pines, gave no reason for the closing and said there were no plans to reopen it.

PHILADELPHIA

The merger of Roy Sullender, formerly conducting a booking and buying service known as National Service Corporation of Pennsylvania, with Sandy Gottlieb's Tri-State Theatre Service was announced, with the combined offices to be located at 1231 Vine St. At the same time, Tri-State announced the acquisition of four new accounts. . . . Edward L. Foley and Andrew J. Dzurkovich registered the name Laurel for their theatre in Laureldale, Pa., with Eugene H. Detter filing the name Majestic as new owner of that house in Mt. Penn, Pa. . . . The Sinking Spring Drive-in, Sinking Spring, Pa., which figured recently in a prosecution over Sunday operations, closed for the season as a result of the extremely cold weather and loss of Sunday patronage. . . . Dr. Harry J. Schad, president of the Schad Theatres, Reading, Pa., was re-elected first vice-president of the Reading Fair operating company. . . . Tony Andrioli and Lou Stassi took over the operation of the Holland, Old Forge, Pa. . . . An inventory of the estate of the late Paul E. Glase, for many years Fabian Theatres manager in Reading, Pa., showed an appraisal of $27,000 for real estate with personal property

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appraised at $107.469. . . . With MGM planning to move into the RKO exchange building, the latter is preparing its new headquarters in the same district at 1225 Vine Street. . . . Harold Shapiro, formerly associated with his brother, Rube, in the operation of the Alden, is now connected with Bache and Company, securities exchange.

PITTSBURGH

"Seven Wonders of the World" will open at the Warner theatre April 19, two days after "Cinerama Holiday" completes a 62-week run. . . . Danny Kaye, in Pittsburgh to plug both his "Court Jester" and his pet UNICEF project, was guest of honor at a Variety Club banquet. . . . Stubby Kaye, due here for "Guys and Dolls," cancelled out. The Goldwyn musical topped $25,000 for its first week in the Nixon, the city's sole legit house, converted to films for the first time. . . ."The Lone Ranger" had company at the Stanley when the house suddenly teamed it with "Target Zero.". . . William Bendix penciled in for a March 2 personal appearance date in connection with "Battle Stations" which goes first run into a flock of neighborhood situations. . . . "Carousel" delayed in the Fulton due to a shortage of prints, and now listed as that house's Easter booking. "Never Say Goodbye" replaced "Carousel" on the Fulton booking chart. . . . Barbara Ruick had to cancel out too when a heavy fog caused her plane to land in Cleveland instead of Pittsburgh.

PORTLAND

William Thedford, FWC executive and president of the Evergreen circuit, flew to Seattle from San Francisco for a meeting with Evergreen executive Jim Runte and Oscar Nyberg, Oregon district manager for Evergreen. All three returned here for a day's session before returning to own desks. . . . Guild theatre manager Marty Foster has returned from a month's business trip to New York. He had a press party at his apartment celebrating the completion of remodeling the interior of his 400-seat art theatre. . . . Dick Colbert, new branch manager for U-I, is doing a big job for the company and making plenty of friends since his transfer from the Bay area. . . . Ronald Reagan was here for a couple of days for General Electric. . . . Preston Foster is due in town next week to speak at the Oregon Ad Club. . . . Director Andre de Toth was here to confer with John and Ward Hawkins about filming their book, "The Flood of Fear."

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PROVIDENCE

Thieves recently looted the Park theatre, Auburn, of approximately $70 in cash, according to a report filed by Charles E. Nelson, manager, with the Cranston police department. . . . The Uptown, Broadway neighborhood house, was the first in the state to offer the new Polyethylene kitchenware deal. These products are being given away, with the customary admission ticket and service charge, Wednesday and Thursday matinees and evenings. . . . Gary Crosby is scheduled for a personal appearance, accompanied by Les Brown's band, at Rhodes-On-The-Pawtuxet, in the near future. . . . The Avon Cinema is using sizable newspaper space heralding the forthcoming R. I. premiere of "The Sheep Has 5 Legs.". . . Gene Autry, screen star, will soon make a one-day personal appearance at the Auditorium. . . . A 3-alarm fire in the City Hall Hardware annex, almost adjoining the RKO Albee theatre, cut into Sunday night business at that house, to a slight degree.

ST. LOUIS

The Midland theatre and office building of Kansas City, Mo., recently deposited $21,650 with the Commerce Trust Company of that city, trustee, for the purchase of its four per cent general mortgage bonds. . . . The 460 drive-in theatre at Carmi, Ill., opened recently for the season and until spring will have shows every night except Tuesday. In-a-car heaters are available at the theatre for the comfort of its patrons. . . . When the Corral drive-in, Bonne Terre, Mo., closed for the season recently, the management gave a free show for everybody. . . . The Green theatre at La Plata, Mo., has adopted a plan whereby it gives no shows on Wednesday. . . . Harry Shaw of North Little Rock, Ark., has taken over the management of the Orpheum theatre at Fulton, Ky. He succeeds Elton Holland, who has been transferred to Portageville, Mo. Shaw, who is manager of a drive-in theatre for the Malco Theatre Company in North Little Rock, expects to go back to North Little Rock when his theatre opens in the spring. A permanent manager then will be named for the Fulton theatre. . . . The Cahokia drive-in theatre on U. S. Highway 460 at East St. Louis, Ill., now is open the year-round.

TORONTO

Local branch of the Women of the Motion Picture Industry will hold a Valentine Dance. . . . Twelve members were inducted at the annual meeting of the Canadian Picture Pioneers. They were Jack Barker, William H. Devitt, Jack Clarke and Larry Stephens, all of Toronto; Harry W. Braden and Lloyd M. Taylor, both of Hamilton; Peter Jackson, Levack; Robert J. Martin, Montreal-Toronto; John Poole, Oakville; T. R. Porter, Gore Bay; and Ray Tubman, Ottawa. . . . Pupils of Variety Village, Toronto Variety Club's vocational guidance and residence school for handicapped boys, were guests of a hockey game at Maple Leaf Gardens. . . . Performing right fees for 1956 of the Composers, Authors and Publishers Association of Canada for theatre use of compositions in its repertoire will remain unchanged from the previous schedule, based on seating capacity. . . . Ross McLean, former commissioner of the National Film Board, has been loaned by UNESCO to the Government of Pakistan to co-operate with the authorities in establishment of a motion picture bureau there. . . . Glenboro, Man., closed for the winter months, was taken over by the Chamber of Commerce and operated by them. . . . First benefit show of the season for the Variety Vocational School was held by the Brantford Theatre Managers Association at the Capitol, with the co-operation of local managers and exhibitors. Master of ceremonies was Gerald Peters.

VANCOUVER

Theatres and other amusements were happy when the British Columbia government passed an order-in-council reducing the amusement tax from 15c to 10c, which will help reduce losses in night clubs and theatres. . . . Clarence Dowsley, 59, former circuit owner and recently a projectionist at the Nova theatre, North Vancouver, died suddenly after a heart attack. Dowsley formerly was operator of a theatre equipment firm at Calgary, Alta. . . . Steve Allen, manager of the Odeon Haney, in the Fraser Valley, is in Shaughnessy Military Hospital after a heart attack. . . . The circuit heads of FPC and Odeon went over to Seattle to see the 20th-Fox showing of CinemaScope 55. . . . Daylight saving time will be observed in British Columbia this year between April 29 and Sept. 29, in spite of the objections from farmers and theatre folks. . . . Harold Locke, one-time exhibitor in Smokey Lake, Alberta, and recently a B. C. projectionist, has leased the 450-seat Academy theatre, Maillardville, in the New Westminster area, from Mrs. Eskerstrand. . . . . Louis Johnson, formerly cashier at the Broadway theatre, is now secretary at International Film Distributors. . . . Al Jenkins, Vogue manager, back from vacation.

WASHINGTON

Tony Muto, Washington representative for 20th Century-Fox, was in Mexico. . . . Mike Siegel, 72, former salesman for United Artists, died in Baltimore. . . . Charles Feldman, Universal general sales manager, was a recent Washington visitor. . . . Frank M. Boucher, *TV Guide*, has returned to Washington, from New York, to handle this territory. Kenneth Friede has been transferred to New York. . . . Barbara Ruick, of "Carousel," was a recent Washington visitor to meet with the press. "Carousel" opens on February 21 at Loew's Capitol. . . . WOMPI will have a Valentine luncheon on February 14 at the Continental Hotel. . . . Agnes Turner has been appointed to the national bylaws committee of WOMPI, and Sara Young has been appointed to the national publicity committee of WOMPI, by national president Lorraine Cass.

"Lease of Life" Opens

"Lease of Life," I.F.E. Releasing Corporation's Eastman-color drama starring Robert Donat, opened a New York run this week at the Little Carnegie theatre. The British-made film brings Mr. Donat back to the screen after an absence of three years. Co-starred with him is Kay Walsh. The picture was produced by Michael Balcon.

Hit Zenith's Toll TV Plea

The present brand of TV entertainment which the public gets free cannot be improved by subscription television, Alfred Starr and Trueman T. Rembusch, co-chairmen of the Committee Against Pay-to-See TV, contended in a published letter this week to the editor of *The Wall Street Journal.* Mr. Starr and Mr. Rembusch took "emphatic exception" to statements made by Commander E. F. McDonald, Jr., president of Zenith Radio Corp., in a previous published letter to the *Journal.*

Commander McDonald said in his letter that pay-to-see TV was "one way, perhaps the only way, to provide independent television stations, especially those in smaller cities, with supplementary revenue they need to survive and prosper." He added that subscription TV could "only succeed by bringing a better product and then only if the public wants it that way."

Mr. Starr and Mr. Rembusch said in their letter: "Thus far the proponents of subscription TV never have offered definite and specific assurances as to the type and caliber of programming which will replace the free air waves; the public is asked to provide a contribution for TV viewing privileges for the types of shows they are now receiving at no direct cost; from an economic or entertainment standpoint, there is no need nor reason in the U. S. for pay-TV and any illusions of such needs have been created by small special interests seeking big private gains, and the public is being asked to defray the cost of UHF stations which have closed down due to the lack of revenue and other reasons."

Quigley Does Article For Encyclopaedia

Martin Quigley, Jr., editor of Motion Picture Herald, has written on assignment from the *Encyclopaedia Britannica* an article on motion picture technology. The article will appear in the next printing of the *Encyclopaedia Britannica* as part of the section on motion pictures, which is currently being revised under the direction of Richard Griffith, curator of the Museum of Modern Art Film Library.

All phases of motion picture technology are covered in Mr. Quigley's 10,000-word article. Major sections are on film—both black and white and color; sound—optical, magnetic and stereophonic; wide screen systems—Cinerama, CinemaScope, VistaVision, Todd-AO and others; and theatrical presentation. New drawings of optical and magnetic sound recording and reproduction were prepared for Mr. Quigley by C. S. Perkins, operating manager, and David Demarest, staff engineer, of the Altec Service Corporation. Joseph Greenspan made other drawings on film sizes and screen ratios.

The article by Mr. Quigley represents the first substantial change in the screen technology section of the *Encyclopaedia Britannica* since shortly after the advent of sound pictures. At that time one of the contributors in this field was the late Major Nathan Levinson, chief engineer, Warner Bros. Studios. Mr. Quigley had to deal with the rapidly evolving motion picture technology in all its phases from the point of view of the interests of the students, journalists, researchers and others throughout the English speaking world who will turn to the *Encyclopaedia Britannica* during the next couple of decades.

David Griesdorf New IFD Vice-President

TORONTO: David Griesdorf, until recently general manager of Odeon Theatres (Canada) Limited, has acquired a substantial interest in International Film Distributors and is now its executive vice-president, it was announced here by N. A. Taylor, president. Mr. Griesdorf, an immediate past chairman of the Motion Picture Industry Council of Canada, was at one time producer's representative for Globe Productions in New York, and later was with United Artists in Los Angeles and IFD's general manager.

Allan in Ad Post

INDIANAPOLIS: Jerry Allan, who has been director of exploitation for the Loew's, Inc., branch office here, has resigned to take the post of account executive for Variety Publicity Associates, the Indianapolis advertising-publicity firm has announced.

People in The News

Alfred B. Berry, for the past six years an administrative assistant at CBS in New York, has been appointed executive in charge of studio relations for the RKO Radio Studio. Mr. Berry will be responsible for the supervision of labor, personnel and public relations, reporting directly to **Charles L. Glett**, executive vice-president in charge of the studio.

Robert S. Wolff, RKO managing director for the United Kingdom, has sailed for New York for a series of business conferences with **Walter Branson**, vice-president in charge of world distribution, and other home office executives.

Clifford I. Cane, business manager of the eastern advertising and publicity department of Universal for the past nine years, has resigned to join Bache and Company as an investment counsellor.

Spyros P. Skouras, president of 20th Century-Fox, has been awarded a certificate of merit for his activity in the film industry on behalf of the National Jewish Hospital at Denver, free, non-sectarian medical center for the treatment of tuberculosis and chest diseases.

Curtis Mick, for 22 years a unit production manager at Paramount, has been named an assistant production manager. Mr. Mick recently completed assignments as unit production manager on the Martin and Lewis comedy, "Pardners" and on "The Birds and the Bees," George Gobel feature.

Samuel J. Briskin has been named chairman and **Steve Broidy** co-chairman of the motion picture division of the Cedars of Lebanon Silver Anniversary Campaign.

Chilton Robinett has been named manager of 20th Century-Fox's Seattle exchange, succeeding **Jack Burk**, resigned. Prior to his promotion, Mr. Robinett was a salesman in Portland.

CinemaScope 55 in Canada

Following the initial Canadian CinemaScope 55 demonstration in Toronto early this month, 20th Century-Fox has announced the scheduling of six additional key city programs in the Dominion featuring the new process later this month and in March. Showings are for exhibitors, press, TV and radio representatives and other community opinion makers.

More than 13,000 theatre owners and operators, distributors and journalists are expected to attend the showings, to be held in Vancouver, Calgary, Regina, Winnipeg, Montreal and St. John, the company announces. Peter Myers, 20th Century-Fox Canadian division manager and other company executives will be host at the demonstrations, addressing audiences on the development of CinemaScope 55 and its introduction with Rodgers & Hammerstein's "Carousel" and "The King and I."

Brown New Producer

HOLLYWOOD: Paramount has added Hugh Brown to its roster of producers, Don Hartman, Paramount production chief, has announced. The first assignment for Mr. Brown, who was formerly an assistant production manager, will be "The Maverick," which starts filming in mid-March with Charlton Heston and Anne Baxter starring. Rudolph Mate has been signed to direct Mr. Brown's first film.

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EXPERIENCED DRIVE-IN THEATRE MANAGER wanted for seasonable operation Eastern state. Year-round salary. Extended winter vacation with pay for right man. Please give full details first letter. BOX 2902, MOTION PICTURE HERALD.

THEATRES

DRIVE-IN THEATRE FOR SALE IN GREATER Hartford market. The Pike Drive-In Theatre serves the Greater Hartford area, the country's best market year after year. The theatre is located in Newington on the busy Berling Turnpike. It has made money every year since it was established in 1948, has a 750-car capacity, and most modern equipment including CinemaScope screen 104 by 44. Profitable concession stand too. Bids accepted until February 15, 1956. For full details contact or write MICHAEL RADIN, Attorney, 11 Asylum St., Hartford, Conn.

MOTION PICTURE THEATRE, GREATER NEW York, wanted. BOX 2898, MOTION PICTURE HERALD.

$22,000 NETTING. NO TELEVISION TOWN 10,000. CinemaScope, modern building, beautiful equipment. Return 23%, $50,000 down. Brochure, P. McADAM, Livingston, Mont.

FOR SALE MODERN SUBURBAN THEATRE, deep south coastal city, air force training center, two story building, store rentals with apartment. 833 seats. BOX 2901, MOTION PICTURE HERALD.

THEATRE FOR SALE LARGE NORTH CAROlina town. Big grosser. Concessions excellent. CinemaScope. Selling account partnership split. Terms if needed. BOX 2903, MOTION PICTURE HERALD.

3 Film Companies Cancel Modern Art Museum Deal

Metro-Goldwyn-Mayer, Universal and Warner Brothers have withdrawn from a long-standing nationwide distribution arrangement with the Museum of Modern Art Film Library in New York, Richard Griffith, the museum's curator, revealed last week. The companies have asked the museum to confine showings of their notable old films to the museum proper, he added. This reverses a 20-year-old policy whereby the studios permitted the museum to make 16mm. prints at its own expense and without payment to the film companies, and distribute them to hundreds of colleges and qualified film study groups throughout the nation for non-theatrical showing. Mr. Griffith said the film library will continue its national program but necessarily on a more limited basis, using Paramount and 20th-Fox films and antique items from its own collection. The two latter studios continue to abide by the agreement, Mr. Griffith said, while Columbia and RKO never took part in the national phase of the educational program.

Coast Charities Drive Nets $1,155,748

HOLLYWOOD: Some 22,309 donors during 1955 rang up a total contribution of $1,155,748 for the Permanent Charities Committee of the Motion Picture Industry, it is announced by Willis Goldbeck, president of PCC. According to Mr. Goldbeck, this amount exceeds the 1954 total by $77,081. Walter Pidgeon, the actor, headed the campaign.

Albuquerque Exhibitors Theatres Are Leased

ALBUQUERQUE, N. M.: The theatres of Albuquerque Exhibitors, Inc., have been leased to Frontier Theatres of Dallas, Texas, Carlo Bachechi, vice-president of Albuquerque, has announced. According to Mr. Bachechi, the lease term is 20 years. The financial figures involved were not disclosed. No immediate personnel changes are planned. Louis Higdon of Dallas, who heads the 150-theatre Frontier circuit, will become the manager of the Albuquerque theatres, the Highland, El Rey, Kimo, Sunshine, State, Sandia, Lobo, Cactus and some 66 drive-ins, according to Mr. Bachechi. Current president of Albuquerque Exhibitors is H. J. Griffith of Dallas, who is also associated with Frontier.

Managers' Round Table

An International Association of Motion Picture Showmen—Walter Brooks, Director

Buying "TV" Advertising at Newspaper Rates

TWO Durwood Theatre executives pulled a "first" in film theatre promotion with their buy of advertising in TV-Guide for "Guys and Dolls" in the Kansas City area. The idea was conceived by Henry S. Ungerleider, supervisor, and Norman Sprowl, advertising director for the circuit. Ungerleider figures that the Kansas City edition of TV-Guide has a circulation of around 100,000 based on a phenomenal newsstand and supermarket sale of the publication, which represents a virgin field—practically untouched by theatres.

The weekly TV-Guide in addition to listing the TV programs by name, gives a short digest of each program so the viewer can better choose the program he wishes to see in each time segment. Avid TV-Guide readers refer to it every half hour to determine whether they should switch their dials—(or go out to the movies? That's an editorial note, not part of our correspondent's copy!)

The Durwood executives reasoned they could penetrate the television audience with the longest time exposure at a nominal cost. The first advertisement ran as a half-page covering the Christmas Day programs—and every time the TV viewer looked at his Guide, he was exposed to the half page ad for "Guys and Dolls." Purely as an experiment, the first ad resulted in a second ad in the January 7th-13th edition, and this time, they varied the approach by using a double-truck, one eighth page high, across two pages. The Roxy theatre ad was the only advertisement on the two pages.

This "exposure" represented the time from 4 p.m. to 8 p.m. and was so successful that another ad was placed in the January 21st-27th issue, in the same space. According to Ungerleider's calculation, there are approximately 500,000 TV sets in the Kansas City area, so the advertising reached a minimum of 20% of the set owners, in their homes, and this may be markedly increased.

Two factors are also to be considered. First, that this directory advertising in TV-Guide is less expensive than spot announcements on TV—and also, that since theatres buy on a picture-to-picture basis, adjacencies next to high rated shows are difficult to obtain, as these spots are in great demand by national advertisers. So, the simple lesson is that the Guide advertising, at newspaper rates, sells the viewer and potential patron readily and easily, at less cost, without long term commitments. Sprowl figured his half-column gave him the equivalent of at least seven TV spots, and the double truck, no less than the value of eight spots, at regular rates for TV time in Kansas City. And you have a "captive" audience, sitting at home and perhaps, wishing they could "go out to the movies" if there were any reasonable provocation.

OUTLYING FIRST-RUNS

The day is dawning when not all the top-bracket, first-run theatres will be "downtown." In fact, we are following the department stores into the suburbs—and it's easier to do this with an advanced price, reserved seat attraction, on a two-a-day policy, because these shows don't depend on the "drop-in" trade, off the street. There are relatively few who buy tickets at the last minute, and if business is good, the advance sale will amount to almost capacity, regardless of the weather.

The point is made in the newest prospective location for "Oklahoma!" in Todd-AO, which may be "two miles out"—in Baltimore. It's a good theatre, in an area where parking is not a problem, and they can always sell tickets in other box offices, or have an advance sale in a department store, downtown. Some of the best success of Cinerama has been in the ticket sale conducted by other circuit houses, some as far as 100 miles away, and this revenue really adds up to substantial grosses for the sum of twenty million dollars.

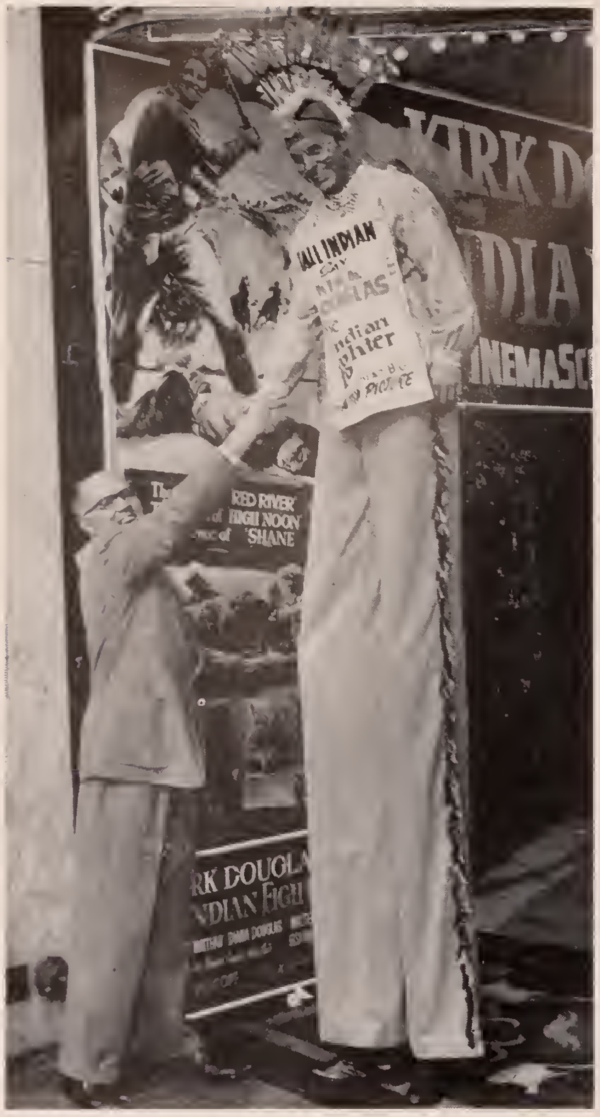
The public will pay top prices to "go out to the theatre"—and they prefer to do it in style, with a flourish, if they are going to see something special. McCarthy and Mitchell used to sell tickets this way for D. W. Griffith's road show attractions, forty years ago, so there's nothing new in it.

¶ KYLE ROREX, executive director of Texas COMPO, in Dallas, sends a sample of the excellent "Courtesy Pass"—well in keeping with the largest state in the Union—which Texas exhibitors extend to their state and local lawmakers, as part of a public relation program. The welcome mat is out in 778 theatres, using the space provided on a pass 20 inches long, which folds to pocket size. Both circuit and independent theatres are represented, and each pass is signed and countersigned to make it valid for opinion makers. The listing of theatres, two columns wide, on both sides of the paper, makes an impressive showing, and box-office people are alerted to the importance of recognizing the "Courtesy Pass" in their theatres.

Kyle writes interestingly of Texas COMPO's various and beneficial activities for all Texas showmen, which include legislative and tax program and regional matters conducted to improve the manager's status at his own point of sale. Texas COMPO now has the first of its four ticket-selling operations under way, the "Oscar Race", and there will be three other plans, one for each quarter in the year ahead. Texas COMPO does not participate in the Audience Awards, preferring the older Academy Awards as a basis for their polls.

◆

¶ A. A. ARVESON, writing for Alliance Amusement Company, Chicago, reports an interesting tieup with the American Legion which was held in the circuit's Knox theatre at Knox, Indiana, for the run of "To Hell and Back." The Legion Post used the picture as a springboard in connection with their annual membership drive, and it worked so well, they acquired approximately eighty new members, who signed up in the lobby of the theatre, with hardly any other effort than this visible tieup with an important picture, well fixed in the memory of all service men. The town of Knox has a population of 3,500 and the annual membership drive is already planned as a theatre activity for next year. Mr. Arveson felt the suggestion would be worth passing on to other managers, in this Round Table meeting. —*Walter Brooks*


KIRK D
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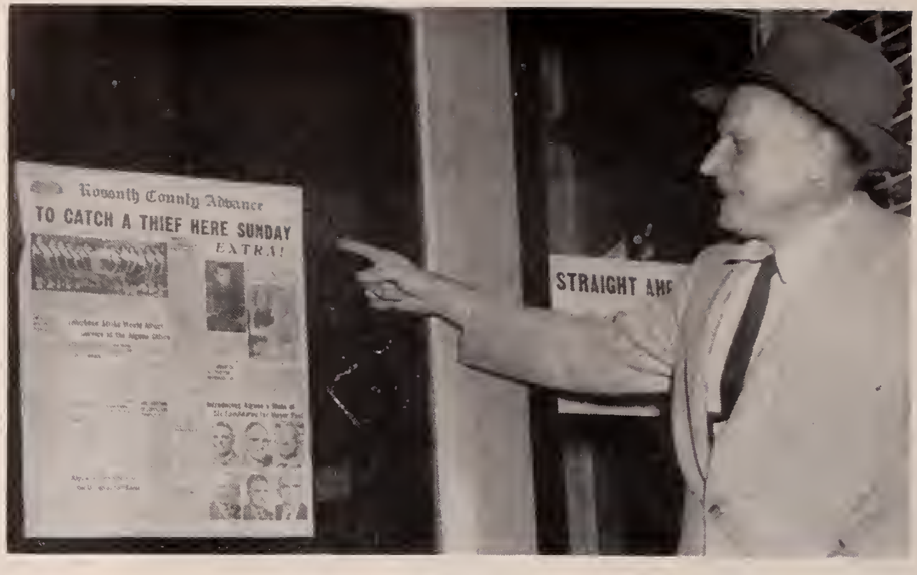
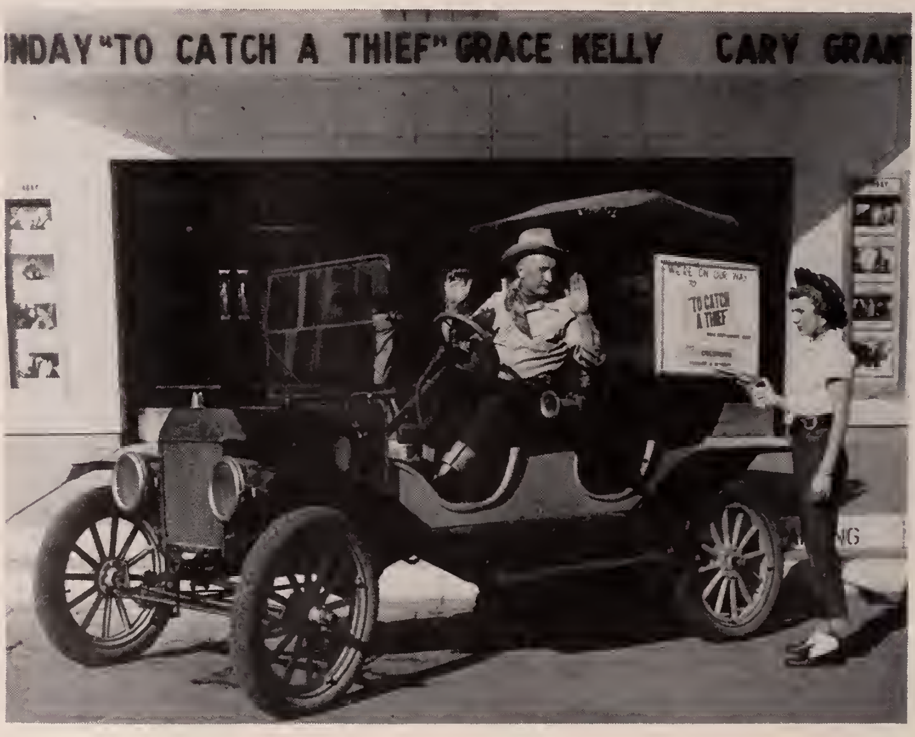
TALL INDIANS as king-size ballyhoo of United Artists' "The Indian Fighter" on the West Coast. Manager Bill Roberts, of the Los Angeles theatre, used a stilt-riding brave as a stunt for the new Kirk Douglas spectacle.

Florida State Theatres went all out to introduce Lillian Roth in person, at the opening of "I'll Cry Tomorrow" at the Olympia, Beach and Gables theatres in Miami. Here she is greeted by Beach theatre manager Bob Battin, and FST district manager, Harry Botwick, as she smiles her way in.


Kossuth County Advance
TO CATCH A THIEF HERE SUNDAY
EXTRA!
STRAIGHT AHE

R. M. Phillips, manager of the Algona theatre, Algona, Iowa, points to the posted copy of a special edition of the Kossuth County Advance, which headlines "To Catch a Thief" on the front page with what appears to be authenticity, and he had the newsboys calling "Extra, extra, 'To Catch a Thief' here on Sunday," while passing out copies of the re-plated edition.


NDAY "TO CATCH A THIEF" GRACE KELLY CARY GRAN
WE'RE ON OUR WAY TO
"TO CATCH A THIEF"

Burns Ellison, manager of the Columbus theatre, Columbus, Nebraska, rented a 1914 Ford to exploit "To Catch a Thief" with appropriately dressed characters, although the Alfred Hitchcock thriller has nothing to do with the wild and wooly west.

Boyd Fry, manager of Loew's Grand theatre, Atlanta, and Russel Gaus, greet Lillian Roth at the local MGM branch office as she came by to pass the time of day and say "hello" to visiting members of the press. At right, C. L. Patrick, general manager of Martin Theatres, and E. D. Martin, president, are among those present at the screening of "I'll Cry Tomorrow."

Showmen in Action

Bob Walker got a $5 check from Irving Mack for his good idea for a special trailer, which was original and unique. He wanted to soften the blow for youngsters who reached their 12th birthday—and so he runs this trailer copy at the Uintah theatre, Fruita, Colo., to interest those who suddenly become grown-up:

"For little men and women, turning 12 is a happy occasion. We dislike having to spoil their pleasure by telling them they are now adult ticket-buyers. To prove that we're not all mean, from now on when one of you becomes 12, we'll host your birthday party with a show on the house. Just call us and tell us when you're coming—limit 12 guests."

That not only softens but also announces the fact so all may know the rules of the house—and the generous nature of their good friends, Bob and Melba Walker, who entertain them every day.

▼

John Falco, leaving for a three-week vacation, sends us editorial page clips from the *Beloit Daily News,* with praise for two men who have aided community relations in his town, and John is one of them. The editor says, "Beloit owes much to Mr. Nelson for what he did in the past, and to John Falco, for what he is doing now."

▼

And speaking of vacations, by this time Harland Rankin is flying off to Puerto Rico, whether vacation or just travel, and we expect some correspondence from him, probably in Spanish, as soon as he picks up the language along with the climate. Happy Caribe Hilton!

▼

Matt Saunders has praise for his assistant, Al Lessow, for his wonderful promotion of "The Benny Goodman Story" which started on station WNAB, and spread widely on the airwaves, beginning at 6 a.m. daily, and continuing through a succession of disc-jockeys, literally end-to-end. Tape recordings produced the stars in person.

▼

Shirley Jones, who is the year's most photogenic and surprising picture star, beyond many who have been for years in this business, gets a front cover of LIFE and four inside pages of color, on the movie clambake, which is featured in "Carousel"—premiere of CinemaScope 55, Thursday, February 16th, at the Roxy theatre, New York. Shirley is also an attraction in "Oklahoma!" as was proved in the picture.

▼

Paramount has a short subject, "Bing Presents Oreste"—in VistaVision, which Oscar Morgan says will achieve "the widest distribution ever accomplished by a short film." In it, Bing Crosby introduces a newly-discovered singing sensation, and if Bing says so, the handsome young tenor is already a star.

AMPA's first meeting of the year, ushering in their 40th Anniversary as the pioneer business association of our industry, was dedicated in part as a toast to Blanche Livingston, veteran member of RKO Theatres exploitation department, whose engagement to Albert Levi was announced, and her fiance introduced to her long-time associates in motion picture advertising.

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A cooperative ad in both Minneapolis papers, which cost a Chevrolet dealer close to $1000, was promoted by Bob Karatz, manager of the Gopher theatre, and Norm Levinson, MGM field man, for the benefit of "Ransom"—his current attraction.

▼

Jerry Fowler, manager of Schine's Geneva theatre, Geneva, N. Y., is the first to report a "Miss Valentine" contest, conducted in two local high schools, with 14 merchants participating in the prizes given, and the cooperative advertising provided for the theatre. Excitement runs high in the preliminaries, but the winner won't be known until she is introduced, on stage, the night of February 14th. Radio interviews every day, in the meantime—and pictures in the Syracuse and Rochester papers.

▼

Michael King, manager of the Nortown theatre, Toronto, used a fine display to put him among leaders in the sales of Famous Players-Canadian ticket books, a feature which the circuit promotes annually, and oftener, with great success.

▼

Arnold Gates, manager of Loew's State theatre, Cleveland, Ohio, had a contest to guess the weight of $500,000 in greenbacks, as a promotion for "Ransom"—using the gross receipts and other figures to compute the answer, we suppose. It could be 137½ pounds, in 5's, 10's and 20 dollar bills, but the trick was to guess anywhere near close—as fifty contenders did, for guest tickets. A package of $50 bills weighs 2 ounces, but we wouldn't know.

Theatre In Partnership With Radio

Elmer N. DeWitt, city manager for Mallers Brothers' Theatres in Defiance, Ohio, sends an interesting outline of the deal he made for mutual aid and benefit with a local radio station, which had just been completed in his town, and needed local cooperation, as we all do. This promotion runs five days a week now, with the station, the theatre and three local business enterprises daily, as sponsors. At the moment it was a dairy, a florist and a restaurant, but this list changed, depending on circumstances.

Each day, the announcer went into a different home in Defiance, where eight ladies had been invited, and conducted a half-hour tape-recorded interview on various subjects, but always with "the movies" prominently mentioned, for what was playing and coming, at the Valentine theatre. Then, the tape was played back on the air, at 10:30 the next morning, when all the ladies were home to hear it. There were eight plugs for the theatre and accordingly for sponsors who participated—and the dairy furnished orange juice (cows give milk—but not always!) and flowers, too, from the florist shop, while the restaurant furnished coffee and doughnuts, and rain-checks for suitable meals at a later date than the recording period.

Elmer says "The benefit we have derived from this show over the past eight months is beyond estimate, but it is still going strong, as an example of how our allied arts can work together in an average community, using the same devices for similar purposes."

Dal Schuder started his special campaign on "Glory" with a special trailer, made to order by Filmack, and announcing the personal appearance of Margaret O'Brien, John Lupton and Byron Palmer on stage at the Circle theatre, Indianapolis. He got front page newspaper breaks, special radio handling, extra cooperative advertising and newspaper contest sponsorship—all from a special start for a special occasion.

Two surprised people—the 500,000th and the 500,001st patrons for "Guys and Dolls"—are greeted by Harry Greenman, managing director of the Capitol theatre, on Broadway, and escorted over to "Mindy's"—across 51st Street—where they are served with a surprising strawberry cheese cake, suitably inscribed for the occasion. It was the beginning of a Damon Runyon evening "on the town"—for nice hosts, and pleasant guests.

Lucy & Desi Descend On Jamestown, N. Y.

By helicopter, courtesy of the Bell Aircraft Company, Lucille Ball and husband, Desi Arnaz, flew into her old home town of Jamestown, N. Y., to celebrate the world premiere of their new MGM picture, "Forever Darling," at Dipson's Palace theatre. Lucy and Desi had just time enough in Buffalo to launch a local Heart Drive before taking off in one of Mr. Bell's whirly-birds on the short flight down to Lake Chautauqua, and her waiting public.

A contingent of newspaper and trade press people came up from New York the hard way—a sleeper jump on the Erie Railroad—and were among those waiting the arrival of the stars, out of the sky. But it was worth it, for there were two jam-packed days of excitement, created with all the ingenuity of MGM's exploitation staff, under the direction of Howard Dietz, vice-president and director of advertising, publicity and exploitation, with Emery Austin, of the home office and Arthur Canton, eastern division field representative, with Charles Felleman and Steve Pirozzi, assisting.

Coordinating all these activities on the home grounds were Richard Kemper, division manager for Dipson Theatres, George McPherson, manager of the Palace theatre, and everybody in town, from the mayor down to the throngs that lined the streets. Assisting committees included local newspaper publishers and editors, with their by-line writers mingling in the press groups. Cooperating radio and TV people started things from Buffalo, as Lucy and Desi arrived from the west. Naturally, Mayor Sanford met them with the keys to the city, as if Lucy didn't have her own.

There were bands and a street parade, and the schools closed at 11 a.m. as the sirens announced the stars. Then, after a press interview, there followed a "Tea Party" for approximately 75 old friends, and a "Sportsmen's Dinner", which is an annual event in Jamestown, with Desi Arnaz as guest of honor. Monday night there was big "Homecoming Ball" for the benefit of the General Hospital, and the stars placed a crown on the winner of the "Homecoming Queen"—a local girl who won the newspaper contest, presented by the Heart Fund committee. Whether they dance until dawn in Jamestown, we wouldn't know—but this was the proper occasion for festivity.

Lucille Ball and Desi Arnaz, flying in from the coast for the premiere of "Forever Darling" in Jamestown, stop briefly in Cleveland, to pose with the pastry above—a cake for the local "Heart Fund" which they sponsor as they go along their appointed route.

On Tuesday, more and more of the same, beginning early in the day, and extending through a "Joint Service luncheon" for members of all local service clubs, such as the Lions, Kiwanis, American Legion, etc., with a press reception for nearby and upper New York State newspaper people, and a cocktail party and buffet dinner. Then, there were two premieres at the theatre to take care of the tremendous demand for seats. At the first show, the Naval Reserve was the guard of honor, while at the second show, the Army took over. Both the *Post-Journal* and the *Sun* had special editions on the streets, and every store in town displayed "Welcome Home" banners. More than 5,000 autographed photos were distributed at the Charity Ball and more than 1,000 balloons released at the Palace theatre for the opening moment of the new picture.

Bob Walker Will Build A Drive-In

Bob and Melba Walker, whose day at the Uintah theatre, Fruita, Colorado, ends at midnight with his pounding out a letter to the Round Table, send news from the *Fruita Times* to show that they will open a new drive-in theatre within the next few weeks, opening with room for 250 cars, and with property which they own sufficient to provide for 1,000 cars, as future expansion. Uranium is more than just a word in the dictionary for folks in Colorado. Bob says his local banker couldn't finance construction, but he called in a few friends and "in a few minutes, we had enough pledges."

Bob says he went in with the Cooper and Westland houses in Grand Junction, Colo., for the Audience Awards contest on local grounds, and two of his Fruita patrons ended up with second and third prizes, including a TV set. Business has been good through December, but now the farmers are buried in a sea of mud, and won't get into town on schedule. TV doesn't hurt too much, and current films on the big screen have contained many spectacular scenes of New York and elsewhere from the air, that his public like to see. "Run for Cover" was filmed in western Colorado, and pleased them.

The Round Table is an interchange of showmanship ideas on a reciprocal basis, and right now, we'd like to introduce Bob and Melba Walker to Bob and Florence Fick, across the way. These Round Table members should know each other, and we hope that when they make the trip, they'll see Ralph Winship, in Phillipsburg, Kans.

George E. Landers, Hartford division manager of E. M. Loew's Theatres, used advance teaser ads for the Connecticut premiere of "Joe Macbeth" in Hartford and admitted the first ten patrons in line named "Macbeth" free.

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Jack Sanson, manager of the Stanley Warner Strand theatre, Hartford, set up a Hartford-to-Los Angeles phone interview with Alan Ladd, star of "Hell on Frisco Bay" which later appeared in the local newspaper.

▼

Joe Giobbi, manager of the Crown theatre, Hartford, had a Saturday morning free show to tie in with the Greater Hartford Boy Scout Week, with the Scouts marching from a downtown gathering point to the theatre in a body.

▼

Popularity of Lillian Roth's "I'll Cry Tomorrow" in original editions lead the publishers of the paper-backed book to lead off with 750,000 copies, which, added to 1,250,000 copies in print, makes for a large total of pre-selling for the picture. The reprint publishers spent more than $50,000 in special advertising.

"Coffee Break" shoe style review for women, in a Lincoln, Nebraska, store, exceeded all expectations and will be repeated, according to the *Boot and Shoe Recorder,* which is another good trade journal we've known for many years. Not all the showmanship in the world is found in the film business, by any manner of means.

▼

Sid Kleper, manager of Loew's College theatre, New Haven, advertises "The Deep Blue Sea" with a herald which proclaims "Not For Children. Please don't bring the children. They will not understand the delicacy of this theme nor its implications." The letter-writing contest is to advise Vivien Leigh what to do!

And Columbia has another short film, "Wonders of Manhattan" which will be a hit in Fruita, Colorado, and we have Bob Walker's word for it. Never before such a song-filled, sight-filled tour of the world's most glamorous city! Special press-sheet, four-color one-sheet and accessories to match, including "the keys to the city."

▼

Henry Kratz, manager of the Tower theatre, Milwaukee, distributed $1.00 season tickets for 11 approved kiddie shows, in cooperation with the PTA, Film Councils and the Legion of Decency. The public schools refused to cooperate, but the parochial schools did, with excellent results, for both theatre and film councils.

Theatre Day Approved By Merchants

Bob and Florence Fick, owner-managers of the Hollywood theatre, Lake City, Minn., whose campaign book celebrating the 50th Anniversary of the local theatre which they have operated for only two years, pleased our judges in the recent quarter, and aside from their enthusiasm for the anniversary (they say they will announce their 100th Anniversary in 2005!) we like the sponsored merchants' shopping day series, which they created as local enterprise.

Florence says this wasn't the perennial Merchant's Matinee on a one-shot basis, wherein the theatre doors are thrown open for all and sundry, but a carefully planned series of Saturday shows, with the sponsorship of 30 selected merchants, who were underwriting the whole program, and making it successful for themselves and for the theatre. The stores did their own advertising, in addition to what was done by the theatre. The placard displayed in store windows told the story, and the celebrated columnist, Cedric Adams, in the *Minneapolis Star,* commented that Lake City had scooped their own Edina Shopping Center, a new development in suburban Minneapolis. But the famous columnist missed the best story, in the handling of their anniversary.

We've looked up Lake City, and want to introduce Bob and Florence to Bob and Melba Walker, on the opposite page. And, they should meet Charlie Jones, who owns the theatre at Northwood, Iowa, just across the state line. Someday we'll have a reunion with good friends in this part of the country.

Good Handouts

John J. Corbett, manager of Schine's Glove theatre, Gloversville, N. Y., gave out a review of what Rock Hudson said about "All That Heaven Allows"—and another card handout, addressed "Ladies, Can You Answer These Quotations?", as to what a lady should do, under the same circumstances. The kiddies got one, too, entitled "Who Do You Pick As the Deadliest Killer Chieftain Of Them All?"

SPECIAL TRAILERS FAST!
AND SPEED IS WHAT YOU GET WHEN YOU ORDER FROM FILMACK!
You'll have your trailers almost as quickly as if they were made right in your town . . . and they'll be BETTER TRAILERS than you expected! Order from dependable
FILMACK
CHICAGO - 1327 S. WABASH ● NEW YORK - 341 W. 44th ST.

British Round Table

Ken B. Hipkin, manager of the Gaumont theatre, Finsbury Park, London, promoted 1400 goldfish as gifts to each of his minors—who came prepared with jars. The fish were distributed by an aide in Santa Claus suit and the London Evening News (largest circulation in the world) gave it a front page picture! . . . J. H. Hirst, assistant manager of the Capitol cinema, Bolton, admitted anyone named "Mr. Roberts" free to his showing of that picture which did excellent business. . . . D. Hughes, manager of the Cabot cinema, Bristol, had a Cinderella contest with prizes for ladies at a local social center who could get the glass slipper on. It helped his "Glass Slipper" box office. . . . Graham Humphreys, manager of the Gaumont cinema, St. Albans, said he did the best week's business in months when he played "Lady and the Tramp". . . . S. Krisman, assistant manager of the Savoy cinema, Stoke Newington submitted an entry for M-G-M's "Brigadoon" contest to find the happiest town in Britain, and although he was not a winner, he made good use of the article he wrote about his town by having it published in the local paper and then induced the editor to run off enough reprints for every school child in the district. . . . G. Lennox, assistant manager of the Regal cinema, Stirling, Scotland, tied up with a local book shop for a good window display and the distribution of 1000 bookmarks to exploit "The Silver Chalice". . . . Taking photos in the main street, making up slides and awarding guest tickets to the lucky people projected helped business at the box office of the Savoy, cinema, Stourbridge, where B. C. Lewis is manager. He also used 1000 overprinted paper bags. . . . L. Lovell, manager of the Regal, Edinburgh, promoted Pete Kelly a Jazz Jamboree in a local dance hall which devoted the entire evening to this novelty dancing and plugged "Pete Kelly's Blues"—to the delight of jazz fans.

▼ ▼

J. P. C. Dickinson, assistant manager of the Ritz cinema, Huddersfield, used 5,000 small stickers as an inexpensive angle of exploitation for "Escapade". He promoted their use on grocery bags, menus, taxis, etc. . . . John Dooley, manager of the Odeon cinema, Dunstall, promoted a 40 pound cake to celebrate the 21st anniversary of the theatre and opening night of "20,000 Leagues Under the Sea". 36 local officials attended the party and saw the picture. . . . C. B. Elson, assistant manager of the Dominion cinema, Harrow, tied up with a local camera shop for an "I Am a Camera" contest. 250 photographs were submitted and winners received their prizes on stage. . . . J. A. Gallacher, manager of the Regal cinema, Kilmarnock, Scotland. had 3,000 teaser cards printed, lettered A. to F. 30 shops cooperated in the stunt which had customers ranging from shop to shop to complete a full set which could be exchanged for guest tickets to "Battle Cry". . . . H. E. George, manager of the Palace cinema, Abroath, Scotland, held a minors' talent contest last summer with the primary purpose of having a concert group to visit institutions. This group of ten recently entertained at the birthday celebration of the oldest lady in the Old Folks' Home and local and county press gave the event large picture and space. . . . D. Hardy, manager of the Gaumont theatre, Gainsborough, tied up with the local Aquarist Society for what the local newspaper described as "one of the most attractive show pieces ever seen in the town" for "20,000 Leagues Under the Sea"—a well stocked, illuminated fish tank with model of a submarine at the bottom. . . . James M. Hart, manager of the Olympia cinema, Glasgow, made sure everyone entering the local football field would know "Dam Busters" was playing at his theatre by placing posters just outside the entrance. . . . Reginald Helley, manager of the Ritz cinema, Huddersfield, has promoted a booklet advertising his special Sunday shows to boost the Sunday box office.

D. Mackrell, manager of the Ritz cinema, Huddersfield, sent 50 invitation cards to prominent personalities in the town for an afternoon showing of "Deep in My Heart", followed by tea, and asked that they express their views on the new Perspecta sound. Local newspapers honored the event with 61 inches of free space, including diagrams of the new sound and extensive comment on the film. . . . J. Metcalf, manager of the Palladium, Stockport, ran an archery contest in a tieup with nearby clubs in exploitation of "Cattle Queen of Montana" and the newspapers gave it good space. . . . Douglas G. Murray, manager of the Kings cinema, Montrose, Scotland, put the accent on Frankie Laine in exploiting "Bring Your Smile Along", as he has a good following there. A local record shop cooperated by giving a free record to anyone purchasing a Laine record during playdate whose first name was "Frank" or surname "Laine". . . . R. W. Parker, manager of the Savoy cinema, Exeter, had what he called "a live trailer" for "Pete Kelly's Blues"—he promoted an 11 piece band to play tunes from the picture for 20 minutes on stage for four days before playdate. . . . Sid Ramsay, assistant manager, Pavilion theatre, Newcastle, arranged with a news dealer to have his boys include doctor's prescription throwaways for "Doctor at Sea" with their newspaper deliveries. . . . S. Robdrup of the Empire cinema, Darlington, another manager using "prescriptions" for "Doctor at Sea"—he had members of his staff dressed as Naval officer and nurse go door to door with the leaflets. Many more good exploitation stunts from this manager which will be entered in the next Quigley Awards judging. . . . Sydney L. Sale, manager of the Granada, Dover, had "Mr. Roberts" paged during a local football game over the P. A. system with the announcement at the end of the game that he had been located at the Granada cinema.

▼ ▼

J. W. Bonnick, manager of the Regal cinema, Halifax, placed a sign on the model of the Mohne Dam displayed in the lobby for "Dam Busters", giving full credit to his projection staff for their hard work, imagination and resourcefulness in its construction. . . . C. F. Brodie, manager of the Regal cinema, Barrow, had wonderful cooperation from the largest local dance hall for "Bring Your Smile Along". A 20-foot streamer hung over the band stand, tunes from the film were played and announcement of the picture made nightly. . . . D. M. Campbell, manager of the Regal cinema, Stirling, Scotland, included a handicraft contest with entries displayed in the lobby and substantial promoted prizes for winners. . . . G. A. Clarke, manager of the Savoy cinema, Lincoln, arranged a singing contest to help exploit "Deep in My Heart" which turned out to be a miniature music festival with the cream of Lincoln's vocalists competing. . . . H. Clayton-Nutt's out-sized camera displayed in the lobby of his Broadway cinema in Eccles a week in advance of "I Am a Camera" playdate drew plenty of attention and had the patrons looking into it for views of the picture. . . . Desmond McKay, manager of the Regal cinema, Dumfries, took advantage of the town's annual parade by entering a float to advertise "The Last Time I Saw Paris", complete with Eiffel Tower, gendarme and girls at a table in a sidewalk cafe. . . . R. J. Crabb, manager of the Lyric cinema, Wellingborough, placed a 15 foot Christmas tree in his lobby with a sign saying that when it was filled with gifts it would be turned over to the Hinwick Home for Crippled Boys. 194 gifts were donated in time for Christmas. . . . L. H. Crate, manager of the Union cinema, Dunstable, arranged a minors' fancy dress contest, asking the children to dress as either cowboys or Indians and wear a card on their backs advertising "The Man From Laramie". . . . Many more worthy campaigns, but not space enough to mention all.—*WT*

50,000,000 times a day . . .
IT'S A MATTER OF **PREFERENCE**—

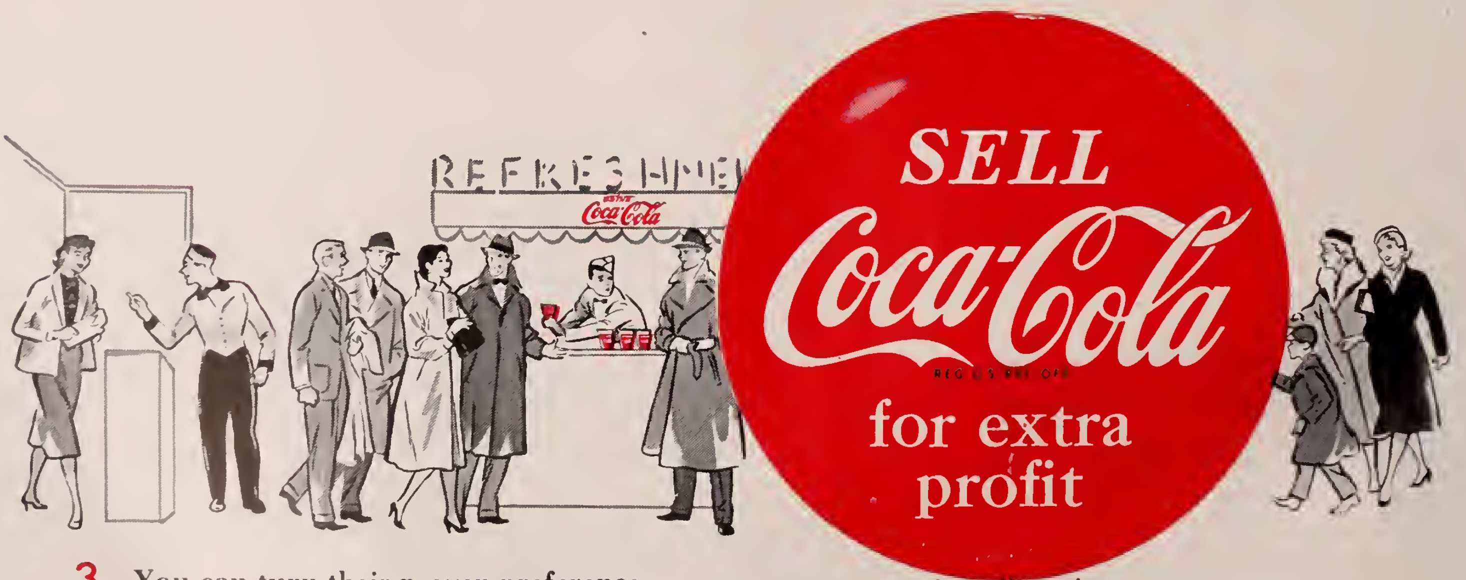
Coca-Cola is the most asked-for soft drink in drug stores!*

Coca-Cola
ICE COLD

1. Patrons of drug store soda fountains buy more Coca-Cola than all other soft drinks combined.

DOUBLE FEAT

2. When these people patronize your theatre, they'll look for their favorite.


REFRESHME
Coca-Cola
SELL
Coca-Cola
REG. U.S. PAT. OFF.
for extra
profit

3. You can turn their proven preference into profit — by selling them what they want: Coca-Cola.

Of theatres handling beverages,

more than 3 out of 4 sell Coke!

*1954 surveys by Alfred Politz Research, Inc.

Better Refreshment Merchandising

CANDY..POPCORN..BEVERAGES..FOOD..AUTOMATIC VENDING

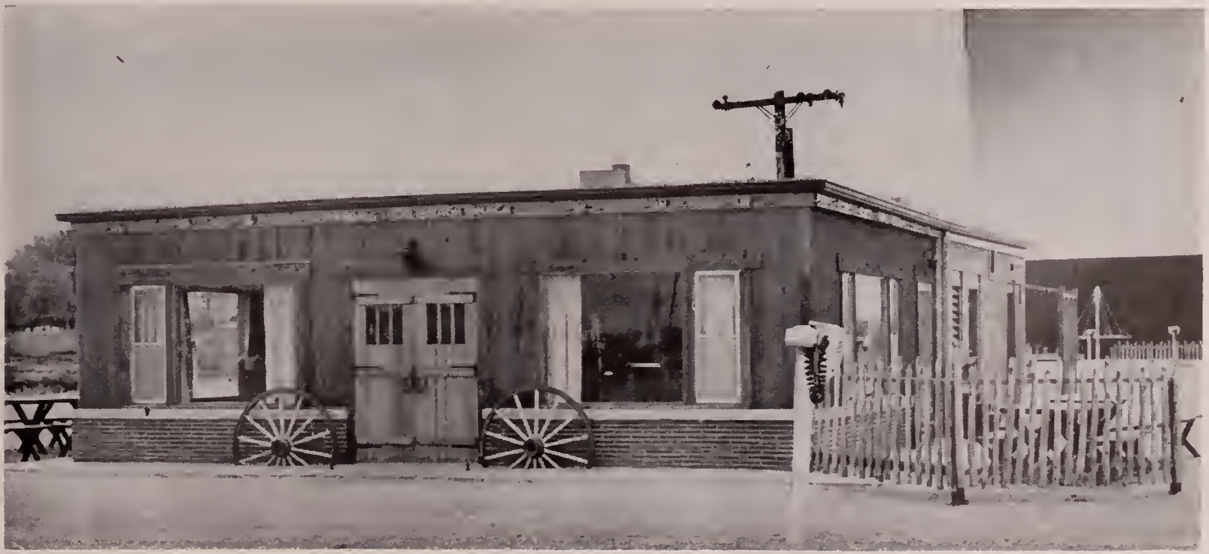
GEORGE SCHUTZ, Director . . . RICHARD GERTNER, GUS BACOLINI, Associate Editors

"Local Color" Decorative Schemes for Drive-in Refreshment Buildings

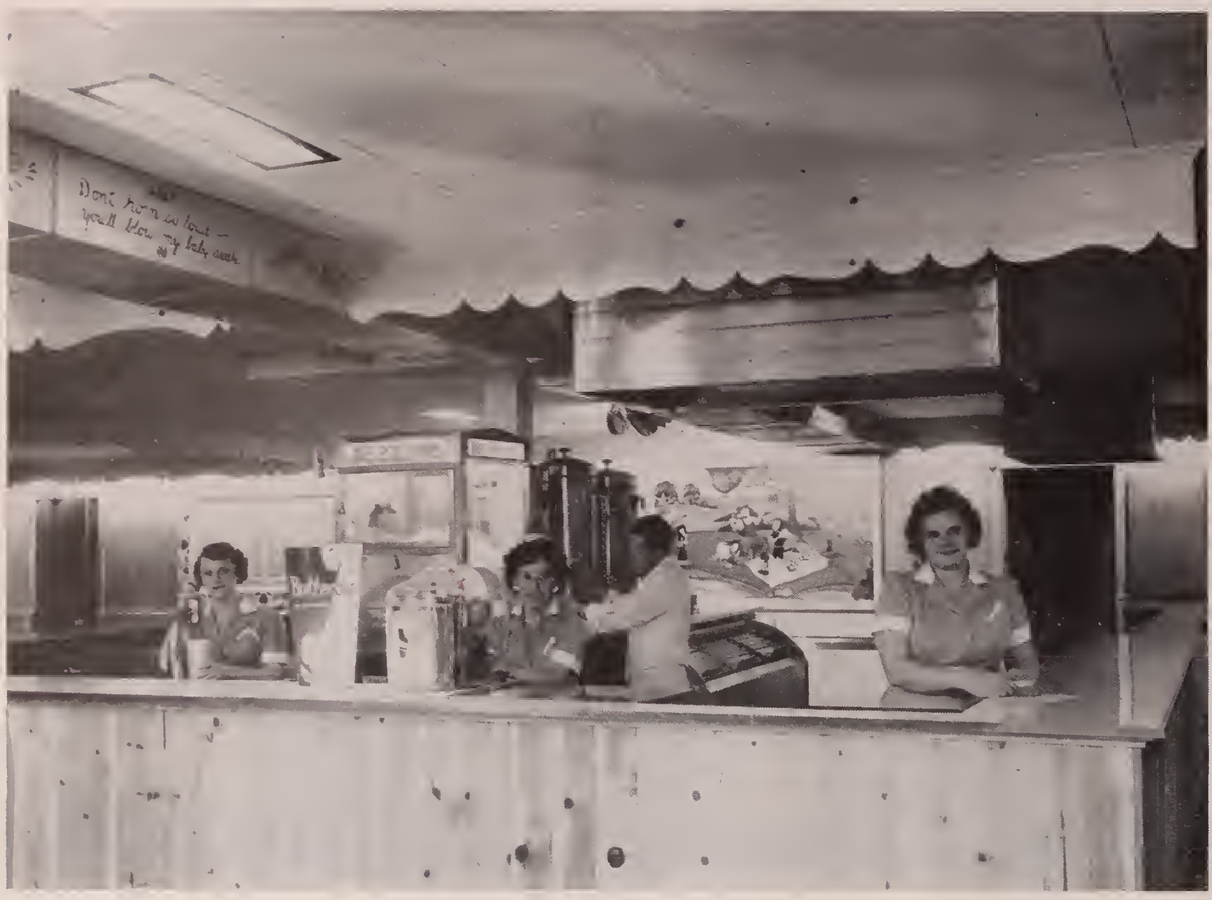
AS THE drive-in theatre has increased in financial importance and prestige to the industry, advances have been made in its construction design with an emphasis on adopting an "architectural" motif for the layout—such as, for instance, a "ranch" scheme for a Texas or California operation. This thematic design is usually developed at the entrance area—including the name sign—and in many instances it is carried to the refreshment building. Imaginatively worked out, it can give the eating area a distinctive atmosphere akin to that of a first-class restaurant and thus make the enjoyment of a snack an even greater pleasure for drive-in patrons.

Such a plan for the refreshment building was adopted for the Super-Skyway drive-in at Kuhmsville, Pa., by T. M. Manos, head of the Manos Enterprises' circuit. The 1000-car operation is located in Lehigh County, which is Pennsylvania Dutch territory, and that was the motif which he chose.

To carry the scheme out the room is decorated with murals on the side walls painted by a local artist depicting ancient Dutch customs. These are augmented by other drawings and signs placed about on panels containing, among other things, Old



In an effort to give the refreshment building (left) of the Cowtown drive-in, St. Joseph, Mo., the atmosphere of a "restaurant" it has been constructed in ranch-style and named the "Branding Iron Snack Shack." This decorative scheme is in keeping with that of the entire drive-in. The building is constructed of combed redwood siding with a base of ranch brick. The entrance doors and window frames are natural oak with a slight stain; window sills are ranch rock.



In keeping with its location the refreshment room of the Super-Skyway carries out a Pennsylvania Dutch motif. Murals painted on the walls depict ancient Dutch customs, and signs and other small drawings placed about on panels (note those at left near ceiling) contain quaint "sayings." Knotty pine is used for the front counter. Service is by a station system, and the menu includes complete "dinners" with shrimp, chicken and pizza.

Dutch recipes and quaint "sayings." Flower boxes containing bright red geraniums are placed at each window.

The color scheme is traditional Pennsylvania Dutch—dusty blue, white trim and bright red. Knotty pine is appropriately used for the counter front (see photo above) and also for the wall wainscoting. The walls are plaster with scrolls in blue.

Adding immensely to the attractive appearance of this refreshment room is the skillful way in which it is lighted. All lighting is concealed except for recessed fixtures over the stand and counter area. Slim light tubing is set behind the knotty pine valance at the ceiling-wall trim. This light pours down along the walls and brilliantly illuminates the art decorations and flower boxes.

Service at the Super-Skyway is by a station system, and the menu ranges from standard items of popcorn, cold drinks and frankfurters to fried chicken and pizza pies.

Located in the same building are the rest rooms, which have also been decorated in the Pennsylvania Dutch motif, including chairs in black wrought-iron.

Patron reaction to the elaborate installation has been extremely gratifying, according to Sol Schocker, head of outdoor operations for Manos. "We have attracted some of the 'swankiest' people in our community," he says, "and they tell us they would never go to any other drive-in. This type of moviegoer may not be our backbone, but we are after every type possible—and this higher class type of operation is paying off!"

An instance of where such a practice has been extended to the exterior of the building—as well as the inside—is provided by the Cow Town drive-in at St. Joseph, Mo., which is owned and operated by Beverly Miller.

At this theatre the "architectural" scheme throughout creates the style of a Western ranch. Large signs at the entrance, for instance, greet the patron with "Howdy Pardner."

The refreshment building (see photo page 43) has been called the "Branding Iron Snack Shack." It is constructed of combed redwood siding with a base of ranch brick. The entrance doors and window frames are natural oak with a slight stain while the window sills are of ranch rock.

On either side of the entrance doors are two wagon wheels painted red and yellow to match the neon tubing above the door, which bears several ranch "brands."

Along both sides of this building picnic tables and benches have been placed for the convenience of patrons who wish to enjoy their food and drink outdoors. A fence has been erected to protect such diners from being stumbled upon by a careless patron bearing food back to his car.

The interior of the refreshment building is also decorated in ranch style. Signs made of natural wood and bearing the foods and drinks offered with their prices are strung across the counters.

The service arrangement is in cafeteria style with patrons entering on either of two

(Continued on page 54)

28 OUNCES
SAVOROL
REG. U. S. PAT. OFF.
THE SENSATIONAL
POPCORN SEASONING
WITH Accent

INCREASES YOUR BUSINESS BECAUSE IT

Makes popcorn 4 ways better!

- ✱ Adds delicious buttery flavor
- ✱ Brings out all the natural goodness of the corn
- ✱ Gives popcorn an appetizing butter-like appearance
- ✱ Accentuates and intensifies all these wonderful flavors

AVAILABLE AT ALL GOOD POPCORN SUPPLY DEALERS

The Savorol Co., Popcorn Bldg., Nashville, Tenn.

Theatre operators report

HIGHEST REFRESHMENT PROFITS FROM LIMITED STAND SPACE

–with Pepsi-Cola!

Pepsi-Cola
DRINK
Pepsi-Cola
ICE COLD

Photographed at Refreshment Stand, Lobby, Roxy Theatre, N. Y. C.

Pepsi turns space into sales at the fastest rate in soft drink history.

Check your own operation.
Stand space is limited.
Traffic must turn over fast.

To get top volume from your refreshment space, *sell the brands in the biggest demand.*

Pepsi-Cola is America's fastest growing beverage.

Pepsi profit tops all nationally advertised and nationally available cola syrup lines. Pepsi's syrup price is the *lowest* of any nationally advertised cola. And Pepsi-Cola's heavier baume gives you *13 extra 10¢ drinks per gallon.*

Pepsi can boost your beverage sales and profits all along the line. Write today for full details.

Pepsi-Cola Company 3 West 57th Street, New York 19, N. Y.

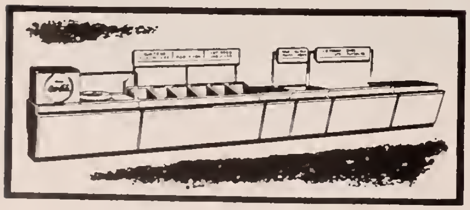
MANLEY
HAS
CONQUERED
SPACE!

We don't mean outer space. We are referring to the limited space problems that face most operators of drive-in theatre concessions.

What's the answer? The new Manley Serv-O-Ramic! This new method of designing, fabricating and building complete concessions is an exclusive with Manley.

If you have a space problem in your drive-in, your Manley representative can show you, in a matter of minutes, how the Serv-O-Ramic design can solve your problem. Manley can design and build a complete unit to your specifications.

You don't have to be "hemmed-in" any longer. Put an end to cramped quarters and lost sales! Write today for full information on the Serv-O-Ramic, to Manley, Inc., 1920 Wyandotte St., Kansas City 8, Mo., Dept. MPH-256.



IT'S "SNOW MAGIC"

THE REVOLUTIONARY NEW 1956 "SNOW MAGIC" SNOW CONE MACHINE

A new concept in Snow Cone machines; designed to fill the important needs of concessionaires who require high output and efficiency.

OUTPUT
1500 Lbs. per Hour
or
6000 Snow Cones/Hr.

POWER
½ H.P.—General Electric Motor
Built-In Cabinet

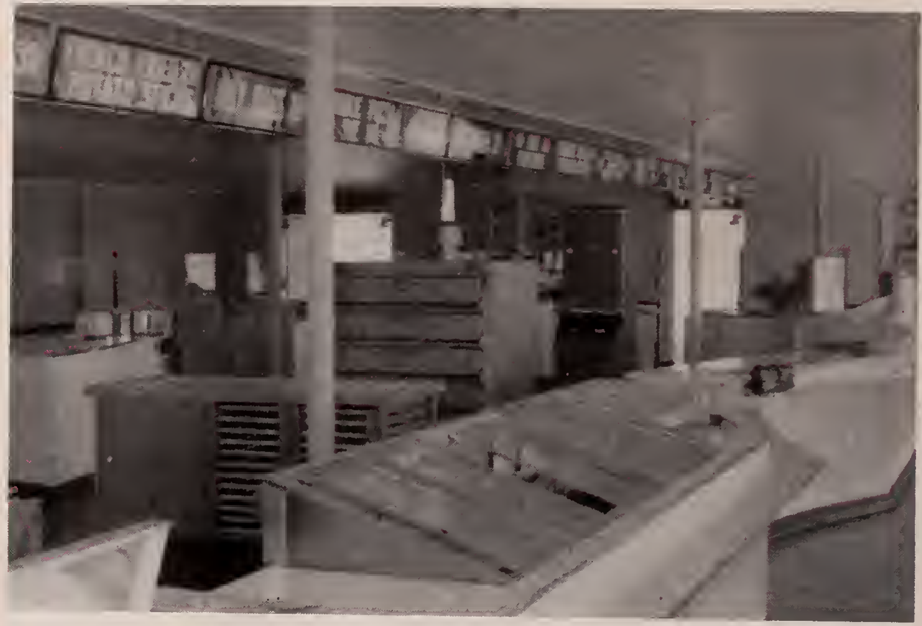
COMPACT—RUGGED CAST ALUMINUM—PORTABLE

Hot weather means cold cash when you sell fast moving, high profit Snow Cones with

A 1956 "SNOW MAGIC"

SAMUEL BERT MANUFACTURING CO.
P. O. BOX 7803
FAIR PARK, DALLAS, TEXAS

"Family-Size" Pizzas Prove A Hot Item



Pizza pies, fast becoming a standard refreshment item at drive-in theatres in all parts of the country, are given a place of primary importance in the cafeteria line of the Edgemere drive-in at Shrewsbury, Mass., where a "family-size" pizza, sold at 60c each, has proved very popular. The pies are prepared in Hotpoint ovens located in the center of the service section (see view above) which is in the form of a rectangle bordered by the cafeteria lanes. All foods are displayed in self-service hot or cold units, which have glass tops that can be removed during the intermission rush periods each evening. Foods and drinks sold include root beer, orange, cola, turkey sandwiches (at 35c), frankfurters (20c), shrimp rolls (30c), toddy and French-fried potato sticks (20c). All major equipment, except for the drink dispensers which are Selmix, is Hotpoint. Plate glass windows on the front of the building provide a view of the screen for patrons, and condiments are available on tables placed under the overhanging roof on each side of the exterior of the building. There are also chained can openers for the toddy and trash containers in these sections. The refreshment manager of the Edgemere, which has a capacity of 1500 cars, is Anthony Beshai.

DEHYDRATING POPCORN AT DRIVE-INS

POPCORN sales could be greatly increased at drive-in theatres if operators would take steps to produce a "tastier" product by dehydrating it properly, in the opinion of H. E. Chrisman, director of sales for Cretors, manufacturer of popcorn machines, with offices in Chicago and Nashville.

"Popcorn absorbs moisture very easily," he explained, "and this results in a 'chewy' and most undesirable product. As a result, the popcorn sales in any number of drive-in theatres have declined where they have no method of preventing this humidity problem. It has been Cretors' experience that circulating heat almost entirely eliminates moisture and assures the concession operator of tasty and tender popcorn.

"Popcorn machine manufacturers have spent a great deal of time and money in equipping machines with storage elevators and circulating heat. This heat is thermostatically-controlled on Cretors' equipment and is filtered through the corn rather than blown through. It is extremely important to have the right amount of heat and the correct air flow, because too much of either will take the taste out of the popped corn. Unfortunately, there is equipment being used today without the proper heat or air flow control, and I do suggest that these features be checked carefully on all popping equipment before the drive-in season opens.

"The difference between popcorn heated from a flat surface and corn heated through circulation is almost as obvious as day from night, and any theatre that does not dehydrate its corn will be amazed at the increased sales if they will install such equipment."

Would You Like To:

Increase Sales As Much As 5c Per Customer?

Increase Serving Capacity Without Enlarging Your Concession Building?

Decrease Your Payroll?

And Have A Modern, Attractive Drive-In Concession?

You Can with the All New Manley

SERV-O-RAMIC PREFABRICATED CONCESSION STAND . . .

You can increase sales as much as 5c per person! Locations with a Manley Serv-O-Ramic have proved it! With a merchandising unit next to a self-service unit, impulse buying increases . . . sale per customer increases. Also, low counters give children maximum visibility . . . these big eaters build your sales and profits.

The Manley Serv-O-Ramic speeds serving . . . increases your serving capacity because it is flexible. It is sectionalized so that you can arrange any type of layout you desire . . . straight line, rectangle, hollow square or a star. You can add or delete . . . shift emphasis of items by rearranging equipment without major structural alterations.

You can decrease your payroll! Since customers serve themselves, cafeteria-style, it takes fewer employees to operate your concession. Large drive-in theatres have found that cafeteria service reduces their payroll by as much as 50%.

The Manley Serv-O-Ramic is as good looking as it is functional. Neat, modern stainless steel construction makes it attractive yet easy to clean. Built-in illuminated displays attract attention . . . and additional sales.

Contact your nearest Manley representative and let him help you with your layout . . . show you how the Manley Serv-O-Ramic will make you more money. Or tear out the coupon at the upper right hand of the page; fill it in and mail it to us today. We'll send you more detailed information immediately, without any cost or obligation.

Mail This Coupon Today!

MANLEY, INC. 1920 Wyandotte St., Kansas City 8, Mo. Dept. MPH-256

☐ Send me more information on the Manley SERV-O-RAMIC

☐ Have a Manley representative call on me. I understand that there is no cost or obligation.

Name____________________

____

Address____________________

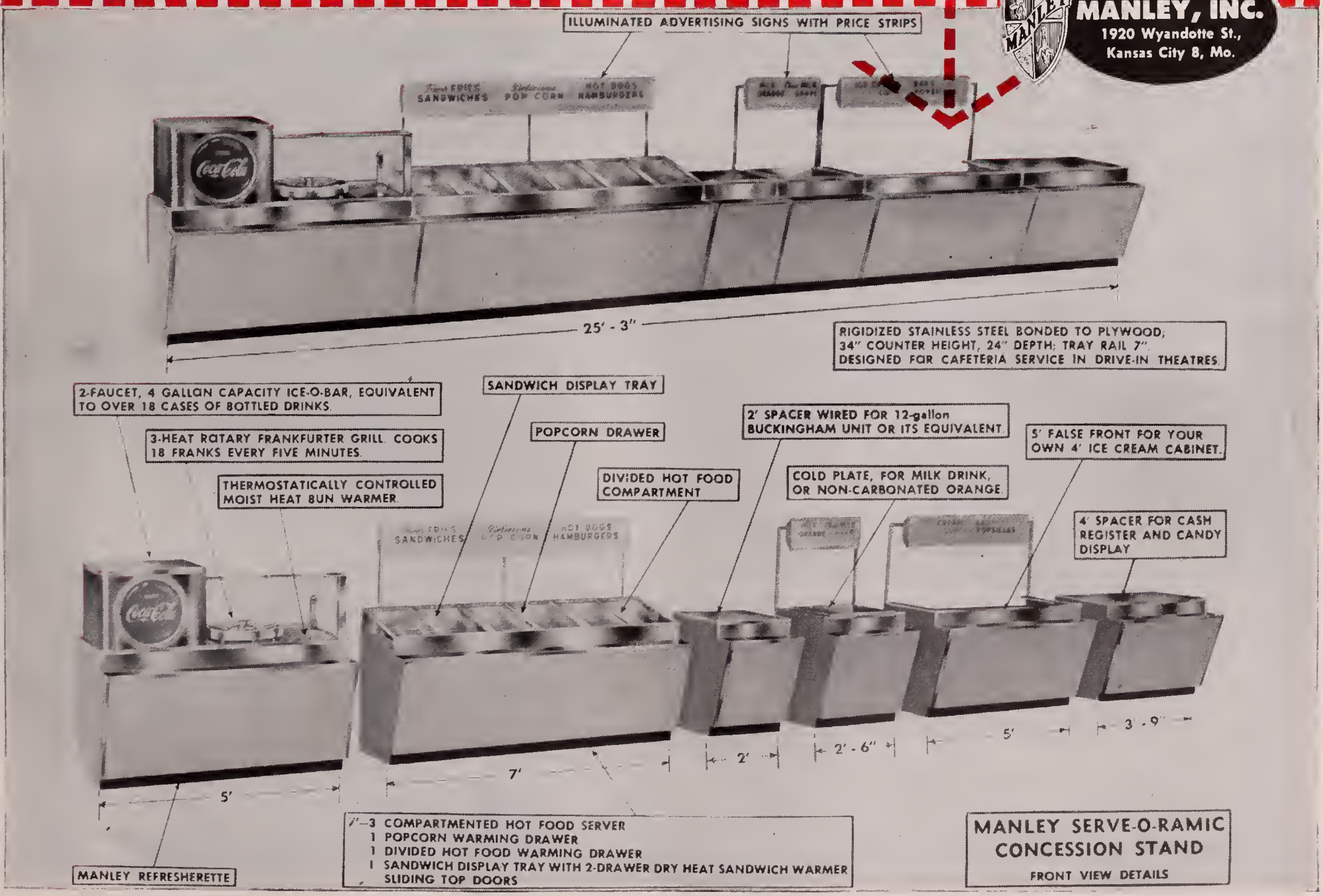
____

City____________________

Zone____________________

State____________________

MANLEY, INC.
1920 Wyandotte St.,
Kansas City 8, Mo.


ILLUMINATED ADVERTISING SIGNS WITH PRICE STRIPS
SANDWICHES
POP CORN
HOT DOGS
HAMBURGERS
25' - 3"
RIGIDIZED STAINLESS STEEL BONDED TO PLYWOOD; 34" COUNTER HEIGHT, 24" DEPTH; TRAY RAIL 7". DESIGNED FOR CAFETERIA SERVICE IN DRIVE-IN THEATRES.
2-FAUCET, 4 GALLON CAPACITY ICE-O-BAR, EQUIVALENT TO OVER 18 CASES OF BOTTLED DRINKS.
3-HEAT ROTARY FRANKFURTER GRILL. COOKS 18 FRANKS EVERY FIVE MINUTES.
THERMOSTATICALLY CONTROLLED MOIST HEAT BUN WARMER.
SANDWICH DISPLAY TRAY
POPCORN DRAWER
DIVIDED HOT FOOD COMPARTMENT
2' SPACER WIRED FOR 12-gallon BUCKINGHAM UNIT OR ITS EQUIVALENT.
COLD PLATE, FOR MILK DRINK, OR NON-CARBONATED ORANGE.
5' FALSE FRONT FOR YOUR OWN 4' ICE CREAM CABINET.
4' SPACER FOR CASH REGISTER AND CANDY DISPLAY
5'
7'
2'
2' - 6"
5'
3' - 9"
MANLEY REFRESHERETTE
7'—3 COMPARTMENTED HOT FOOD SERVER
1 POPCORN WARMING DRAWER
1 DIVIDED HOT FOOD WARMING DRAWER
1 SANDWICH DISPLAY TRAY WITH 2-DRAWER DRY HEAT SANDWICH WARMER
SLIDING TOP DOORS

MANLEY SERVE-O-RAMIC CONCESSION STAND

FRONT VIEW DETAILS

MERCHANDISE MART

★ *news of products for the theatre refreshment service and their manufacturers*

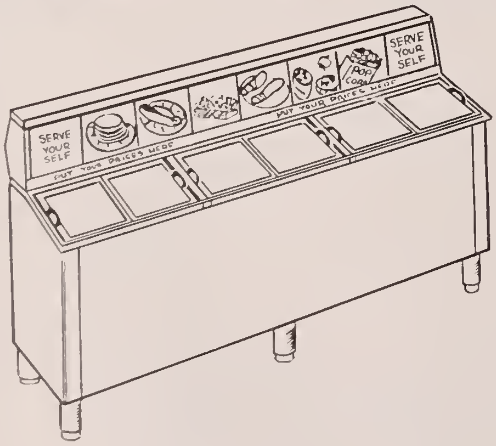
Pink Lemonade Offered In New "Package" Deal

FOLLOWING pre-testing in many theatres last year of its new plan to sell pink lemonade at refreshment stands with special promotional material, the Orange-Crush Company, Evanston, Ill., is placing the scheme on the general market.

Under the plan developed by the company the pink lemonade (which is "Old Colony") is offered to exhibitors in a "package" arrangement, which includes special cups (14- and 24-ounce sizes, with a "Big Pinky" design), pink elephant swizzle sticks, plastic parasols, and red-striped straws. (See the accompanying illustration.) The company also supplies point-of-sale promotional posters, it is emphasized that for best results the "idea must be sold as a package, and if it is the exhibitor can build substantial plus drink profits without cutting into other drink sales." The drinks sell for 25¢ and 35¢.

Among the theatre circuits and concession concerns which successfully tested the plan to sell pink lemonade are Stanley-Warner Theatres, New York; Berlo Vending, Philadelphia; and Theatre Candy Company, Boston. In addition the management of the Meadlow Glen drive-in theatre, Medford, Mass., has reported that during its testing period (June, July and August, 1955) it had the "biggest dollar volume and biggest per person drink sales in its history."

SAVON "STAR" DELUXE CAFETERIA UNIT



1 . . . A 3-sectional unit — made of stainless steel—comes complete with 8—3-dimensional, colored photographs of items.

2 . . . Made to handle buttercups, plain pop-corn, fried foods of all kinds . . . has a wet section for hot dogs, hamburgers, barb-e-q.

3 . . . Each section individually, thermostatically degree controlled. Wet section automatically filled with water. Water level maintained thru automatic controls — no manual operation.

4 . . . No top filling—everything fed thru rear entrays which are provided.

5 . . . Shatter-proof glass in extruded aluminium doors with heat-resistant handles. Glass replaceable in field.

6 . . . One Year Complete Guarantee on all parts, heating elements and warrantee on workmanship.

7 . . . Unit made for 208 or 220 V, single-phase or 3-phase operation.

Made and sold by the leading distributor of Drive-In Theatre Cafeteria Equipment and installed in leading theatre chains and concessions throughout the U. S. WRITE FOR INFORMATION.

America's Leading Supplier of Drive-In Theatre Concessions

THE SAVON COMPANY • 286 PENNSYLVANIA AVE., PATERSON, N. J.

CAFETERIA WITH A RECTANGULAR DESIGN

Designers of drive-in refreshment service schemes assert that the most efficient and practical arrangement for medium-sized and large theatres is the cafeteria —as opposed to the single counter or two-or-more station system which is often sufficient for small operations. It is further proposed that the cafeteria be designed in the form of a rectangle with counters on all sides and kitchen facilities in the center. Such a scheme has been developed for the new Rockland drive-in at Spring Valley, N. Y., and the layout is described and pictured in detail (including a schematic drawing) in the *Better Theatres* section of this issue, along with complete data on the entire theatre, beginning on page 14.

Program Slated for PCA Western Meeting

WAYS TO improve merchandising of popcorn, soft drinks, ice cream and candy will be featured in the program of the first annual Western regional sales and merchandising conference of the Popcorn & Concessions Association to be held at Las Vegas, Nev., on February 29th. The program has been announced by the conference's co-chairmen — Harold F. Chesler, Theatre Candy Distributing Company, Salt Lake City, Utah, and Arthur Unger, Arthur Unger Company, San Francisco.

Subjects are listed as follows: "How to Increase Sales and Service of Beverages," "New Vending Equipment to Stimulate Beverage Sales," "Point of Purchase Displays That Sell More Popcorn," "New Plans for Longer Profits on Candy," "The Popcorn Outlook for 1956," "New Ideas in Ice Cream Merchandising," "Legal Responsibilities of a Concessionaire," and "What to Look for in a Good Concession Operation."

PANEL DISCUSSIONS SET

The morning session will be devoted to both indoor theatre concession operation and drive-ins. Using panel discussion technique Mr. Chesler will moderate the drive-in session. Bert Nathan, PCA president from the Theatre Popcorn Vending Corporation, Brooklyn, N. Y. will present eastern ideas; J. J. Fitzgibbons, Jr., PCA board chairman, and head of Theatre Confections Limited, Toronto, Ontario, will speak on Canadian theatre merchandising trends; James Hoover, Martin Theatres, Columbus, Ga., PCA director, will represent southern ideas and Samuel L. Gillette, Theatre Candy Distributing Company, Salt Lake City, will speak on west-

"Armour FREE intermission shorts increased my frank business 25% the first night!"

says Drive-In Manager, C. E. Cook,
Dude Ranch Drive-In, Maryville, Mo.

"Business has kept on increasing, too! It's now 33⅓% over last year! I give full credit to Armour's free one-minute color food films."

There's a real recommendation to any Drive-In manager! And you can cash in the same way—FREE of any rental charge! All you pay is return postage. Armour and Company will send you complete information on these 11 different color films—all with backgrounds by Bing Crosby's Starlighters—along with an illustrated folder. Just mail the coupon below today!

Armour and Company
Fresh and Smoked Sausage Dept., Union Stock Yards,
Chicago 9, Illinois. Box MP 256

Please send me your folder with complete information on Armour and Company's intermission shorts.

Name______________________________

Theater Address______________________________

City____________________State________________ ern merchandising trends in theatres.

An innovation for the afternoon will be a combined meeting of the jobber-distributor segment and the theatre-concession segment on the topic, "How Your Jobber-Distributor and Broker Can Help to Increase Sales." Thomas J. Sullivan, PCA executive vice-president, will moderate the panel composed of C. L. Keefer, Orange Crush Company, Chicago; Andy Anderson, Anderson Sales Company, Denver; Harlan Fairbanks, Harlan Fairbanks Company, Seattle; Augie J. Schmitt, Houston Popcorn & Sales Company, Houston, Tex.; and Arthur Unger, Arthur Unger Company, San Francisco.

The meetings will be held at Wilbur Clark's Desert Inn at Las Vegas.

New Canada Dry Syrup Head Named

DAVID S. TAYLOR has been appointed as national syrup sales manager of Canada Dry Ginger Ale, Inc., New York, according to an announcement by Ralph Nims, vice-president. Mr. Taylor succeeds Allan Glazebrook, who has been transferred to the company's wine and spirits department.

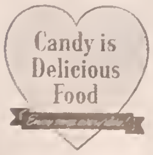
David S. Taylor

Mr. Taylor was formerly branch manager at the new Canada Dry plant at Maspeth, L. I., and for two years served as syrup sales supervisor for the Metropolitan New York division. He joined the company more than six years ago as a member of the New York sales organization.

Canada Dry's syrup department handles the sale of a full line of beverage syrups in nine flavors, for use in soda fountains and in cup vending machines.

Red Heart Decals To Promote Candy

CANDY OUTLETS everywhere are currently promoting the sale of confectionery products with the use of decals in the form of red hearts bearing the message: "Candy is delicious food. Enjoy some every day!" The decals (see photo) are designed for display on windows, doors, backbars.



The decals are being promoted by the National Confectioners Association, Chicago, which states that "every bit of industry promotion does its share to help increase acceptance of candy." The program to place the red heart decal where it can be seen by the public is "but one phase of the overall program which the candy industry can carry out to help promote the sale of candy," it is asserted.

The decals may be ordered from the NCA (221 North La Salle Street, Chicago 1, Ill.) at the following rates: large, 12-inch decals, 50c each or four for $1.50 and 12 for $4. Small 4-inch decals may be purchased at a cost of $2.50 per hundred.

Coffee Maker with a Capacity of 3 Quarts

A COFFEE maker employing a concentrate and also equipped to provide hot water for tea, soups, hot chocolate, etc., is now being marketed by the Superior Refrigerator Manufacturing Company, Inc., St. Louis, Mo. The unit has a capacity of three quarts of concentrate, which is said to be the equivalent of 410 cups of coffee at one filling.

The machine is designed to deliver coffee automatically at the proper temperature (185° to 190° F.) through a stainless steel faucet, which when turned to the right delivers coffee and hot water when turned to the left. Cream is dispensed from a special section in the dispenser through a Tomlinson chrome-plated faucet.

Refrigeration is provided for the concentrate and cream in an insulated compartment; and the pans to hold both are of stainless steel. The hot water tank is of heavy 18-gauge heliar arc welded ends $\frac{5}{16}$-inch thick. It has a 3-gallon capacity with a recovery rate said to be "equivalent to

WINNERS OF AWARD CITATIONS

For their reports of ideas and methods to further better refreshment merchandising at indoor or drive-in theatres, the persons listed below have been selected to date for "Citations." Thus they have become eligible as contenders for the second annual "Special Merit Awards" for the twelve months ending February, 1956. The winners will be announced in March.

The reports on which these Citations were based have been published in the monthly Better Refreshment Merchandising department of Motion Picture Herald. All further reports of business-building activities at theatre refreshment stands or snack bars, received up to the end of February, 1956, will be considered similarly.

Theatre managers, refreshment stand employees or concession operators are invited to report on their ideas, plans or activities for attracting more people to the refreshment stands and promoting better business. If possible, include a photo of the stand.

You still have time, if you act promptly, to achieve this recognition of your abilities. Address your report to Better Refreshment Merchandising Department, Motion Picture Herald, 1270 Sixth Avenue, New York 20, N. Y.

CITATIONS FOR AWARDS:

Ken Carter, Madison theatre, Richmond, Ky.
Albert E. Cauley, Paramount theatre, Peterboro
Frank Dean, Woodbridge drive-in, Woodbridge, N. J.
A. Easson, Oakwood theatre, Toronto
R. Harvey, Capitol theatre, North Bay, Ontario
H. W. Howes, Capitol theatre, Halifax
Oscar Nyberg, New Fox theatre, Portland, Oreg.
William O'Connell, Highland theatre, Chicago
Leon Rountree, Holly theatre, Holly Springs, Miss.
Jerry Schur, Uptown theatre, Los Angeles
D. A. Shackleford, Paramount theatre, Lethbridge, Alberta
Freeman Skinner, Paramount theatre, Halifax, N. S.
Stephen Smolak, Academy theatre, Inglewood, Calif.
Jake Weber, Liberty theatre, Herkimer, N. Y.
Martin White, Parkdale theatre, Toronto
W. H. Wilson, Paramount theatre, Edmonton, Alberta
Dale Zamzow, Rainbow theatre, Milwaukee

400 cups per hour at 185° to 195° F. with an inlet water temperature of 75°. There are two 1,000-watt electric strip heaters, rated at 200 volts, 9 amperes or 100 volts, 18 amperes. The hot water is controlled by a thermostat. The compressor is a 1/8 h.p. Tecumseh.

The cabinet is constructed of polished stainless steel. It is 24 inches high, 24 wide and 14 deep. There is a drain pan 6 inches wide with the outlet.

Literature describing its line of "Sodamaker" manual drink dispensers has been released recently by Superior Refrigerator. The units are designed to serve 1,000 cold drinks an hour under 40° with water intake as high as 85°. Each supplies a choice of three flavors—all carbonated or one sweet water and two carbonated. Faucets are of stainless steel, and both syrup and water flow are said to be easily adjustable to meet any requirements.

HEIDE DINNER HONORS LONG-TIME EMPLOYEES

The occasion: the annual dinner of the Horseshoe Club of Henry Heide, Inc., New York, candy manufacturer, held recently at the New York City Athletic Club. The principals: Herman L. Heide, company president, shown here with five members of the firm, each of whom has a record of over 50 years of service with the company and who, collectively with Mr. Heide, represent a combined total of over 315 years of association with the firm. They are Frederick Flashendreher, Charles J. Beauchemin, Mr. Heide, Amelia Dadanna, Henry J. Dickens, and Edward Grebenstein. Also present at the dinner were more than 100 employees who have served the company from 25 years up (the qualification for club membership) as well as officers and other invited guests.

Automatic Dispenser for Six Hot Drinks

A NEW HOT drink automatic dispenser equipped to serve six drinks including coffee, tea, hot chocolate, Sanka and soups has been announced by Barvend, Inc., San Marcos, Calif. The dispenser is trade-named the "Barvend 6-D."

It operates by the customer inserting a coin and turning a dial. Cream and sugar are available to individual taste. A changemaker is also supplied .

The equipment requires less space than a legal-sized filing cabinet, the manufacturer states, and it may be used to dispense virtually any type of powdered commodity. on the market, he adds.

FOR **PERFECT BAKING** AND **BETTER TASTING**

PIZZA

BUY THE HEAVIEST DUTY 2 DECK ELECTRIC PIZZA OVEN THAT PLUGS INTO A 110 VOLT SOCKET, OPERATES ECONOMICALLY ON 1,600 WATTS, 700 DEGREE THERMOSTAT, TRANSITE HEARTH, COMPLETELY AND HEAVILY INSULATED, FINEST QUALITY TUBULAR HEATING ELEMENTS . . . UNCONDITIONALLY GUARANTEED FOR ONE YEAR.

HOLDS 2 — 16" PIZZAS and will BAKE 15 — 16" PIZZAS PER HOUR

**this model also available wired for 220 Volts standard finish in glistening Bakertone grey; also available in Stainless Steel at additional cost.*

Model MO2 Electric Pizza Ovens also available; holds 8 — 9" Pizzas on 2 decks, bakes 60 — 9" Pizzas per hour. Wired for 220 Volts AC only, 2,850 Watts. Bakertone grey standard finish; stainless steel at additional cost.

THERE ARE MORE BAKERS PRIDE PIZZA OVENS IN USE TODAY THAN ANY OTHER . . . THOUSANDS OF INSTALLATIONS THROUGHOUT THE COUNTRY.

When you buy Bakers Pride you're buying from America's largest and most progressive producers of genuine Pizza Ovens; your assurance of top dollar value, quality and style.

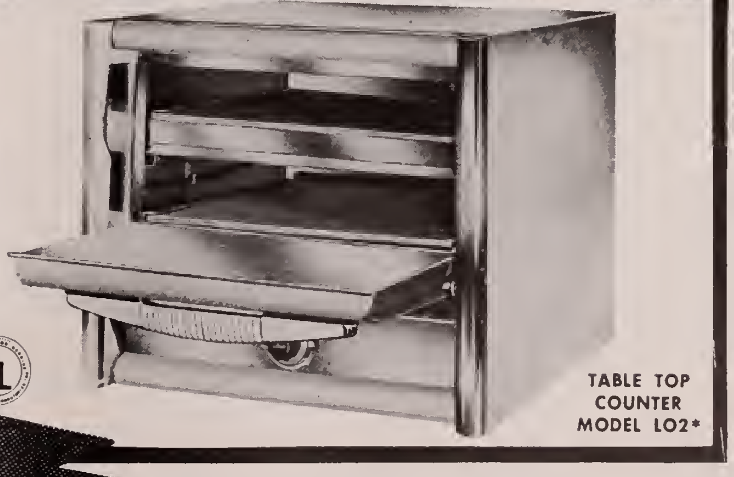


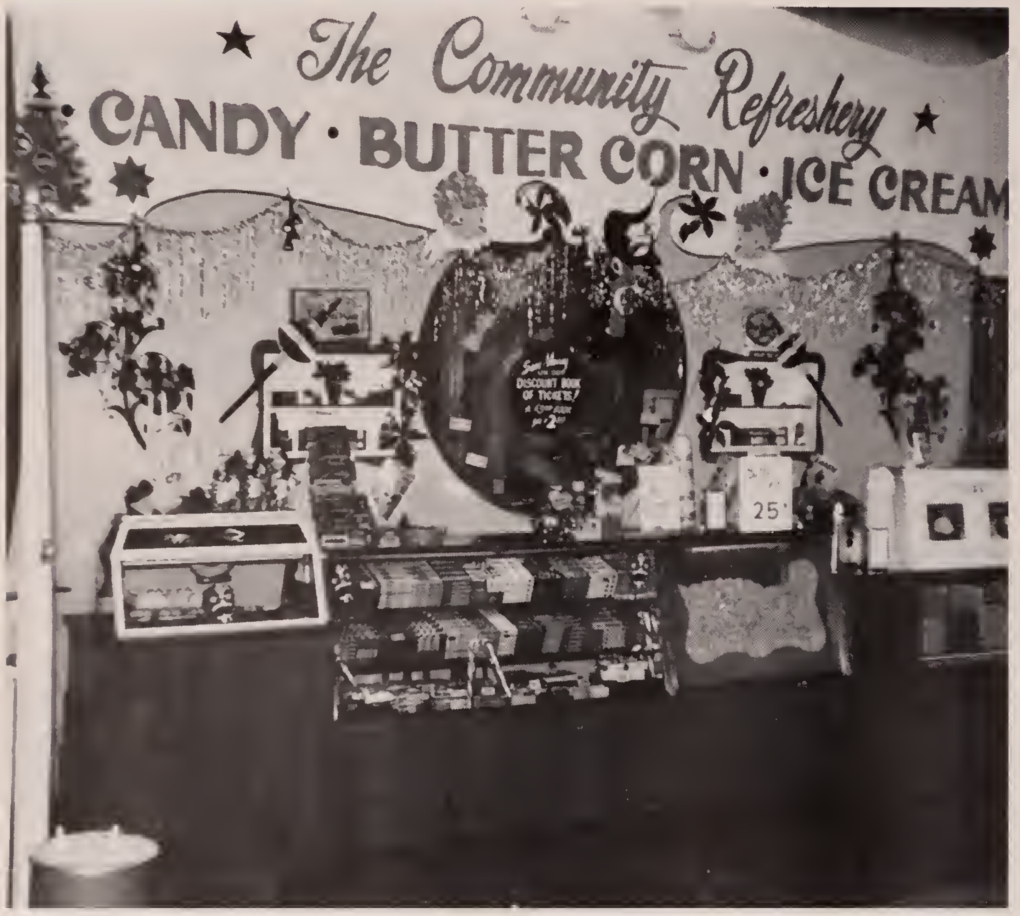
TABLE TOP
COUNTER
MODEL LO2*

SEND FOR ILLUSTRATED BROCHURE

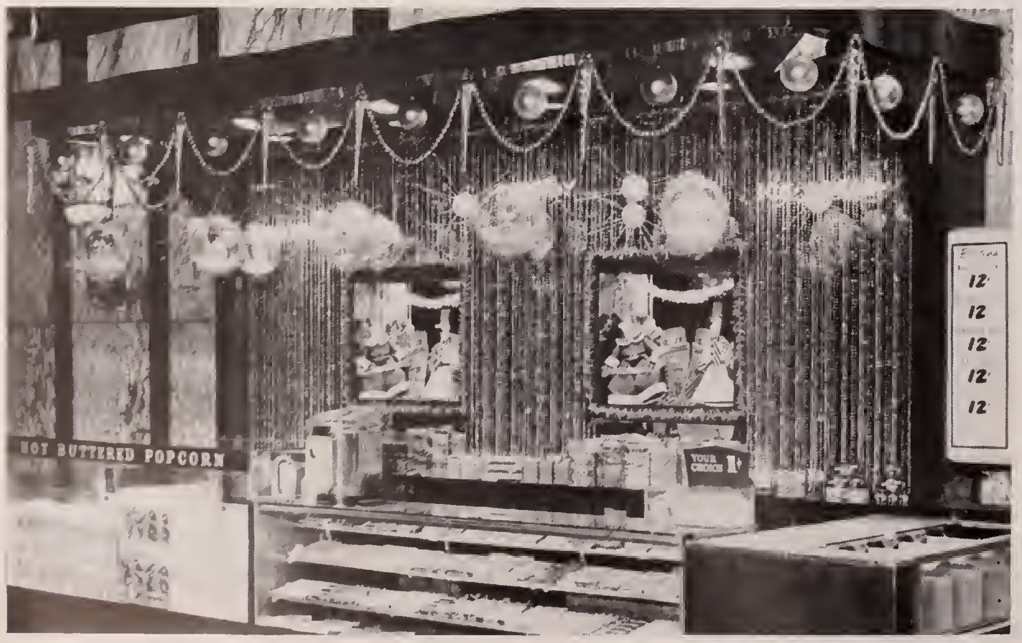
BAKERS PRIDE OVEN CO., INC.

1641 East 233rd St., New York 66, N. Y.

Two Displays for Christmas



Gay holiday decor was supplied the refreshment stand of the Community theatre, a Walter Reade operation in Morristown, N. J., as illustrated above—thanks to the efforts of Ralph Lanterman, manager, and his assistant, Madelaine Palmieri. Using the Christmas displays furnished by the Pepsi-Cola Company and inexpensive decorations from local dime stores, Mr. Lanterman brought a real holiday mood to the stand, which faces the entrance of the 1500-seat, first-run theatre.



THERE IS animation as well as attractive design and color in this Christmas-time display for the refreshment stand at Loew's theatre, Rochester, N. Y., devised by the manager, Lester Pollock. The glass beads forming the rear wall background were of red and silver; and the two rear display cases featured a Santa Claus, a snowman and Christmas stocking each. Around the ceiling were hung shining balls and a scallop of glass beads. The large sparkling balls were made to revolve through a motor-device.

New Sales Manager For Steel Products

Henry Ek

HENRY EK, who was sales manager for Wilson and Company, meat manufacturers, at its Cedar Rapids, Iowa, plant for 12 years, has been appointed sales manager of Steel Products Company, manufacturer of coffee makers and vending machines, also at Cedar Rapids.

Mr. Ek assumed his new duties on February 1st. He will have charge of nationwide sales, promotion and advertising of the company's "E-Z Way" coffee makers for soluble coffee, according to Lou Woolfolk, president of Steel Products.

Mr. Ek received his business and sales training at Northwestern University.

•

CANDY CAMPAIGN SLATED

Approval of a full-scale public relations program for the entire confectionery industry has been announced jointly by the Board of Directors of the National Confectioners' Association and the executive committee of the Associated Retail Confectioners of the United States. The program is to be a "prestige-building" campaign designed to "create active public understanding and support for candy and confectionery and for its rightful place as a food."

POPCORN CLEAN-UP

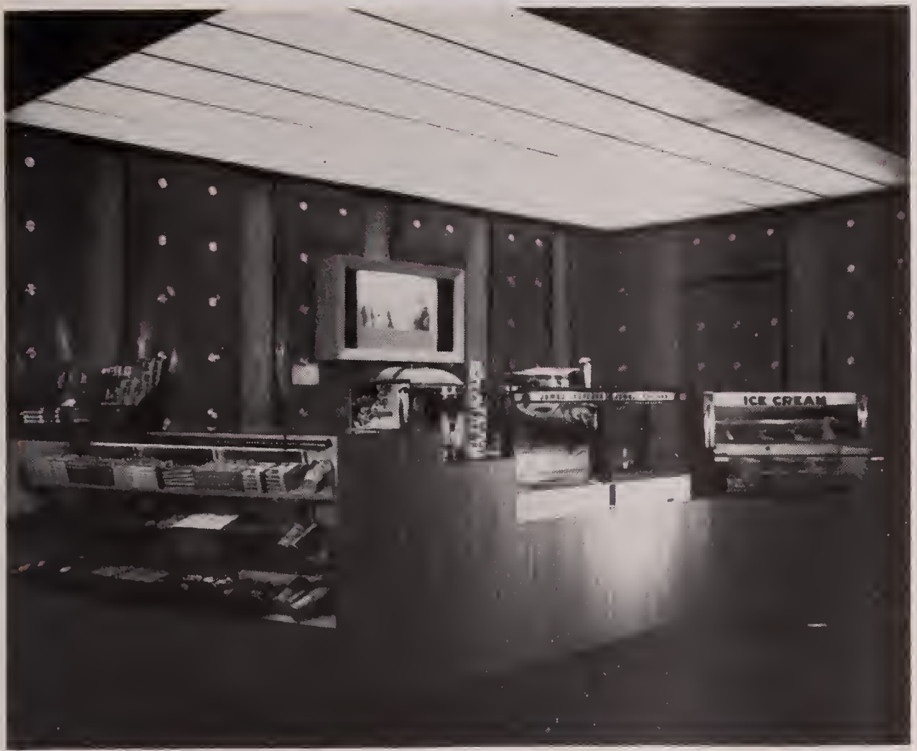
From Dan Krendel's house organ of the Famous Players Canadian circuit, comes this sales stimulator: Phil Tucker, manager of the Paramount at Kamloops, slips a pass for the following Saturday matinee into a few of his popcorn boxes, and so advises his juvenile patronage. That sells a lot of corn but here's the *kicker:*

He tells the kids to take home their empty containers, write their names on the flap, and bring it back the following week. These names are then drawn for lucky prizes. Results: *a clean theatre* plus bigger *sales!*

Also from Mr. Krendel is this: At the Capitol, Windsor, they promote the *large* popcorn boxes by placing a pass in every 25th box sold. Simple, isn't it? But the manager sold more oversize boxes in a week than he normally sells in a month.

As a tempter, a large bowl of crisp corn is placed on the counter with a sign inviting patrons to sample it. They do, they munch, they like, they buy. This should be extra effective in areas where the public is not especially popcorn-conscious.

Lighting A New Snack Bar



BRILLIANT LIGHTING is the major device used to attract the attention of patrons entering the Gran Enterprises circuit's Tower theatre in Milwaukee to the newly installed refreshment stand in the lobby. The entire stand and the immediate area around it are well illuminated by fluorescent lights in the ceiling which have been covered over with frosted glass in an effort to give them a recessed appearance. The new stand, which was installed in the Tower by the Theatre Candy Company of Milwaukee, is constructed primarily of Formica in a blonde natural wood finish—which is used for both the sides and top of the counter. The back wall of the stand is leatherette in royal blue dotted with aluminum discs. The L-shaped construction of the stand places candy at the base (see photo) with the front dominated by a Manley popcorn machine to the left of which is placed a "Butter Mat" dispenser. The Supurdisplay ice cream freezer is located at the right. The animated display case on the rear wall is changed every three months, when it is exchanged with that used at the Oriental theatre, which also was equipped with a new stand recently. Every six months the circuit orders two new signs for the theatres, which are then interchanged.

NEW LITERATURE

Snack Bar Stools and Tables: The line of stools and tables for refreshment stands and restaurants made by the Chicago Hardware Foundry Company of North Chicago, Ill., is described and pictured in a new brochure just released by the company. The literature contains illustrations of new restaurant interiors, many of which were award winners in the National Food Service Contest. These are pictured to give operators ideas in building design and include a number of the new "open" type restaurants—interiors that can be seen and are designed to attract customers from the street or highway, since they employ floor-to-ceiling glass walls. The CHF line of stools and tables is provided in a wide choice of finishes, ranging from solid bronze to anodized aluminum, chrome, or porcelain enamel in a large selection of colors. Available, too, are table tops of decorative plastic laminate, stainless steel and edge grain maple. Stools are upholstered in dozens of modern fabrics and colors. Also included in the brochure are installation photos of the company's "Sani-Dri" electric hand and hair dryers that are used throughout the country in public and private washrooms. The brochure, together with color catalogues and other information may be obtained by writing the company.

Ice Shaving Equipment With Three-Door Cabinet

ICE SHAVING equipment to produce "snow cones," equipped with a three-door cabinet into which is built a General Electric power unit, and designed to employ block ice, has been marketed by the Samuel Bert Manufacturing Company, Dallas, Tex. Constructed of aluminum, the unit has been trade-named "Snow Magic."

In recent tests, the manufacturer asserts, the machine produced in excess of 1,500 pounds of "snow" which is said to be enough for 6,000 "snow cones," all within "one hour's time." The three-door cabinet permits more than one operator to work the machine at a time, if that is desired, it is pointed out.

The units are soon to be installed at the State Fair grounds in Texas "where volume production of 'snow' is essential," it is stated.

Ask Your Equipment Distributors About The New 1956 Imperial

HEAVY DUTY "SODAMAKER"

Large Circuits Leading Drive-Ins All over U. S. and Canada are using "SODAMAKERS" with outstanding success and exceptional profits

- Completely Self Contained
- Less Service Problems with Gravity Flow Syrup
- Drinks 37° Both Carbonated and Plain Water
- Refrigerated Faucets
- Carbonator 100 Gal. per Hour with ½ Horse Power Compressor

Or Write Direct To

SUPERIOR REFRIGERATOR MFG. CO., INC.
822-824 Hodiamont Ave.
St. Louis 12, Mo.

THE SAVON COMPANY
CREATORS OF

FAMILY STYLE PIZZA FOR DRIVE-IN THEATRES

EXCLUSIVELY

Sold at 60¢ to 65¢

Complete equipment and ingredients available

—WRITE FOR INFORMATION—

286 PENNSYLVANIA AVE., PATERSON, N.J.

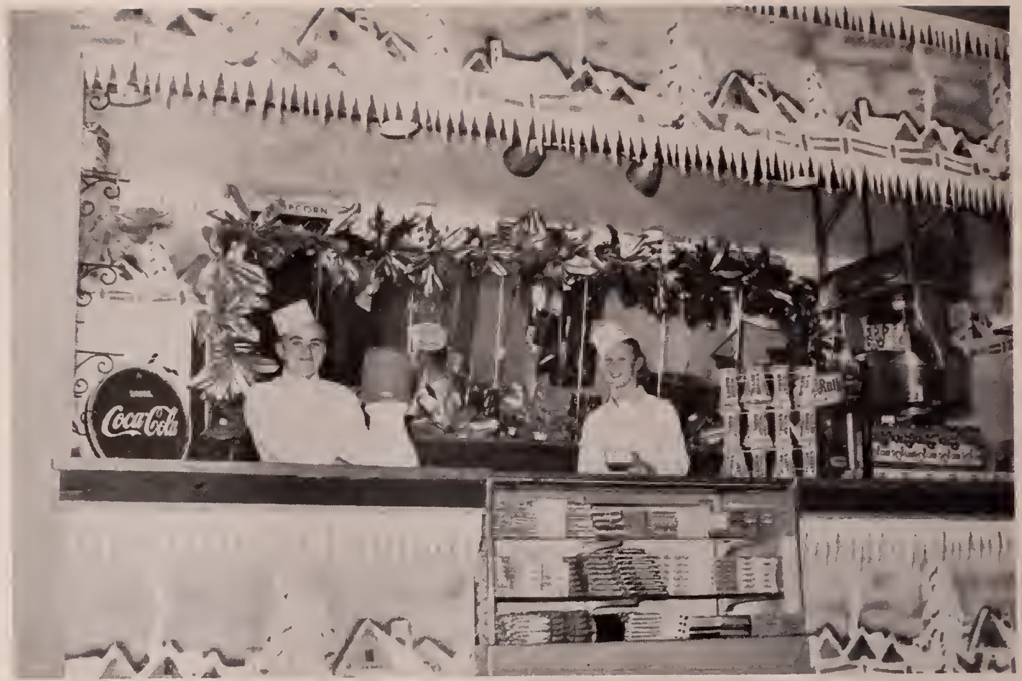
POPCORN DISPLAY AIDS SALES

The "Happy Popcorn Boy," an animated display piece designed to boost popcorn sales in theatres, has been doing such a good job that it is now going through its third printing, according to the Popcorn Institute, Chicago. The display features a wide-eyed, lip-licking youngster, whose head rotates by means of an impulse motor and a dry cell battery which is said to operated 168 hours without the need of a new battery replacement. Die-cut in heavy cardboard, the display is in three colors.

Drive-In Stand Decor

(*Continued from page* 44)

sides and paying for their purchases at a cash register in the center. The same merchandise is offered at both counters with most of the equipment being duplicated at each. In both sections are a popcorn warmer, frankfurter grill, ice cream cabinet, and drink dispensers. In the center area, placed so that they are easily accessible from both sides, are a popcorn popping machine, hamburger grill and an ice shaver for making snow cones.



STANDARD PRACTICE at the Holly theatre in Holly Springs, Miss., is to change the decorative schemes for the refreshment stand frequently, and above is shown the display for the Christmas holidays. It was conceived and executed by Leon Rountree, manager of the theatre, whose skill in such pursuits was described at some length in an article in the November 5th issue of *Motion Picture Herald.* This newest display again demonstrates his ingenuity in improvising with limited materials. Those leaves placed around the backbar mirror are magnolias (the state flower) which were painted gold (cost of paint 79c); and the red candles on either side were made by Mr. Rountree. Snow scenes making a border at the top of the stand and also placed in front of it were purchased for $6.98.

Better Refreshment Merchandising

Inquiry Service

ADVERTISERS' PAGE AND REFERENCE NUMBERS:

Ref. No.		Page No.
1	ARMOUR AND COMPANY	49
2	BAKERS PRIDE OVEN COMPANY, INC.	51
3	SAMUEL BERT MANUFACTURING COMPANY	46
4	THE COCA-COLA COMPANY	42
5	MANLEY, INC.	46, 47
6	THE PEPSI-COLA COMPANY	45
7	THE SAVON COMPANY	48, 53
8	THE SAVOROL COMPANY	44
9	SUPERIOR REFRIGERATOR MANUFACTURING COMPANY, INC.	53

INQUIRY COUPON 21156

To BETTER REFRESHMENT MERCHANDISING Department:
Motion Picture Herald, 1270 Sixth Avenue, New York 20, N. Y.

I am interested in products as indicated by the reference numbers written in below, and would like to receive literature concerning them.

______ ______ ______ ______ ______ ______
______ ______ ______ ______ ______ ______
______ ______ ______ ______ ______ ______
______ ______ ______ ______ ______ ______

Name .... **Theatre** ....
Address ....

FOR GENERAL INQUIRY:

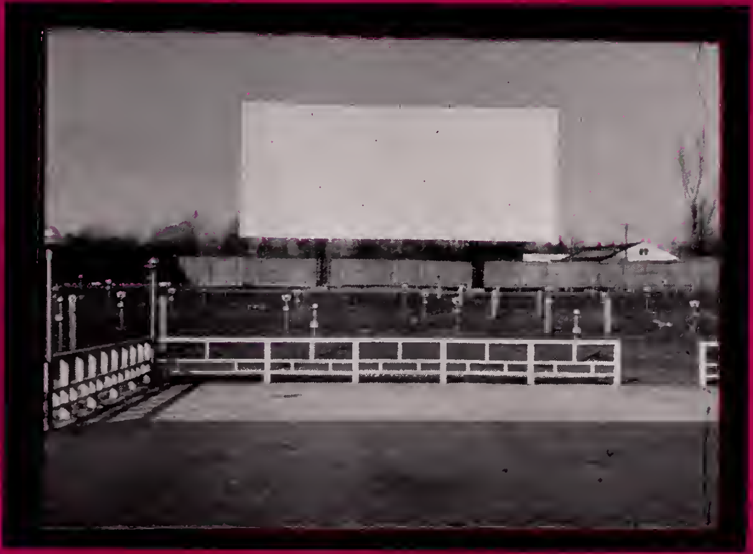
- ***Classes of products on which information is desired may also be indicated in the coupon by the number preceding the item in the following list:***

100—Beverage dispensers, coin
101—Beverage dispensers, counter
102—Candy bars
103—Candy Specialties
104—Candy machines
105—Cash drawers
106—Cigarette machines
107—Coffee-makers
108—Cups & containers, paper
109—Custard freezers
110—Films, snack bar adv
111—Food specialties
112—French fryers
113—Grilles, franks, etc.
114—Gum, chewing
115—Gum machines
116—Ice cream cabinets
117—Mixers, malteds, etc.
118—Popcorn machines
119—Popcorn warmers
120—Popping oils
121—Scales, coin operated
122—Soda fountains
123—Soft drinks, syrup
124—Showcases
125—Vending carts
126—Warmers, buns, etc.

EQUIPMENT • ARCHITECTURE • MAINTENANCE

MOTION PICTURE HERALD

Better Theatres



Drive-In number

- ★ **The New Drive-In Economics**
- ★ **Lighting Drive-In Theatres**

FEBRUARY 1956

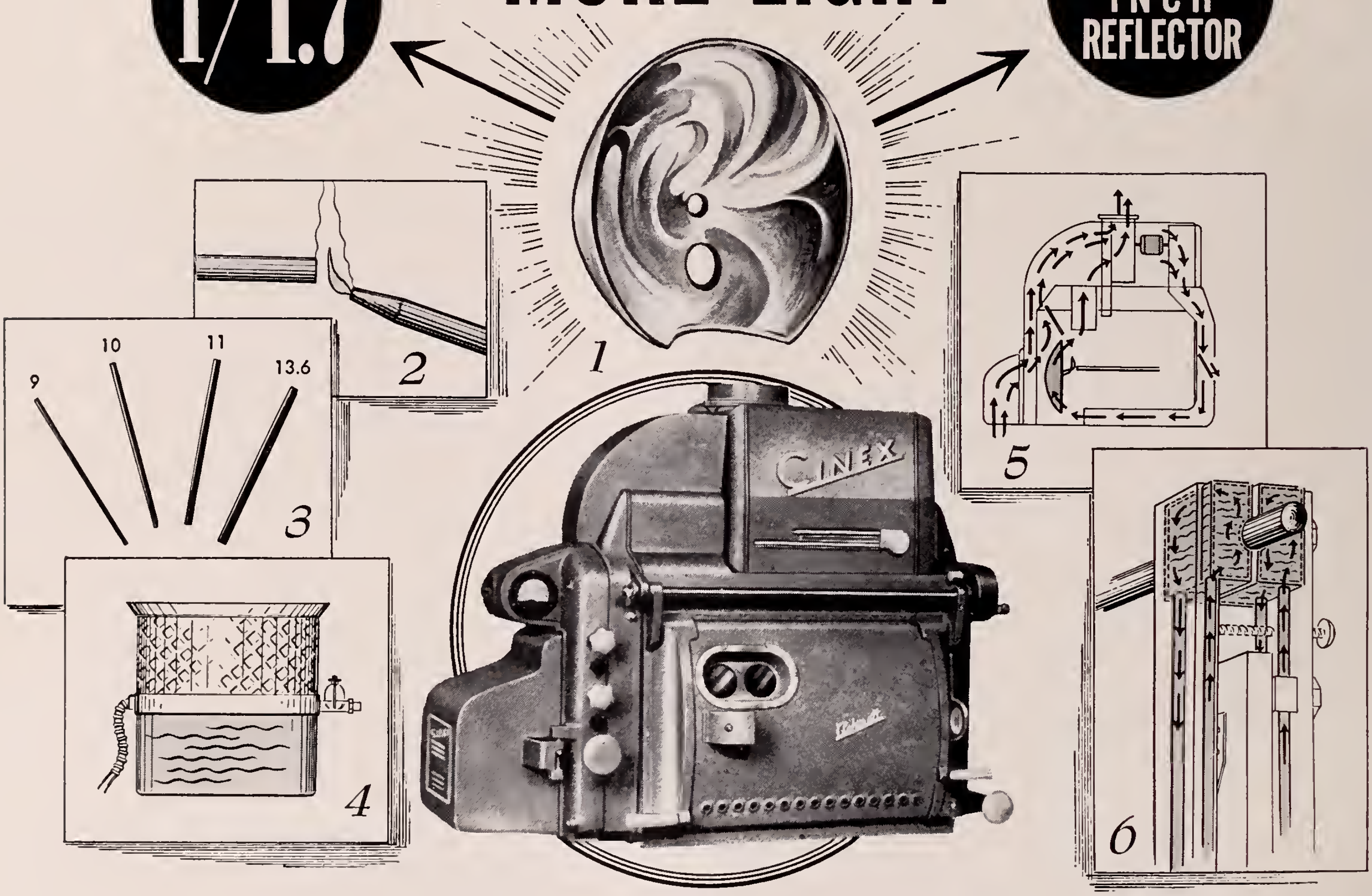
THE WORLD'S MOST POWERFUL PROJECTION LAMP!

ASHCRAFT CINEX

MORE LIGHT

f/1.7

18 INCH REFLECTOR



1 F 1.64—18 in. High Speed Precision Focus Bausch & Lamb Reflector. Collects and projects the maximum light. Perfect coordination with F 1.5—F 1.8 or F 1.7 High Speed Projection lenses.

2 High Powered — Low Angle — Super Brilliant—Magnetically Controlled Arc produces more light at source than can be obtained from conventional high angle, uncontrolled arcs.

3 While the standard 11 mm carbon is recommended at 118 to 125 amperes, the Cinex lamp can be operated with every size carbon from 9 to 11 mm for special wide aperture applications.

4 The Cinex lamp does not rely upon air cooling alone. An automatic—dependable water recirculator maintains the carbon contacts at exactly the right temperature for optimum operation.

5 Complete circuit forced air injection into lamphouse through duct system and complete forced exhaust permits use of higher arc currents—protects reflector and maintains low operating temperatures.

6 Heavy duty—water cooled carbon contacts allow perfect high current conduction to rotating positive carbon. Contacts are maintained at low temperature at all times.

MONEY CAN'T BUY THESE ASHCRAFT FEATURES IN ANY OTHER LAMP!

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C. S. ASHCRAFT MANUFACTURING CO., INC.
36-32 THIRTY-EIGHTH STREET, LONG ISLAND CITY 1, NEW YORK

"The Outstanding Performer In Popularity ...Very Sturdy...Minimum Maintenance"

Says: L. E. Snyder, Jr., President
Modern Theatres, Inc., Tulsa, Oklahoma

This is it . . . the pony ride that's **PREFERRED** by more drive-in theatre managers over any other—and here's why . . .

PREFERRED—because it's completely safe for children of all ages . . . no exposed parts!

PREFERRED—because the rugged all-steel framework and platform require little or no upkeep!

PREFERRED—because all gears are sealed in oil . . . no greasing or motor maintenance!

PREFERRED—because the colorful cast-iron ponies last far longer, always look better than wooden ponies!

PREFERRED—because it can be set up or taken down in less than one hour's time.

PREFERRED—because it produces results at the boxoffice and the concession stand!

***Available with 8, 12 or 16 ponies . . . Priced as low as* $1595!**

Read What Mr. Snyder Writes About The

MIRACLE PONY RIDE

And Other Miracle Playground Equipment!

"The Miracle Pony Ride is the outstanding performer in popularity with the children. The ride is very sturdy and requires a minimum amount of maintenance. The Miracle Lifetime Whirls also proved very popular and a playground would certainly be incomplete without them.

"Your cut-out characters which we have around the fence have certainly added color and made the playground atmosphere much more pleasing and inviting. The addition of our playground has increased our business 30% and approximately doubled our concession business. A great deal of the credit goes to your playground equipment."

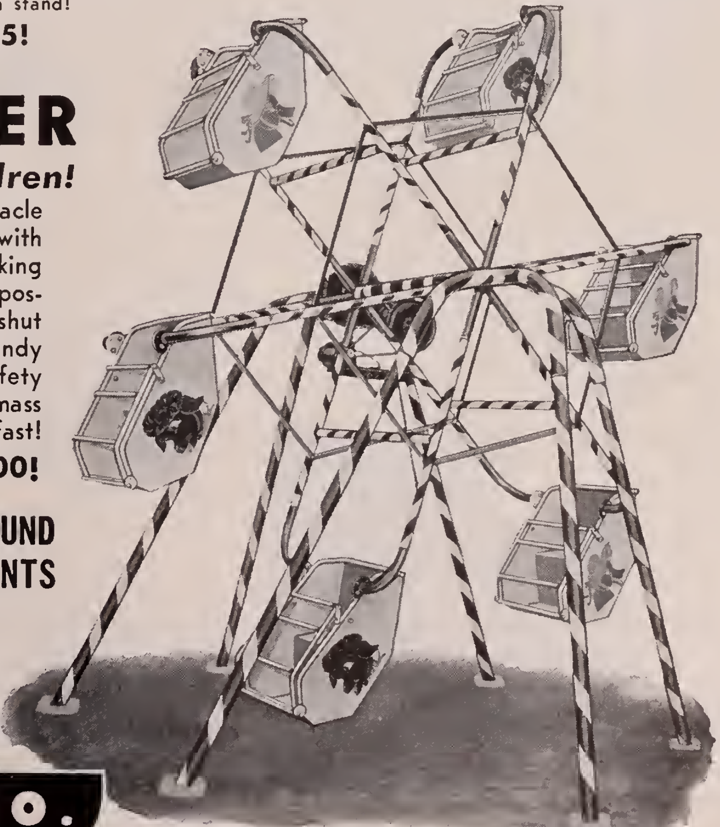
L. E. Snyder, Jr., *President*
MODERN THEATRES, INC.
Tulsa, Oklahoma

MIRACLE STAR GAZER

At Last! A Safe Ferris Wheel For All Children!

Nothing thrills children as much as a ferris wheel. Now Miracle retains all the thrill of this ride but eliminates all the danger with the new Miracle Star Gazer. Features the very latest self-locking reduction gear which provides positive automatic braking. Impossible for the ride to move in either direction when the power is shut off. The black and white frame is painted in our popular candy stripe design which contrasts beautifully with the bright pink safety seats. The Miracle Star Gazer . . . the ferris wheel with mass appeal! Install one this season and watch it pay for itself . . . fast!

***Imagine . . . Only* $1800!**



PLAY SAFELY!
ACRES OF FUN
MIRACLE PLAYGROUND EQUIPMENT

FREE! PLAYGROUND BLUEPRINTS

to fit every space, every budget. We will also send you our new 32 page catalog and prices on our complete line of playground equipment. WRITE TODAY!

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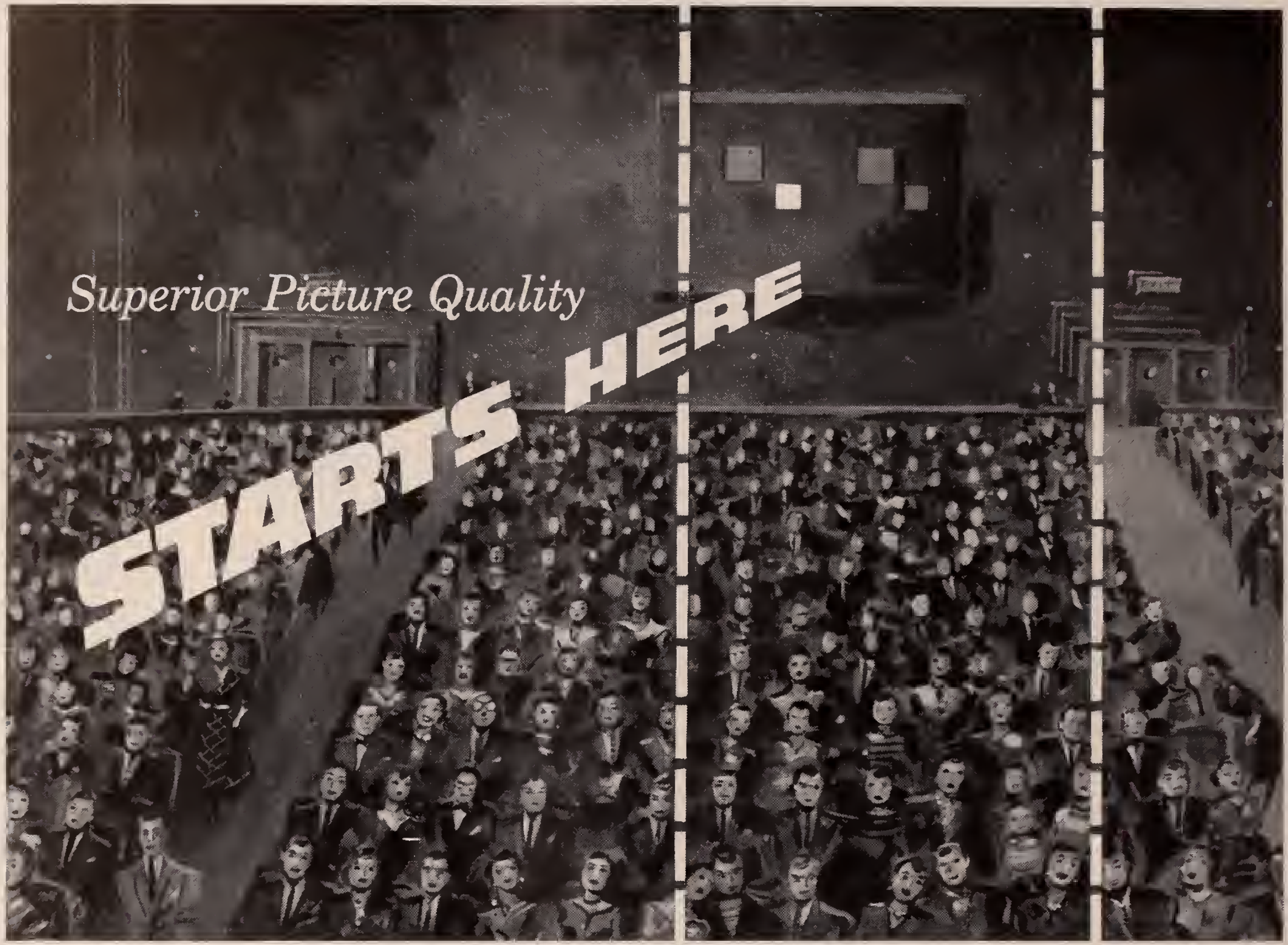
• GRINNELL, IOWA •
Exclusive Distributors For Ahrens Mfg. Co., Grinnell, Iowa

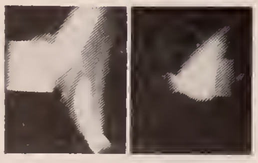
All prices quoted are F.O.B., Grinnell, Iowa. When writing, please address Box 275-B2.



when you specify

NATIONAL
TRADE MARK

PROJECTOR CARBONS



THE PICTURE IS LIGHT...
GIVE IT ALL YOU CAN WITH
"NATIONAL" CARBONS

FOR TWO GENERATIONS of movie-goers, the right carbons—"National" Carbons—have assured the finest possible picture on America's movie screens. And the advantages of "National" Carbons don't end there. This superior picture quality is delivered to the theatre owner at a cost per unit of light and length of carbon burned that is the *lowest obtainable anywhere!*

For highest quality at lowest cost, continue to specify "National" Carbons. It pays in customer-satisfaction *and* in economy of operation.

The term "National" is a registered trade-mark of Union Carbide and Carbon Corporation
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CINEMASCOPE

35mm Projection Lens

for use with $2\frac{25}{32}''$ diameter prime lens

NEW PRICE!

ONLY

$240.00

per lens,
or $480.00
per pair

Now! Bausch & Lomb brings CinemaScope within the reach of *every* theatre . . . even to the smallest size and budget! This new lens, too, is made to B&L standards of optical quality. It projects clear, sharp CinemaScope images . . . a fitting companion to the B&L CinemaScope Lens that set the standard for the industry. Lens cost is no longer an obstacle to your CinemaScope installation . . . so ACT TODAY! (Prices on the complete line of B&L standard CinemaScope Lenses remain unchanged.)

SEE YOUR B&L DEALER . . .
OR PHONE, WRITE, OR
WIRE B&L DIRECT TODAY!

Start your extra CinemaScope profits rolling in. Ask for literature and demonstration Bausch & Lomb Optical Company, 73102 St. Paul Street, Rochester 2, N. Y. (In Canada General Theatre Supply, Toronto, Ont.)

Academy Honorary Award for optical service to the industry

BAUSCH & LOMB

SINCE B&L 1853

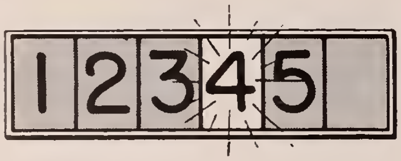
© A. M. P. A. S.

STOP!
ADMISSION LOSSES!
IN YOUR DRIVE-IN

with the new

ADMISSION CONTROL and INDICATING SYSTEM

Tells at a Distance of 100 Feet the Number of Admissions Paid For Each Car!



Ticket "Flasher," with bright 6-inch numerals, tells exhibitors the exact number of tickets sold to each entering car.

AT LAST — an admission system that will protect you at the box office! A proven system now being used on the country's largest toll highways, tunnels and bridges!

The Admission Control and Indicating System . . .

- Has "Car Counter" mechanism which registers number of cars entering Drive-In.
- Has "Ticket Counter" which issues and registers number of tickets sold throughout performance.
- Flashes number of tickets sold to each entering car on overhead indicator — with brightly lit 6-inch numerals visible as far as 100 feet from box office!
- Is tamper-proof for sure protection!

This Admission Control and Indicating System is a fool-proof way of eliminating box office losses. If you're interested in getting the full profit from your paying audience, contact .

N.T.S.
Your Guarantee of Consistent Quality and Outstanding Service

NATIONAL THEATRE SUPPLY
29 BRANCHES COAST-TO-COAST

About People of the Theatre

•

AND OF BUSINESSES SERVING THEM

•

Walter H. Weil, 61, owner of the Weil theatre in Greenfield, Ind., died there December 30th.

Bill's theatre is the new name of the former Scenic theatre in Tyler, Minn., which *William Jensen* recently reopened.

Gary Chohany has been appointed assistant manager of Loew's theatre, Wilmington, Del., under *William Riding.*

Augustine J. Clanciole and *Mrs. Clanciole* have taken over the lease on the Rosewood theatre in Memphis, Tenn. They also operate the Plaza, Luciann and Rosemary theatres, all in Memphis.

Paul McKenna has been appointed chief-of-service at Loew's State in Providence, R. I., replacing *Robert Peterson,* who resigned recently to enter another field of business.

Harris Rogers has been appointed manager of the Fair Oak drive-in, Marietta, Ohio.

Adam R. Rizzo, president of the National Construction Company of South Boston, Mass., has announced plans to construct a new 800-car drive-in theatre on property he has purchased in Georgetown, Mass.

Ned Eisner has resumed operation of his Cameo theatre in Uxbridge, Mass., which he had leased to others for the past two years.

Carl S. Hallauer, president of the Bausch & Lomb Optical Company, Rochester, N. Y., was honored last month at a birthday party arranged by several community groups. One of the speakers at the affair was *Sol A. Schwartz,* president of RKO theatres. The dinner party was held in the Hotel Seneca ballroom in Kodak Town.

Sidney Goodridge of Milford, N. H., has secured a permit to construct a 500-car drive-in in that city.

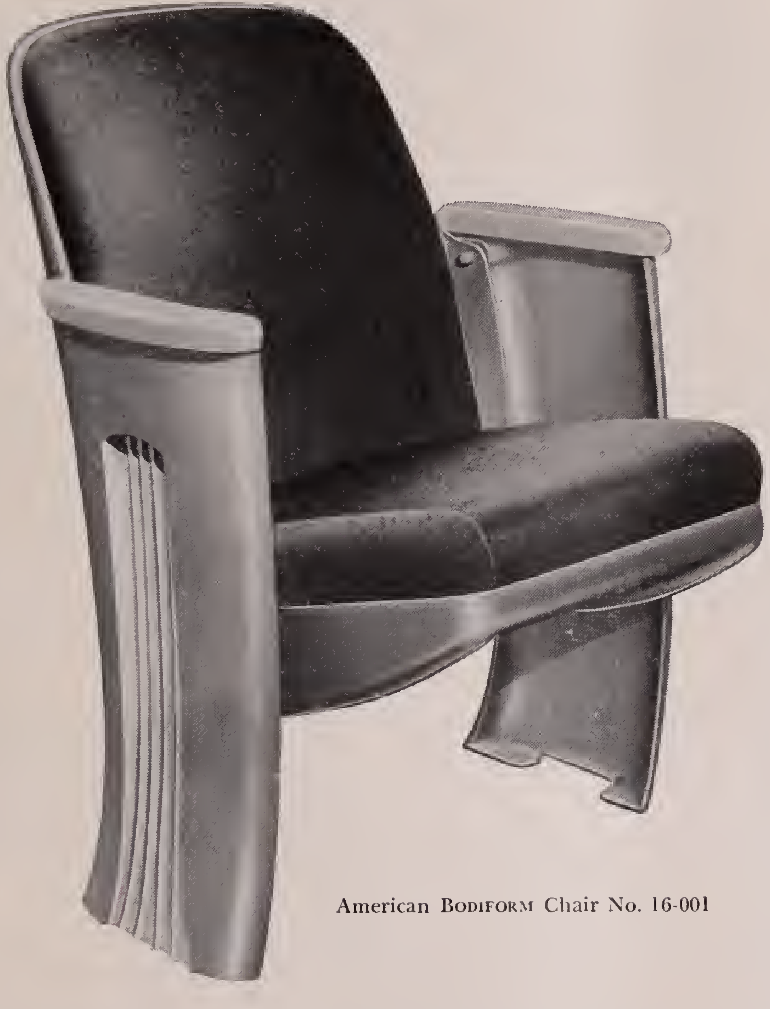
Henry Lamoureux and *Edward Builbeault* have taken over and reopened the long-closed Moosup theatre in Moosup, Conn., which is that town's only motion picture theatre.

Morris Keppner and *Lou Lipman,* partner-owners of the Mansfield drive-in, Mansfield, Conn., have announced plans to increase their playground facilities in the spring.

The Fox theatre, La Porte, Ind., closed for two years, was reopened last month by the Indiana-Illinois Theatre Corporation. *Jack Lightner* was appointed manager.

John C. O'Keefe, formerly field secretary for the Council of Profit Sharing Industries, has joined the Ampex Corporation, Redwood City, Calif., as an assistant to *George I. Long,* Ampex president. Mr. O'Keefe has been placed in charge of employee, public and community relations; at the outset he is to be primarily con-

American Seating "come again" comfort pays off big at the box office!



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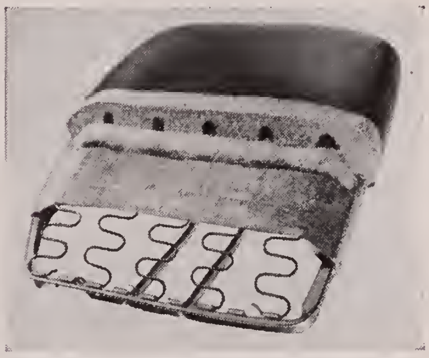

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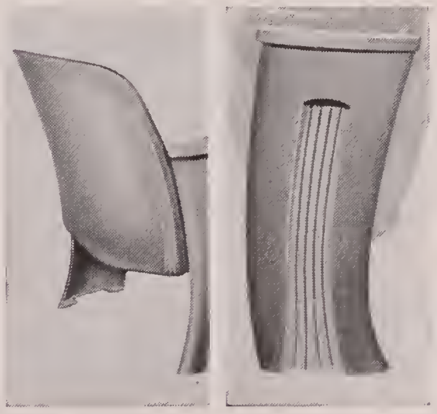

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BRANCH PLANT AT NAHMA, MICHIGAN

cerned with formulating the company's recently announced profit sharing plan. A graduate of Claremont Men's College with a major in business and government administration, Mr. O'Keefe did graduate work in education at Claremont College. Since 1946, in addition to his activities with profit-sharing industries, he has been active in land development work in Southern California. He is married and has one son.

N. S. Barger has completed an agreement with the Alliance Amusement Company, Chicago, to operate the Parkway theatre, located on Chicago's south side and near the State theatre, which Mr. Barger owns as well as operates.

P. W. Herman is the new owner and operator of the Ideal theatre in Chicago.

Vernon Adams, well-known exhibitor of Memphis, Tenn., has purchased the Von theatre in Hernando, Miss.

Boris Sodos, formerly assistant manager of the Palace theatre, Milwaukee, has been named manager of the Fox-Paradise theatre there.

Ted Mann, operator of the World theatres in Minneapolis and St. Paul and other theatres, has taken over the Orpheum theatre at Dubuque, Iowa. He purchased the theatre building several months ago but until recently the house was operated by RKO theatres. *James Hueser* is continuing as manager.

Perry Lessey has announced that he will reassume control of his Diamond theatre in Philadelphia, which has been under lease to Stanly Warner Theatres. Extensive improvements are planned for the theatre.

Angelo and Frank Scave have announced plans to build a 1000-car drive-in theatre on the Pocono Highway, Route 307, near Stroudsburg, Pa., to be ready by Spring. The new project replaces one they previously announced for a drive-in at Moosic, Pa.

The Klamath theatre, Klamath, Calif., which was partially destroyed in the recent floods, has been reopened by owner *J. J. Perry* after reconstruction.

J. Early Hayes, manager of the Main Street theatre in Lexington, Mo., has announced his retirement after 45 years in the industry. He began his career as a piano player at the Empire theatre, Quincy, Ill.

R. M. Kennedy, owner of the Empire theatre, Montgomery, Ala., has closed it for extensive remodeling and plans to reopen the theatre in June.

E. B. Sconce has reopened the Pixie theatre, located in a suburb of Indianapolis.

L. E. Jackson has purchased the Erin theatre, Erin, Tenn., from *Mrs. H. A. Fitch.*

Will Glaser has sold the Paradise and Village theatres, both in Fairbault, Minn., to the Home Theatres circuit, Brainerd, Minn. Mr. Glaser plans to retire.

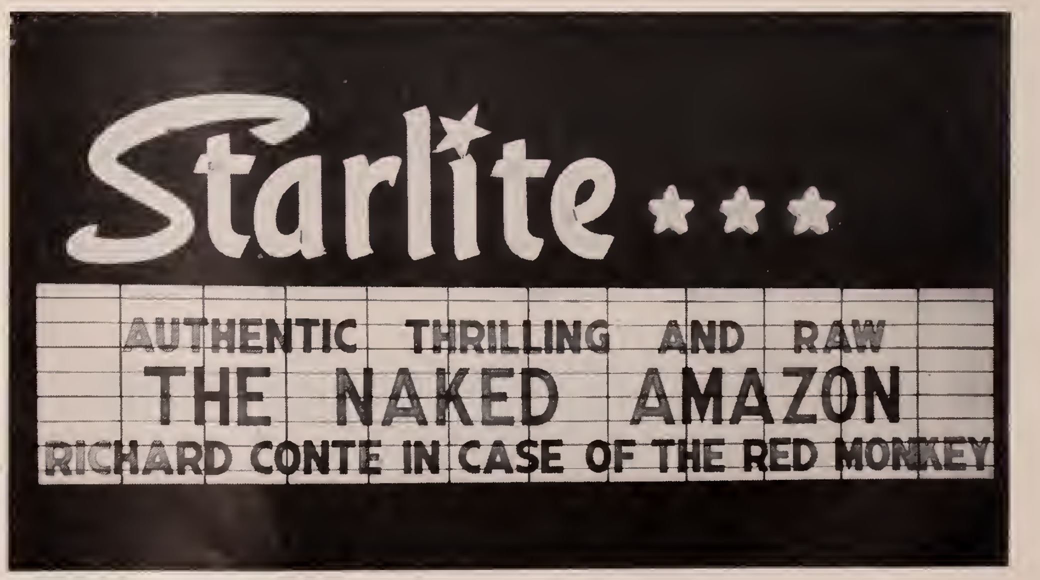
Albert Levin has been appointed manager of the Coliseum theatre, a neighbor operation of United California Theatres in San Francisco, which the circuit recently reopened after it had been closed for over four years.

Alfred Fortunato has been appointed manager of the Hub theatre in San Francisco by Irving Ackerman Theatres. He replaces *Ray Tapia,* who was transferred to the Guild and Center theatres.

Nicholas Joseph Cunningham, 81, an early theatre owner in Springfield, Mo., died recently in that city. He built the Jefferson theatre in 1911, later built the Aladdin theatre and was president of Landers Theatres.

Loew's Theatres, Inc., has begun construction of a new 1,000-car drive-in theatre on Route 35 in Raritan Township, Monmouth County, N. J., according to *Joseph R. Vogel,* president. The new operation, the company's third drive-in, will be known as Loew's Raritan and an opening is planned for the early Spring.

NEW PANEL FOR DRIVE-IN IN CALIFORNIA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AUTHENTIC THRILLING AND RAW
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RICHARD CONTE IN CASE OF THE RED MONKEY

This new double-faced attraction panel at the Starlite drive-in, Fresno, Calif., has changeable copy areas of 24 feet, 4 inches in length and 57 inches in height. It employs Wagner frames, glass and 10-inch red plastic letters. The board was fabricated by the B. F. Shearer Company, San Francisco.

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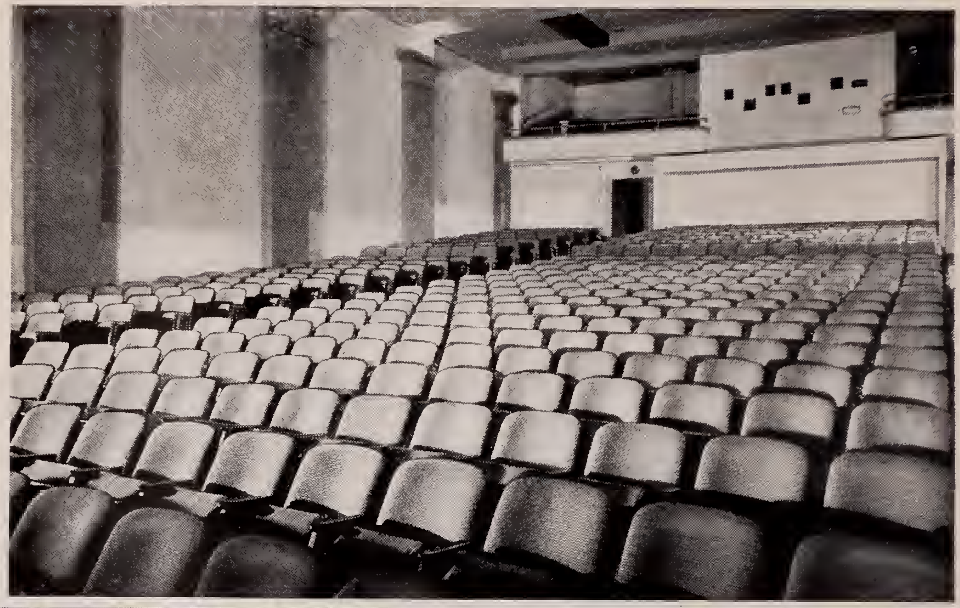

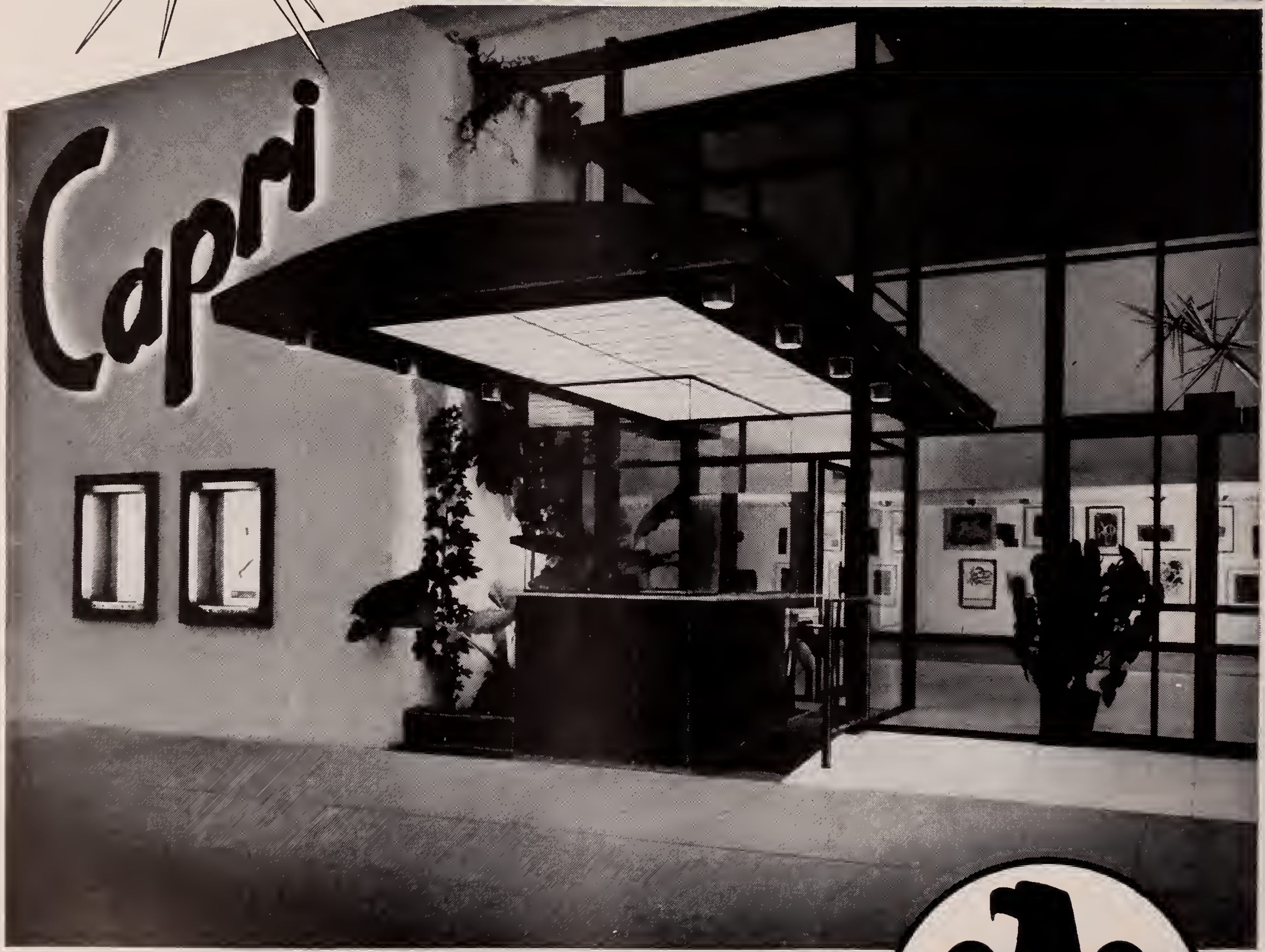

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Better Theatres

For FEBRUARY 1956

GEORGE SCHUTZ, Editor

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Directions of Drive-In Growth

While the drive-in theatre acquired the ripe old age of twenty-two last July, its establishment is a thing of only its latter decade. During that shorter time it has repeated earlier history of the motion picture industry: like the nickelodeon, it spread rapidly because it provided entertainment at once unique, inexpensive and convenient. When war stopped further construction, there were about 125 of these outdoor theatres. Today the total runs to something like 4500.

Nearly all of these are in the United States, where an automobile is a common family implement. All but a few are in North America. Future expansion, however, seems certain to include in far greater measure other parts of the world. Inquiries about constructing and equipping drive-ins received by this publication show keen interest in Latin America and even in Europe.

In the United States, considerable construction during the next few years may represent replacement rather than expansion. Here the drive-in is old enough to have outgrown its exploratory, crude beginnings. The idea got planted in the Northeast, and there are indications that this may be the very region in which construction will be notably lively this year.

Also this year is practically certain to see completion of drive-in conversion to wide-screen. It is estimated that about 35% of those in the United States now are equipped for the new technique. The remainder are under growing pressure from the trend in production. Whether definitely "wide-screen," as CinemaScope pictures are, or technically adapted to old-style exhibition, Hollywood production generally envisages exhibition in a wider and altogether larger format. Furthermore, although anamorphic releases may amount to only a third or so of total American production, they are certain to be outstanding among the "big budget" pictures of the year.

Recognition of the need of new and leading product, and of a right to it, is a major aspect of the new position of outdoor exhibition in the rating of both the public and the industry. On both counts, it is in the urgent interests of the drive-in field to present this product well.

•

We have encountered the notion that widening the screen to something like twice what it would be for former standard projection in the 4x3 aspect ratio, allows extension of the ramps to form wider arcs in order to increase capacity. That is not the case. Proper visual angles are described from the middle of the screen regardless of width, and the maximum angle should not be more than 45 degrees. Some drive-in designers have found 42.5 degrees to be the preferred maximum. —*G. S.*

The New Drive-In Economics and How They Got That Way

Cost to build and equip an attractive drive-in today is up, reflecting a rise in status rather than in prices —a fact for present as well as prospective operations.

By **GEORGE SCHUTZ**

How much does a drive-in theatre cost? How big should it be? Should it have a playground for children? What should be the size of the refreshment stand?

These and any number of other questions like them come today in quite as lively a fashion as they did a decade ago from persons with money to invest whose eye for profits has been attracted by the growth and apparent prosperity consistently enjoyed by drive-in theatres.

DRIVE-IN COSTS — 1938!

Following is a statement, submitted by the architect, of the cost of constructing and equipping a 618-car drive-in in 1938. This drive-in was built in southern California, with a screen building of steel and wood construction anchored to concrete piles. The screen was 58 feet wide, the building 115 feet wide. The projection building, located at the second ramp 186 feet from the screen building, also housed toilet facilities. A small refreshment building (18x10 feet) adjoined the screen structure. The costs:

Structures — screen, projection, refreshment buildings, ticket booth, fence: labor and materials	$31,121
Grading and oiling ramps, complete	4,351
Plumbing	1,200
Painting	1,684
Electric wiring and fixtures	4,934
Speakers (580 with plywood horns permanently mounted on posts)	1,530
Sound system, with two 50-watt amplifiers	5,609
Projection equipment and accessories	3,236
Other equipment — manager's office, attendants' room, restrooms, ticket booth, etc.	898
Total cost	$54,563

For purposes of generalization, they are akin to asking how tall is a chinaman, or how high is up. But whatever the answers may be for any specific set of conditions, particularly above the "cow-pasture" level, many of them will be significantly different from what they typically were a decade ago. Even a few years ago. And because of that difference, they bear upon the planning and policies of established drive-in operators as well as upon the projects of persons coming into this field.

The cost of constructing a drive-in today represents less an increase in the price of materials and labor than it does a rise in standards. The cost of projection and sound equipment, indeed, is actually less than it was several years back, due for the most part to much lower prices for in-car speakers. In areas capable of supporting more than a marginal operation, competition—or the threat of it—compels better, in some cases more extensive, installations to serve the necessities, plus some frills which the old conditions did not require and seldom even suggested. Without them today an investment in merely the bare essentials is ill protected.

COST OF ESSENTIALS

That investment is a pretty penny in itself. To ignore here those situations that can do with the most rude and rudimentary construction, a screen tower for wide-screen presentation runs from twenty to thirty thousand dollars (compared with four to eight or ten thousand prior to the new picture format). Projection and sound equipment, *not* including in-car speakers, costs in the neighborhood of twelve thousand.

These two classes of essential equipment alone tote up to at least $30,000. For a capacity merely of 600 cars, speakers, including wiring, would add at least $6000.

DRIVE-IN COSTS — 1948

Following are figures based on several projects of 1948, with capacities averaging 700 cars, and located where no city water or sewage facilities were available:

Grading and surfacing (oiled crushed stone) ramps and drives	$17,000
Refreshment - Projection - Restroom building, including toilet fixtures, but not refreshment service equipment	15,000
Water supply and sewage disposal	1,500
Fencing (enclosure and ornamental)	2,000
Electrical wiring, not including speakers	3,300
Painting (additional to that of main structures)	500
Projection and sound equipment, installed (including in-car speakers and posts)	25,000
Screen tower (steel construction, with frame housing at base for manager's office, attendants' room, switchboard)	14,000
Landscaping	1,000
Office, ticket booth equipment, lockers, etc.	2,000
Attraction panels and letters and name sign, miscellaneous signs	10,000
Light fixtures and installation, including "moonlight" lighting	2,000
Plans and contingency allowances	2,700
Total cost	$96,000

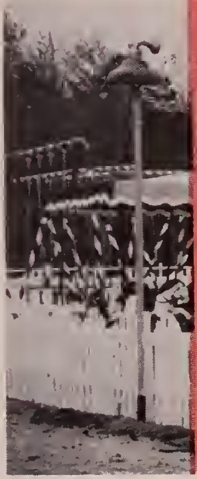
Many an operation was started on not much more than that when drive-ins were a novelty.

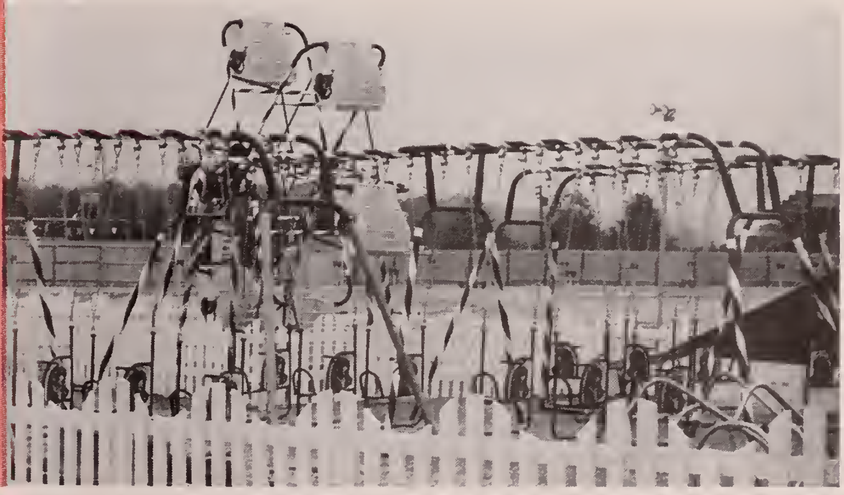
Appearance plays a far more important role in the rest of the installation than it did in those first years following World War II when so much of the present drive-in establishment was constructed. Landscaping of any noticeable dimensions used to be a distinguishing rather than a typical feature. Attractive grounds have since become an essential of any drive-in above the lowest bracket, with planting perhaps

DRIVE-IN COSTS — 1956

The following itemized list of costs is based on actual projects of 1955 near populous industrial centers where competition and film booking factors advise a relatively high capacity and installations compatible with today's conception of good drive-in standards. These figures are for a capacity of 1,000 cars.

Grading — including clearing, soil tests, rough grading and drainage (the latter being, however, a highly variable item)	$ 25,000
Surfacing (crushed stone with two oil treatments; black top would add $15,000 to the amount here given)	30,000
Sewage disposal and water supply	15,000
Electrical—including wiring for speakers and road lighting, floodlighting and all lighting fixtures, building wiring and main power line	40,000
Screen tower (approx. 120x52-foot screen), complete	26,000
Refreshment - projection-rest-room building (approx. 70 x 60 feet	45,000
Refreshment service equipment (cafeteria)	25,000
Theatre and attraction sign and letters	5,000
Fencing (including playground) and guard rails	3,000
Projection and sound equipment—including speakers	22,000
Playground equipment (medium facilities)	7,500
Landscaping	4,000
Total cost	$254,000
For winter operation:	
In-car heaters—including ramp and terminal wiring, and additional electric power service for 300 heaters	12,000
Heating installation for main building	10,000
Total cost for all-season operation	$276,000





extending to the highway to form a neat entrance area in association with an elaborately designed sign, curbed semi-hand-surfaced or blacktop drives, and canopied ticket booths of architectural quality. These new standards are asserted more and more boldly as new drive-ins are built.

Appearance is a greater consideration also of the refreshment-utility building, and of the parking field itself. In both, however, higher costs issue largely from practical purposes. The "snack shack" of yesteryear isn't equal to the function of refreshment selling in most drive-in economics. Gravel stone ramps go to pieces too easily. Hardtop stands up against traffic and winter, eliminates drainage failures, maintains prescribed elevations, and looks neater.

REFRESHMENT EXPANSION

The refreshment building, whether it houses the projection room or not, is now likely to occupy a large percentage of the ramp area. Including projection facilities as well as snack service, it well may run from 70 to 125 feet in width. Drawing potential is small indeed for the refreshment room itself to be economically sized under 50 feet wide. And *snack* is hardly the word for the confections and foods and drinks offered. Several food specialties in addition to the common confectionery items are indicated for some situations.

In any case, the expanded economic role of the refreshment service has extended the variety of merchandise, and this plus the speed of service required to realize the full potential in sales, has increased the amount of equipment needed at least two or three

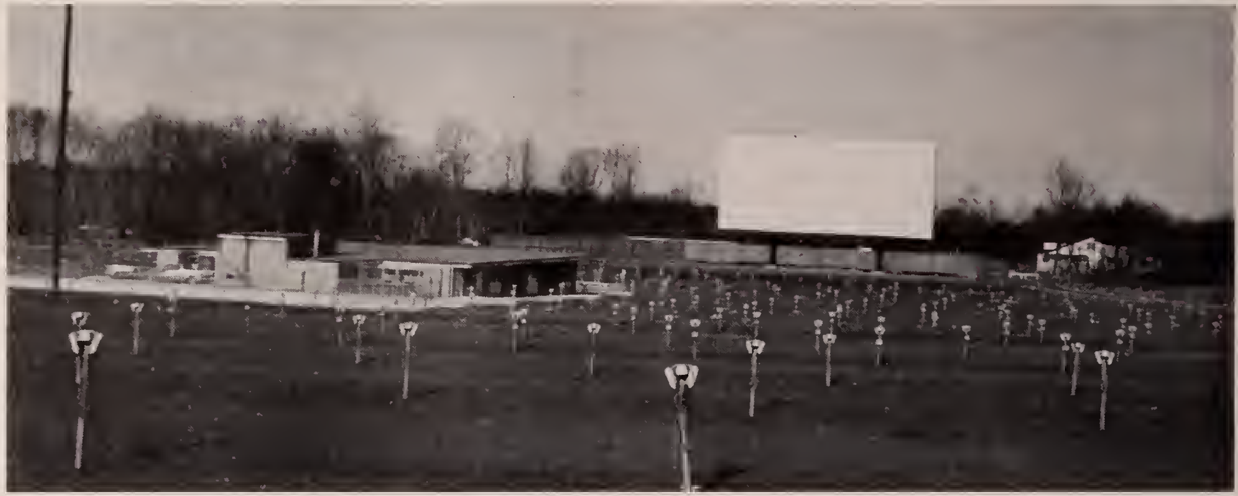
(*Continued on page 44*)

Today's drive-in standards exemplified in—

An Outdoor Operation Tapping Highway-Shopping Development

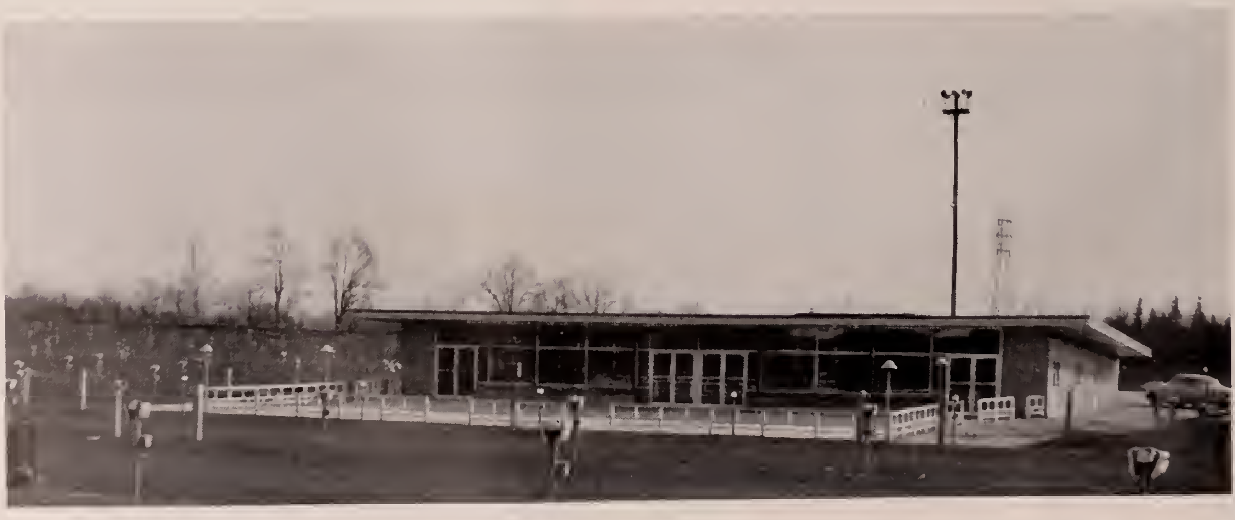
PICTURES BY FLOYD STONE, STAFF PHOTOGRAPHER

The screen tower (right) is located adjacent to the ticket booths at the entrance (see views below) from which it is separated by a high cedar fence. The view at right shows the location of the screen in relation to the main building, shown from the rear.



The views at right show the entrance at the highway and the ticket booths and manager's office. A name sign is soon to be constructed in the fenced area shown, to the left of which is the entrance drive. The exit drive is to the right of this area. The two ticket booths (photo far right) serve four lanes, which curve right toward the ramps.

The main building (right) houses the refreshment section entirely across the side toward the screen, which is visible to patrons inside the building through the glass front. Rest rooms are entered at the rear of this building from the outside only. It also houses storage and service rooms and the projection booth, elevated at rear.



Constructed adjacent to a large highway-shopping development now underway is the new Rockland drive-in at Spring Valley, N. Y., which has a car-capacity of 1250 and a screen 120-feet wide. This new operation of Harry Appleman of Brooklyn, N. Y., as described herewith, was designed by the architectural firm of John & Drew Eberson, New York.

IN THE fall of 1954 Harry Appleman of Brooklyn, N. Y. opened the Somerville drive-in theatre near the New Jersey village of that name—a drive-in with many distinguishing features in construction and finish, including a capacity of 1,100 cars and a screen 120 feet wide, which were described then in BETTER THEATRES. Exactly a year later he has opened a new drive-in at Spring Valley, N. Y., which is in Rockland County, from which the theatre's name is taken.

Like its predecessor, the Rockland drive-in has many features exemplifying today's standards, (the capacity is 1,250 and the screen 120 feet) and it is in addition noteworthy for an unusually strategic location: the theatre is part of a large shopping development now under construction on a highway (Route 59) which is near the proposed New York State Throughway which is to join the New Jersey State connection.

ENTRANCE AND EXIT PLAN

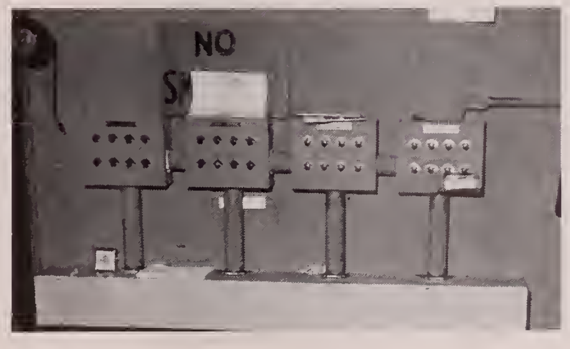
Both the entrance and exit drives of the Rockland are on the main highway. For entrance traffic proceeds on the drive at the right (see the plan drawing on page 17) which is about 100 feet to the left of where the first shopping center driveway will be, and exit is made from the drive-in grounds on the left side. At the highway the drives are separated by a fenced-in area where the drive-in theatre name-sign is to be installed. The white wood picket fence encircling this area is also used along both drives for a short distance beginning out on the highway.

From this section the two drives adjoin for a distance of about 100 feet, after which they proceed separately to the right and left, being divided by the screen tower, which is about 300 feet from the highway and almost in line with the ticket booths on the right drive. The screen tower is separated from the booths by a high picket fence of red cedar extending along both drives. The screen tower is 180 feet from the first ramp.

There are two ticket booths at the en-

The garage (above) at the main entrance to the left of the ticket booths (and in back of the screen tower from which it is separated by a cedar fence) houses a service truck at the right and two special trucks with separate stalls for the in-car heaters as shown in the photograph at the right.

At left is shown one of the illuminated indicator panels in each traffic lane, which automatically records the number of patrons rung up for each entering car by the booth attendant. The panel can be seen for 100 feet from either side.



The rear view of the main building above shows the fenced-in playground area and the outside stairs to the projection booth, which can also be entered from inside (see building plan on page 16). Sound in each of the ramps is controlled from the booth by the panel pictured at left, whereby any ramps not being used can be shut off.

trance to serve four lanes of entering traffic. The booths are constructed on steel frames with Zounite facing and a steel deck roof forms a canopy over the lanes to the manager's office at the left, which is constructed of the same materials as the booths.

The ticket issuing system at the Rockland contains special control features designed to prevent any incorrect recording of the number of paid admissions by a careless or dishonest employee. As worked out by the General Register Corporation, the scheme employs two of that firm's standard ticket machines at each box-office booth. When the attendant rings up the number of passengers in a single car, that number is automatically recorded on an illuminated indicator hung from the canopy in the center of each of the four lanes.

In this way the manager or one of his assistants may check at any time to see that the cashier has rung up the correct number of admissions for each automobile. The overhead indicator, which has figures on both sides, is visible in either direction for a distance of about 100 feet. (This combination ticket and indicator system, as developed by General Register, is being distributed through National Theatre Supply dealers.)

All drive and ramp area is of stone and oil, and a guard-rail fence of steel has been placed along the drives wherever there is a drop in ground level as a protective device for cars. Lighting standards situated at intervals along both drives are constructed of red cedar.

RAMPS TOTAL 19

The 1,250 parking spaces are distributed through 16 full ramps and three of shorter arc in the rear, where an easement of the Rockland Light and Power Company cuts into the grounds, requiring the shortened ramps (see the main plan). The capacity of the small ramps is 50 cars each. All ramps are spaced 39 feet, and speaker posts, which are also wired for heaters, are 18 feet apart.

Beginning at about the seventh ramp in the center of the grounds is the main building, which houses the refreshment facilities, rest rooms, a boiler room, an electrical room and the projection booth. In front of this building, extending to about halfway of the fifth ramp, is a terrace (74 by 53 feet) with concrete flooring, which is to be equipped with tables for eating.

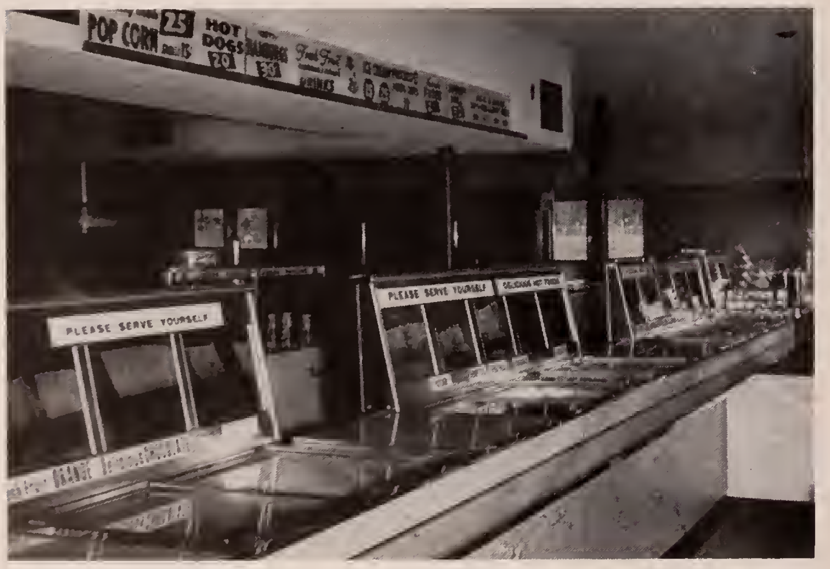
At the rear of the building is the main children's playground. The latter is enclosed by a tall metal fence, while a small picket fence of white wood sets off the terrace from the grounds. There is an additional playground in front of the screen.

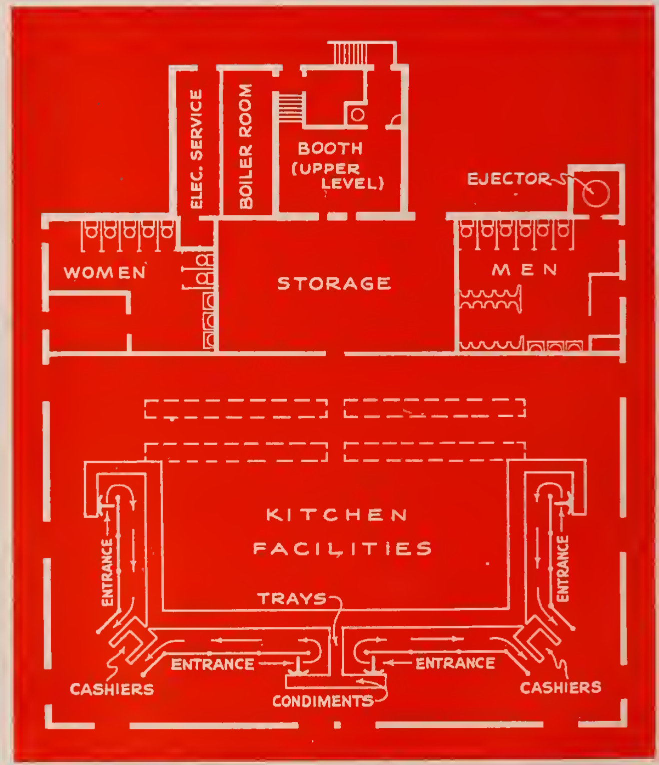
A steel structure with a foundation of concrete, the tower has a total picture area of 120 by 50 feet. CinemaScope productions are projected full width and height, while non-anamorphic pictures are 85 feet wide and 50 feet high. The tower was supplied by Signs Inc., Boston.

Projectors are Simplex "X-L," with water-cooling, and the lamps are National "Excelite" with 11mm positive trim operated at 130 amperes. The sound system is also Simplex, and the in-car speakers are Ditmco. Arc supply is through a Hertner generator.

For CinemaScope, Bausch and Lomb lenses of 6¼-inch focal length are used. The distance from the booth to the screen is 485 feet.

Placed adjacent to the manager's office





The schematic drawing of the main building (above) indicates the cafeteria setup with the two lanes to be built in future shown by dotted lines. View at left top shows the front counter with self-service units and cashier's station at left side is shown below. One entrance and a condiment table are shown at right.

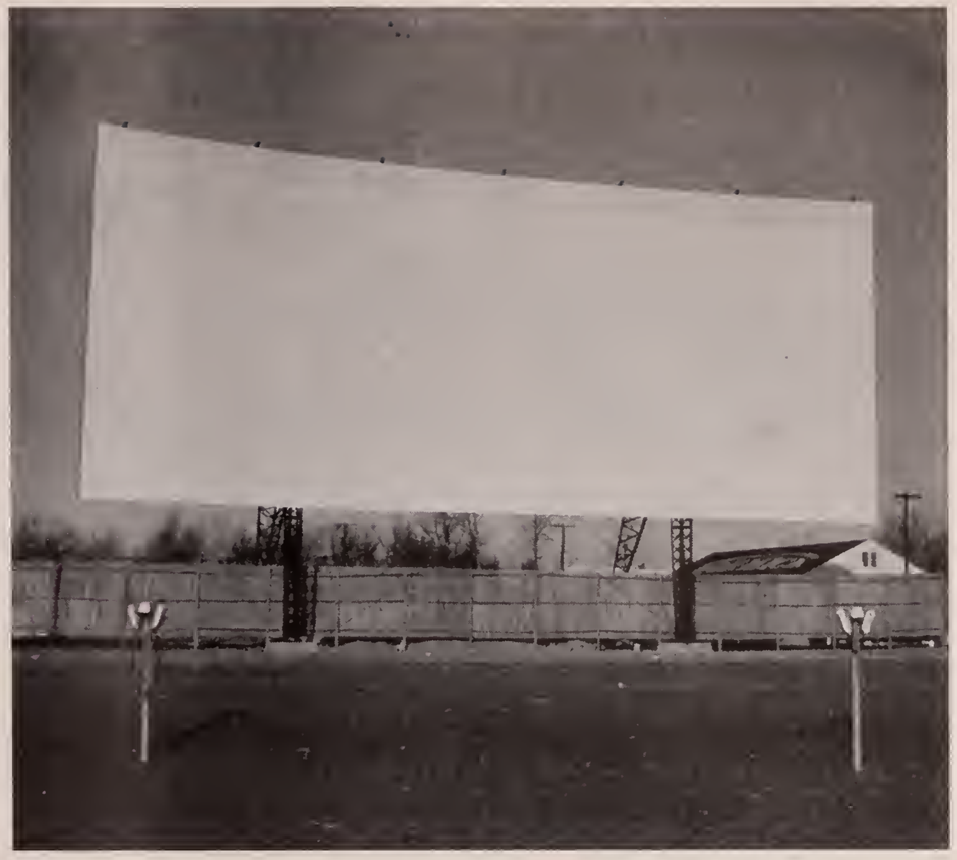
at the main entrance, and in front of the fence by the screen tower, is a small garage with three sections to house a general service truck and two trucks equipped for storing in-car heaters. This garage is of masonry construction with cedar siding.

The heater trucks have been especially constructed with separate stalls for each heater (photo page 15). Both trucks are stationed by the ticket booths at the start of each evening, and when the supply of one has been depleted it is transferred to the exit side for collecting the units as patrons leave.

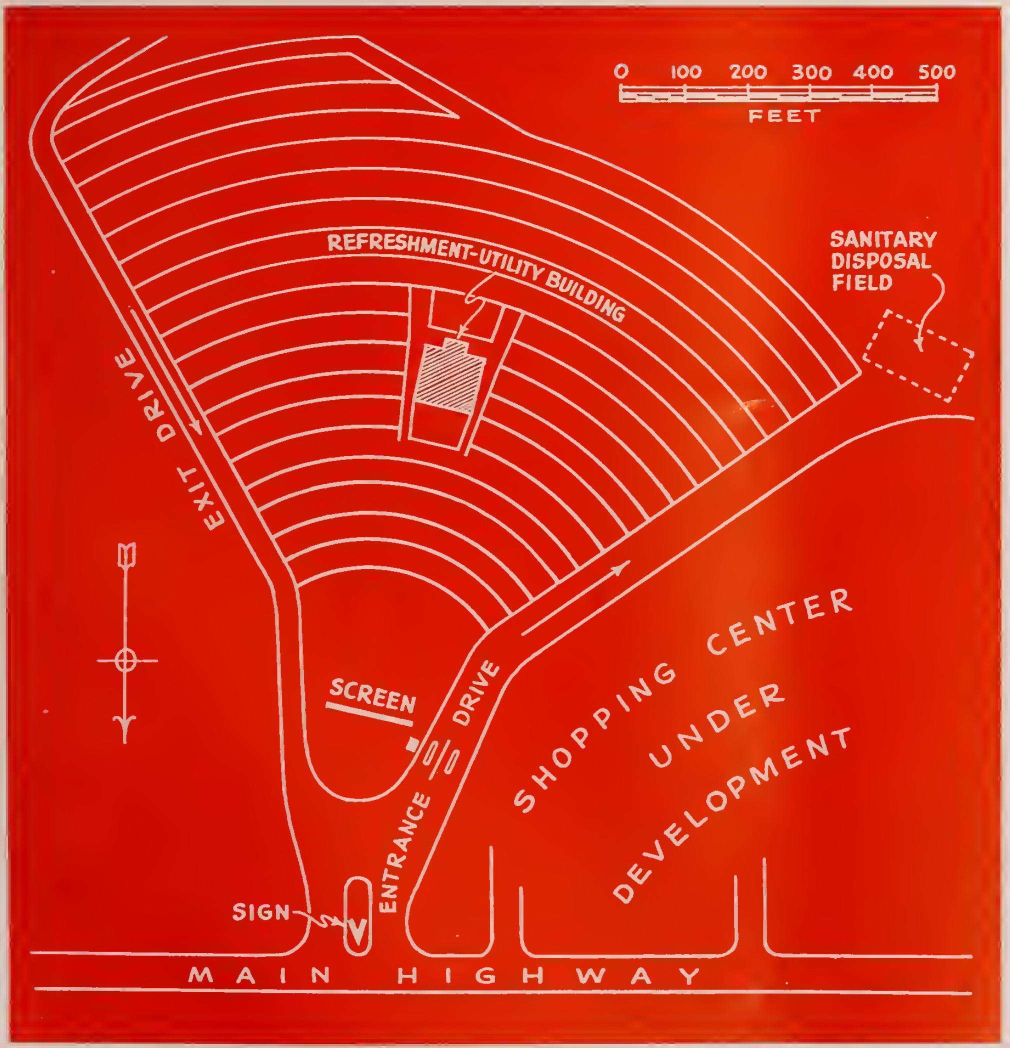
The checking system used for the heaters at the Rockland is that whereby brass tokens are issued to patrons who do not want a heater. At the exit each patron must surrender either a heater or one of the tokens. The heaters are 500-watt "Electromode" units made by the Commercial Controls Corporation of Rochester, N. Y.

The main building of the Rockland is 98 feet wide by 76 feet deep, with the booth extending an additional 22 feet. The building is constructed of masonry blocks. In front of the building and running the

(*Continued on page* 26)



The screen tower, shown in a close view above, has a total picture area of 120 by 50 feet. It is a steel structure supplied by Signs, Inc., Boston, and the screen area is made of steel plates painted "white."



Schematic plan drawing of the Rockland. The "ejector" room at the rear of the main building (see plan on opposite page) houses sewerage system for pumping refuse to disposal field at right.

One of the lighting fixtures which are placed at intervals along the exit drive. The post is of red cedar. This view also shows the steel guard-rail fence along the drives where there is a change in ground level.

Lighting Drive-Ins to Attract and Direct Patronage

By **GEORGE T. HOWARD**
Engineer, Large Lamp Department
of the General Electric Company

Describing methods that make effective use of modern devices to serve the needs of illumination peculiar to the operation of outdoor theatres

LIGHT, when properly used, is one of the most powerful tools the drive-in operator has to build and keep business. It identifies the drive-in and the attraction that is playing, leads patrons to the box-office and sells them tickets, guides cars to and from the ramps and helps park them, directs customers to the concession area and sells them refreshments, and even cooks and warms many items sold.

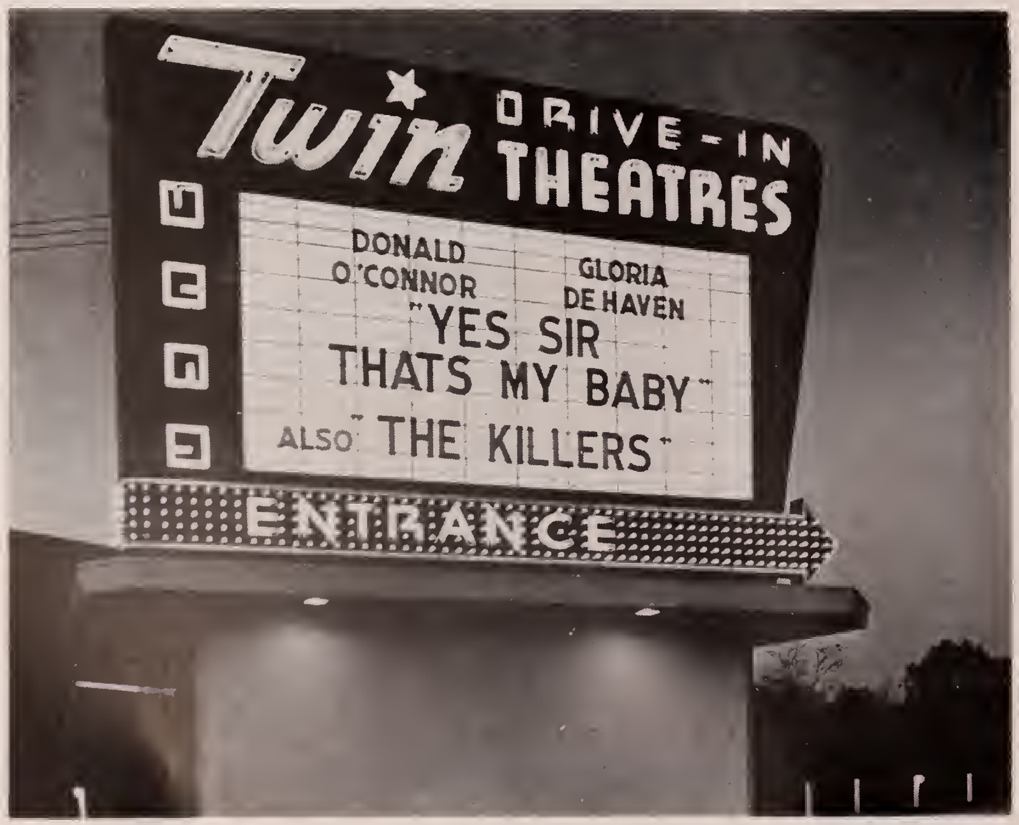
Most important to the drive-in operator is his ability to attract the attention of passing motorists who are the potential patrons. Nowadays drive-ins, like downtown and suburban theatres, are finding themselves near other businesses, and even near each other. The well lighted entrance is often enough to make the difference as to which theatre the patron attends.

First of all, a well lighted attraction board perpendicular to the highway flow of traffic is an absolute necessity. Placed so that it may be seen for a great distance by motorists approaching from both directions, it permits easy identification of the drive-in and its current attraction.

If traffic is primarily from one direction and the back of the screen tower faces this traffic, the attraction board may be on the tower. However, parallel to the road and set back from it, no type of sign is effective, for the speeding motorist cannot see it until he is *at* the drive-in. Then, he either doesn't take the time to turn to the side to read it, or if he does, he slows down and causes traffic congestion in front of the theatre.

To be most effective, a luminous attraction board surrounded by scintillating or chasing lamps is recommended. It is desirable for the chasing lamps to lead all the way from the attraction board to the box-office, for this clearly marks a path for the driver to follow. Some smaller drive-ins, with no competing signs nearby, have found floodlighted attraction boards satisfactory. Others use floodlighted 24-sheets to supplement luminous attraction boards. These should be lighted with one 150-watt PAR-38 floodlamp for every 10 square feet.

Highway sign with Wagner advertising panels inside chaser border, as recommended in text. Note also marker lamps along drive in this lighting installation.



Whether or not chasing lamps lead from the road, some sort of supplementary lighting is necessary to guide the driver in the approach lanes. Conventional street lighting equipment is one method; fluorescent street lights are particularly well suited.

Another method uses the controlled beams from 500-watt PAR-64 spot or floodlamps mounted high on the screen tower, provided the tower is near the entrance and the lamps are placed so that they are not glaring to the approaching patrons; or low mushroom type units or other ornamental units along the edge of the drive will mark it so that the motorist knows where he is going. They should be no farther than 25 feet apart, even closer on the outside edge of turns.

LIGHTING FOLIAGE FOR GUIDE

Garden lighting techniques offer still another possibility. Trees along the roadway can be silhouetted by placing 150-watt PAR-38 floodlamps behind the trunks and directing the light up into the foliage; or trees and shrubbery may be lighted directly from the front to provide a lighted hedge along the approachway.

Mercury lamp floodlighting provides a more distinctive color that is appropriate on foliage. Care should be taken in floodlighting large trees, for light on the top of a tree that is higher than the screen tower might be too distracting to patrons watching the picture.

In addition to garden lighting techniques there are other ways in which light can decorate the entrance of the drive-in.

(*Continued on page* 40)

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Today's Drive-In Screen Tower

1. Sizing and Tilting

ONE OF TWO ARTICLES, OTHER IS ON PAGE 22.

WIDE-SCREEN technique, making the drive-in's big picture still bigger, adds also to the factors determining the size of the screen structure. Prior to the new format, capacity—specifically, the number of ramps—provided a simple basis of calculation. Capacity remains a factor, but two other conditions also bear upon the problem.

These are the *dimensions of units in which screen structures are available,* and the *optimum output of projection light and optical systems.* And these considerations are related to the question of *aspect ratio,* which appears, at least for the moment, to be problematical in itself.

Under these new circumstances, capacity is a limited guide to screen structure size. Recommendations recently issued by John E. Currie, head of the drive-in department of National Theatre Supply, related picture size to capacity as follows, with picture dimensions based upon "standard" towers now available:

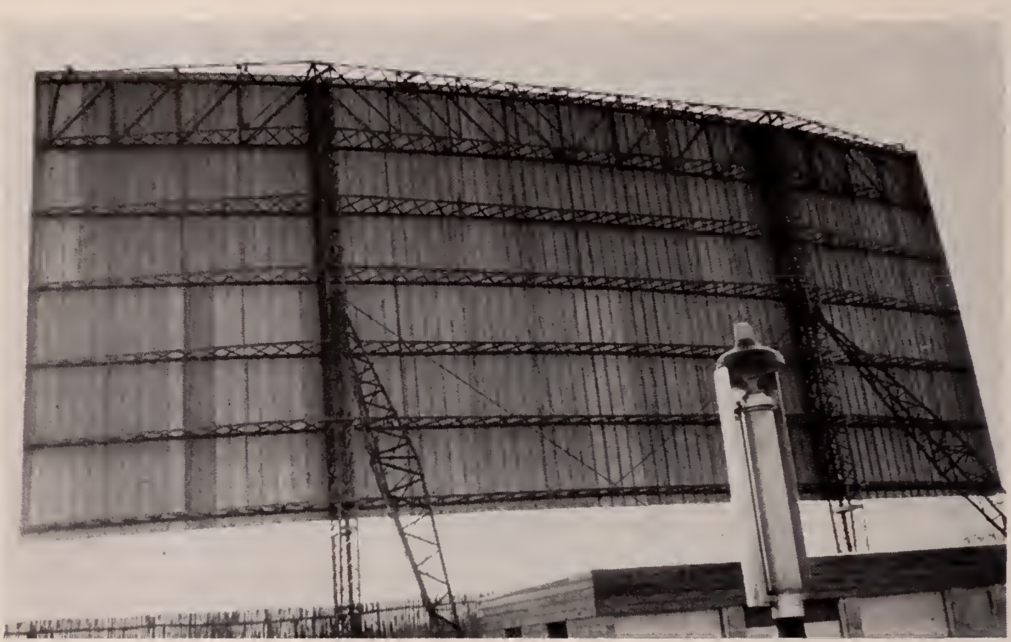
Capacity, 200-350 cars, picture 32x75 feet; 350-500 cars, 36x85; 500-650, 39x92; 650-900, 44x103; 900-1,200, 52x122; over 1,200 cars, 60x141.

These, of course, are sizes permissible only with CinemaScope or a technique at least of comparable magnification factor. The proportions are in the aspect ratio of the CinemaScope optical print, 2.35-to-1. The progression in picture size according to increase in capacity is suggested, apparently by considerations of visual acuity as the maximum viewing distance increases.

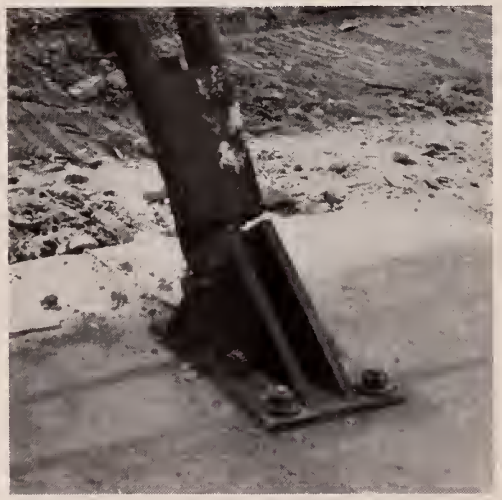
CAPACITY VERSUS LIGHT

But, as Mr. Currie points out, these relationships supply a guide and are not to be regarded as a "hard and fast rule." The fact is, viewing distances of a drive-in are always relatively large. Prior to the new format, the maximum distance ran to ten times the picture width, sometimes more. A technique like CinemaScope only reduces this extremity, and a ten-ramp drive-in with a 100-foot picture would still have a maximum viewing distance about that recommended for enclosed theatres with *former* standard projection.

On the other hand, how much beyond 100 feet can picture width go without acuity being completely obliterated as a factor by reduction of screen brightness? The conditions providing an answer to this question have been variously examined (BETTER THEATRES for February, July and December of 1954, February of 1955). They seem to impose a practical limitation of about 100 feet upon the width of a CinemaScope picture, and of about 75 feet upon that of a "cropped standard" picture, at a drive-in.



Steel tower of type erected with prefabricated members for screens of certain sizes. This is a two-leg tower by Signs, Inc., Boston. Below is shown its anchorage with hinged member for tilting.



Some drive-ins are presenting larger pictures, especially in CinemaScope. Projection light available with present means of reducing the effect of heat at the aperture allow, however, an average screen reading of only 3½ to 4 foot-candles for a 100-foot picture, and it is reasonable to consider that amount of light little enough, even under the tolerances of outdoor exhibition.

If 3½ to 4 foot-candles average across the screen were to be considered a "good practical tolerance," then the small-to-medium drive-in could adopt a 100-foot picture for a substantial gain in acuity and impact. At the same time, this tolerance reduces capacity as a direct factor in screen sizing as the number of ramps is increased. For the majority of drive-ins advised by drive-in economics today, a width of approximately 100 feet appears indicated for projection in CinemaScope or its equivalent.

Screen structures can, of course, be built to any width or height, but it is far more economical to erect them with prefabricated, or "standardized," steel or wood structural members now available on the market. These are scaled to construct screen towers of certain sizes.

In such semi-prefabrication, the normal aspect ratio of CinemaScope optical prints have supplied the principal basis of relating height to width. The advent of CinemaScope-55, however, with the possibility of at least 20th Century-Fox productions in four-track magnetic prints only, introduces some uncertainty into this matter. The

(*Continued on page* 24)

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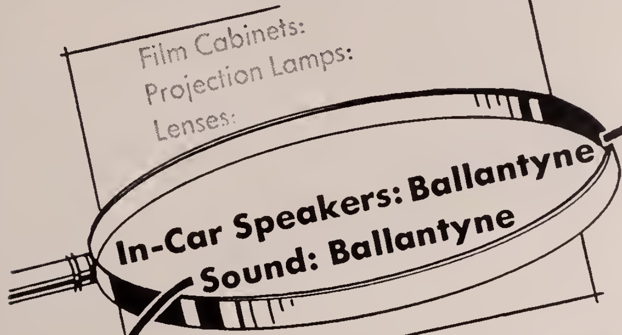

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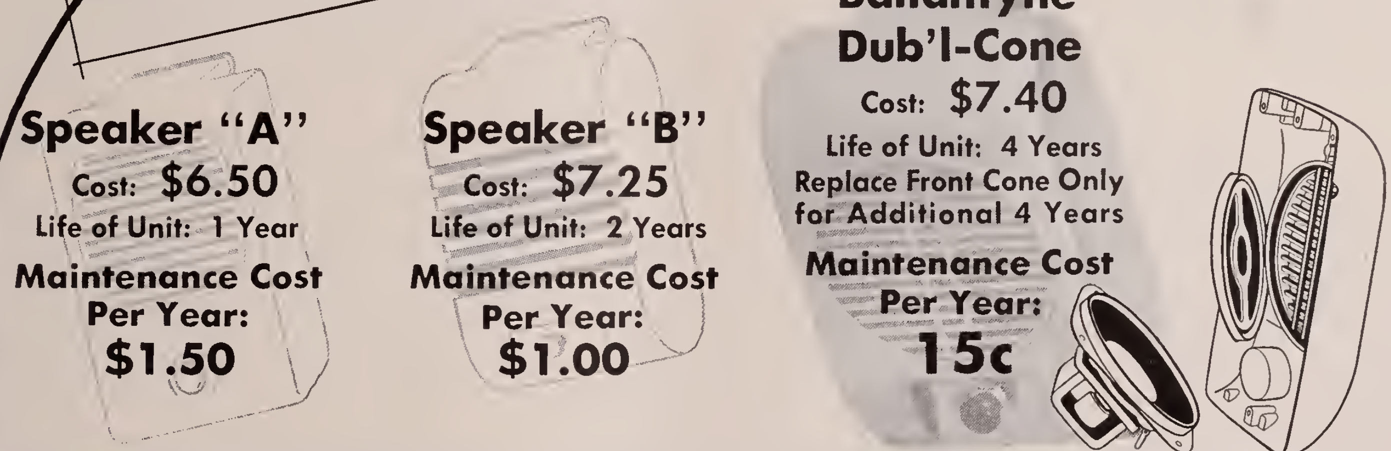

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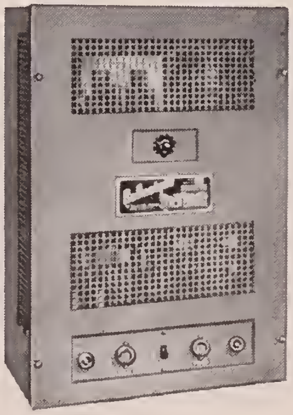

Let's face it! Theatre patrons are not getting the sound they deserve. Many, many amplification systems are adaptations from public address and indoor theatre sound systems, that don't give enough power for even average sound. Ballantyne KX, RXand MX systems were designed exclusively to serve the drive-in. The result: When field wire undergoes normal deterioration, Ballantyne systems can drive right through partial shorts with its reserve of power.

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Today's Drive-In Screen Tower

2. *Design Considerations*

ONE OF TWO ARTICLES, OTHER IS ON PAGE 20.

By **FRANK P. CARTWRIGHT**
Cartwright & Morrison, Engineers, Holcomb, N.Y.

PROBABLY NOT one drive-in theatre patron in a thousand that watches boy meet girl on the vast glowing screen gives a thought to the structure that supports it. Much thought has been given to it, however, and will continue to be given it, by a variety of people.

To the theatre owner, its cost represents a considerable item in his total expenditure for plant. Sometimes it represents a compromise between limited funds and what would have been preferred. In many cases the original structure has received a makeshift extension to adjust for the larger picture. Some of the original structures were masonry, and incapable of such extension without great expense.

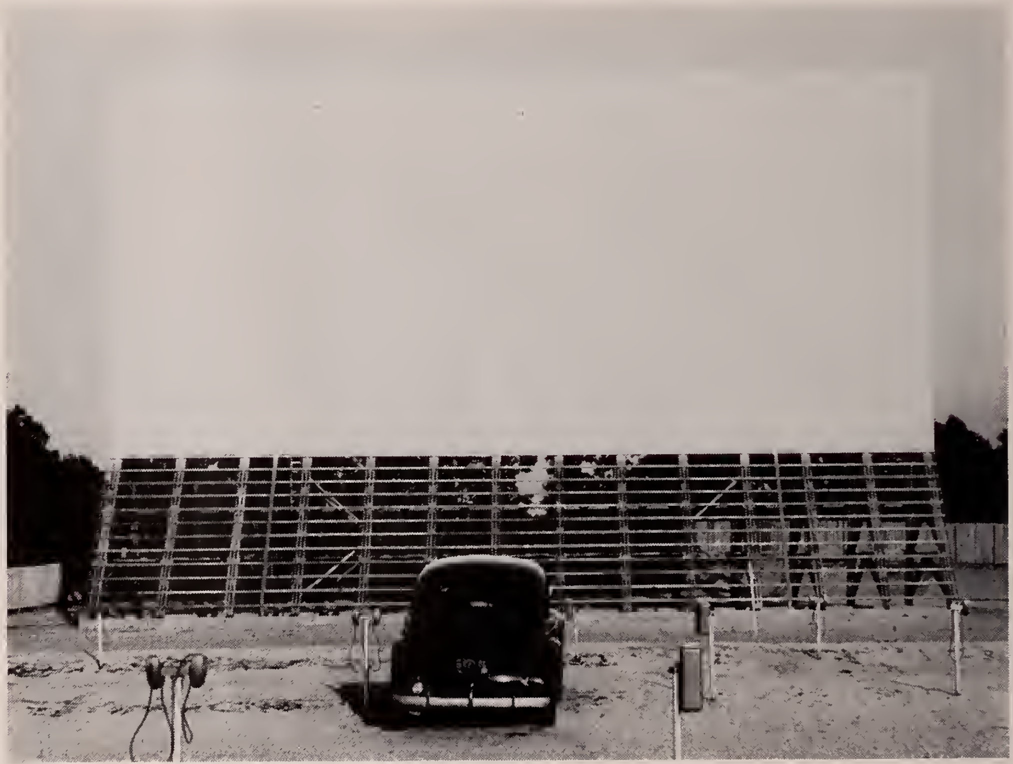
Highway police give the screen's location their attention, for screen structures located so passing motorists have a glimpse of the picture have caused accidents. Neighboring residents deplore the ugliness, actual or fancied, of the looming structure and regard the noise and traffic incident to its use with even more distaste.

The engineer who designs the structure has a problem, for a screen is ideally adapted to blow over in the first high wind, and this he must avoid. Many buildings present more area to wind pressure, but these have width, weight and therefore innate stability. Screen structures, as usually built, have neither thickness nor weight in any amount, but when a hurricane comes over the land, they must have stability.

ARCHITECTURAL VALUES

Starting small, with some boards or plywood nailed to guyed poles for a screen and a roughly graded area fenced in with corrugated metal, the outdoor theatre has become big business. It is still developing rapidly. New ways to attract and please the customer are being sought and found. What part can the screen structure play in this development, and what are the requirements it must meet besides those of the performance?

The answer is that it should be designed for grace and beauty as a structure; that it should express, within its limitations, the novel purpose it serves and the new form of recreation it provides. The screen structure should be an integral and harmonious part of the enclosure which forms the theatre and should emphasize its function as the focus of that enclosure.



Wide-screen structure of laminated wood truss construction by Cartwright & Morrison, shown before covering base with horizontal nailers. A detail view of such construction is pictured at left.

●

There are still many striking architectural treatments to be given screen structures. Not long ago, for example, there was much resistence from surrounding residential areas to the building of an unusually large screen in the outskirts of an eastern city. The architect in this case proposed that the screen structure be built as a rectangular block 80 feet high, 140 feet wide and about 30 feet thick. The back and ends of this frame were to be covered with alternate horizontal bands of corrugated aluminum and semi-transparent Corrulux. The effect when lighted from within would have been not unlike that of an apartment building with rows of windows. Unfortunately, the project was not carried out.

Some states, New York for example, require that a timber-framed screen structure be covered on all sides with "incombustible material." Others do not, and

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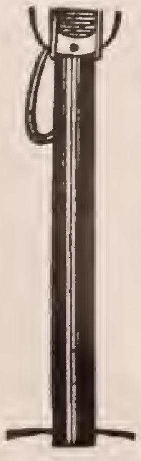

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I suspect this dates back to the time when a screen structure could have caught fire from the tall weeds that grew up around it in back. There isn't much of this any more, except with screens built long ago.

The New York State Board of Appeals has in fact relaxed the requirement in cases where it was obviously ridiculous. There isn't, in our observation, any better way to promote a fire than by housing in the screen structure.

ORDERING AND "SPECS"

About February 1st each year there breaks out a rash of projects to build new drive-in theatres. Prospective operators of such enterprises sit around the hot stove during the early winter until their resolution comes to a boil; their inquiries and quotations fly back and forth, plans are drawn, revised and discarded. Anything is possible—if there's money enough.

Comes spring and the site is an expanse of sticky mud and footing excavations become swimming pools, and bulldozers get stuck pulling out trucks. Comes spring and with it a flock of screen jobs all clamoring to be finished before opening day. Designers and engineers do wish their customers would string it along instead of toeing the mark, all at one time. And we engineers do wish that just once there would be two screen structures alike in height, width, materials, radius of curvature, tilt, and screen surfacing.

Lacking such agreement on requirements, we find timber connector construction the most satisfactory method of meeting the situation. It is flexible as to sizes and curvatures. Timber is in good supply and we can specify completion dates with certainty that we will meet them. Properly treated against weathering and decay, the structure need not be housed in nor painted, and requires a minimum of maintenance.

As bystanders, we are impressed by the funds that are so readily obligated for the purpose. As suppliers we don't mind how much a screen structure costs, but we wonder sometimes whether it is good business for the owner to have specified a type and materials costing 50% to 100% more than a simpler structure that would give the same service.

Let's take the foundations for a starter. There is a considerable uplift on these due to overturning influence of wind pressure. The most practical system is to provide enough tons of concrete under each bent of the screen tower to resist this uplift.

Some states do not require the extra 50%. Plenty of screens have been built in the past with less than half the footing weight theoretically desirable. Radio towers, which exert a similar uplifting effect on their foundations, have been built for many years now with no "safety factor" on the footing concrete. I've seen quite a few radio towers that had blown down, and we have a stack of portraits of hurricane-ruined screen structures, but never once has that hunk of foundation concrete pulled out of the ground.

Sizing and Tilting the Screen Tower

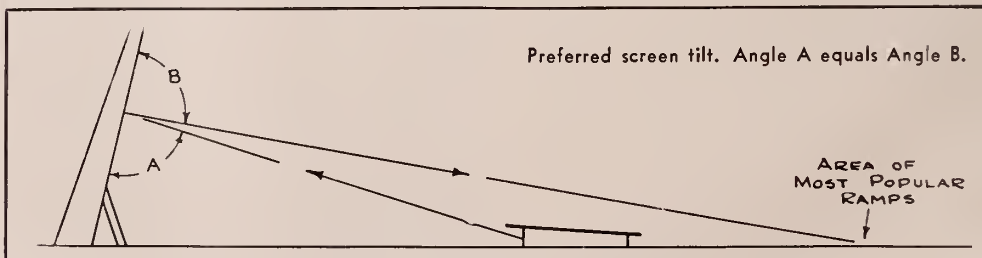
CONTINUED FROM PAGE 20

CinemaScope magnetic print is made in an aspect ratio if 2.55-to-1, and cinematography in this technique is tending to fill the full width with narrational material. Adjustment can, of course, be managed inside the screen area.

Prior to wide-screen technique the screen was tilted toward the ramps at many a drive-in. It was a controversial practice then. Now it is definitely recommended, increased height characteristic of wide-screen presentation having supplied the clinching argument. Mr. Currie points out in his recent recommendations:

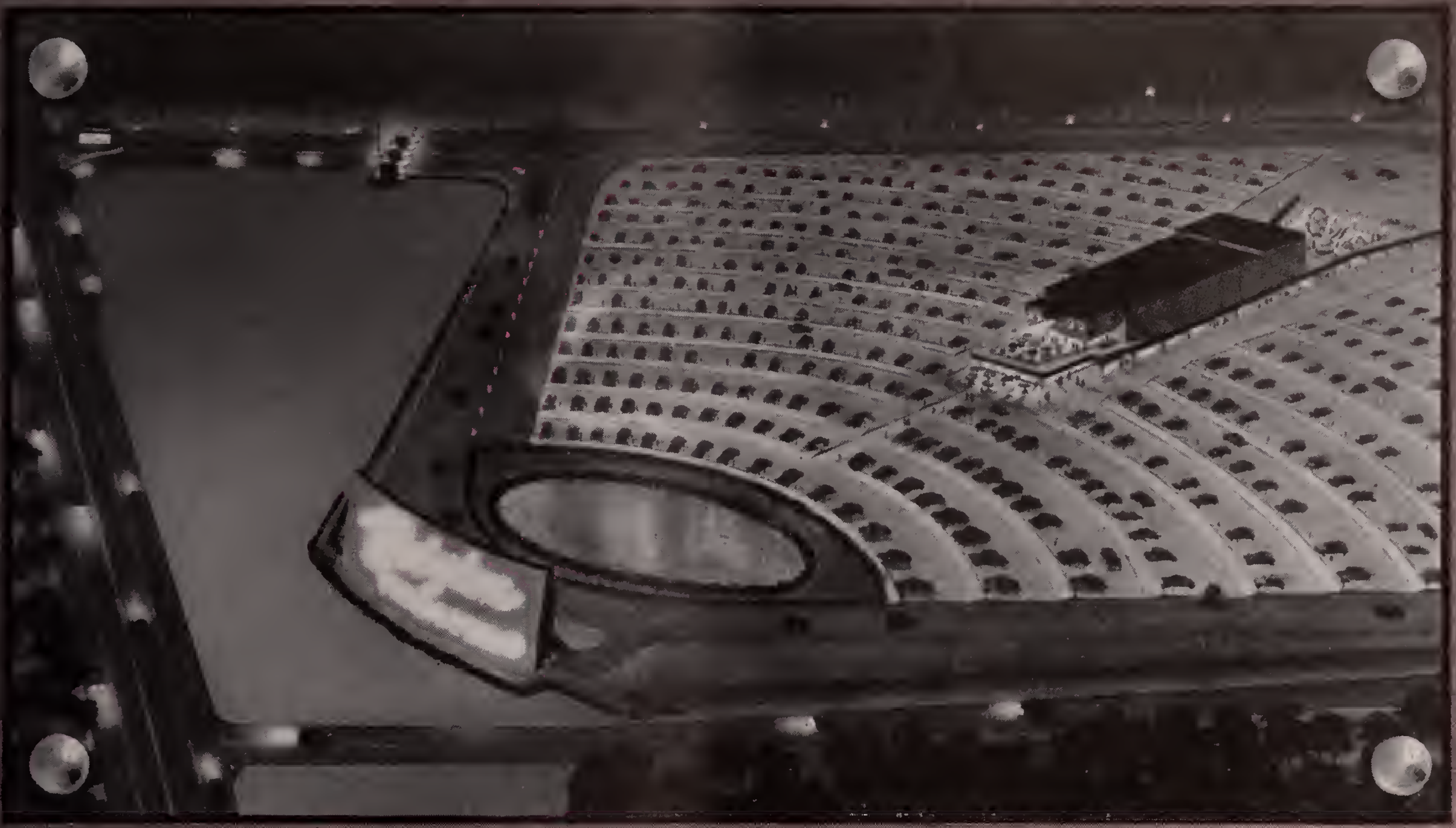
"If the projectors are tilted up at an angle of 7°, and the tower is vertical, the major axis of reflection is leaving the screen at 83° upward and throwing light over the top of patrons. We are advised by optical engineers that the screen should be tilted so that the major axis of reflected light is directed back to the most popular ramps."

The accompanying drawing demonstrating this tilt is from Mr. Currie's discussion.



Preferred screen tilt. Angle A equals Angle B.

As to curving a drive-in screen: If you think doing so would have exploitation value, curve it, using the projection throw, or no more than 75% of it, as a minimum radius. Unless the cost would be too much. Then don't. Curvature has no technical function at a drive-in.



Indoor-Outdoor Theatre

Theatregoing on wheels and as they please

A DRIVE-IN THEATRE with the main utility building expanded to house also an auditorium for indoor motion picture exhibition has interested a number of theatre operators as a way to take advantage of the automobile's convenience regardless of individual preferences in movie-going, or (as in the case of the Moonlight drive-in at Montpelier, Vt.) to maintain substantial revenue during fall and winter months. The former purpose is elaborately expressed in plans by John & Drew Eberson, New York architects, for Prudential Playhouses for a site at Babylon on Long Island. The general scheme of this project is visualized in the adjoining sketch.

Plans call for a drive-in with a capacity of 1350 cars, and an auditorium seating 1000. Projection and related equipment in a single booth will be in two sets as necessary for concurrent performances on the outdoor and indoor screens. Entrance to the auditorium is to be immediately beyond the refreshment stand, which will provide service, by dumbwaiter and attendants, also to an open air restaurant on a deck built over a terrace in front of the refreshment stand. Admission will entitle patrons to use all facilities.

Parking space at the rear of the main building (immediately behind which a playground is planned) will accommodate 350 cars. The auditorium and other building areas are to be styled, according to the architects, to create an atmosphere of gayety, freedom of movement, and casualness in dress.

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Drive-In Tapping a Highway-Shopping Center

(*Continued from page* 17)

full width of it is the cafeteria, with the front constructed primarily of glass to give a full view of the screen from inside. Entrance can be made into the cafeteria through three pairs of doors in the front or from three pairs on either side. The front doors are of aluminum and glass with a wooden frame; the side doors are of glass and wood.

Extending from the front of the building is a short canopy with a wood fascia and a soffit of Masonite. The rest rooms are at the rear of the building with entrance from the outside only. The men's are on the right and the women's on the left sides.

The Rockland employs a cafeteria system for refreshments, and the service scheme is a rectangular arrangement with counters placed on all sides and the kitchen facilities in the center. The plan provides for six separate counters, with two each on the front and rear and one on each side of the rectangle. (See the accompanying drawing of this building layout.) Presently only four sections are in operation; the two on the rear (indicated by dotted lines in the drawing) have not yet been constructed but plans call for this to be done in the future.

The interior walls of the cafeteria are the same as the exterior—masonry block—and the ceiling is acoustical plaster painted beige. The floor is terrazzo in beige and green.

COUNTER CONSTRUCTION

The cafeteria counters, each of which is 28 feet long, are constructed of Formica trimmed in stainless steel. Into the counters have been recessed self-service units, made of glass, through which patrons can see the foods, and sliding doors provide quick access.

The front cafeteria lines are entered through turnstiles in the center, and at the end of these front lines on each side is a cashier's station equipped with two cash registers apiece. The side lines are entered at the far ends, with traffic leading to the front. In this way each cashier station serves two lines.

The cooking facilities in the center of the rectangle occupy an area of 56 by 27 feet. Equipment there includes a Manley popcorn machine; grilles for frying hamburgers; steamers for preparing frankfurters; pizza ovens, etc.

Each service lane is equipped with identical foods and drinks. Offered are the following: popcorn, hamburgers, turkey rolls, shrimp rolls, French fried potatoes,

(*Continued on page* 41)

Better Projection

A Department on PROJECTION & SOUND

Let's Keep Stereophonic in The Screen Progress Picture

by GIO GAGLIARDI

THE PUBLIC has had a confused notion of what constitutes stereophonic and effects sound reproduction. Many theatregoers are puzzled by such terms as *multi-channel sound, surround speakers* and *effects* or *background music.* Around 1930 "talking pictures" began with one photographic sound track and a single source of sound reproduction behind the screen. Since pictures were comparatively small, the action could not stray very far from the speaker. Sound engineers aimed their efforts at making this single sound source as intelligible as possible with the equipment available.

GIO GAGLIARDI

In this early period, however, Bell Laboratories demonstrated dramatically at Carnegie Hall in New York that not only the quality of sound, but also the illusion of naturalness could be tremendously improved if more powerful amplifiers and better loudspeakers were used, and if the sound was recorded with three channels and reproduced stereophonically with three channels of amplification and three sets of loudspeakers.

These principles were applied to a motion picture by Disney with "Fantasia." Here, besides the multi-channel reproduction of sound behind the screen, use was made of special sound effects in the auditorium itself. Loudspeakers were located around the periphery of the theatre seating area and the effects sequences were made to move around the auditorium, hence the term "surround" speakers.

The novelty and the startling effects in "Fantasia" were well received, but the state of development of sound recording and reproduction at the time was not advanced sufficiently to make such a process economically suitable. Optical sound recording was used throughout and the equipment necessary to reproduce four optical sound-tracks in synchronism was so costly that few theatres could utilize it.

After World War II, magnetic equipment was perfected and most studios adopted it as their recording medium. About four years ago Cinerama made its debut in New York and demonstrated that multi-channel stereophonic sound could add immeasurably to the dynamic realism of the motion picture medium.

Cinerama utilized five sets of loudspeakers behind the screen and a series of loudspeakers located at strategic points in the main floor and balcony sections of the auditorium. Seven sound tracks recorded on a separate magnetic film could reproduce with almost perfect realism the proper space and phase relationship of the original speech, sound and music. Sound seemingly followed action, not only from the screen into the seating area of the auditorium, but around it and beyond. In this medium, sound is a very large part of the performance.

ADVENT OF STEREOPHONIC

Cinerama exemplified the first commercial use of multi-channel stereophonic magnetic sound recording and reproduction. The major film companies immediately saw its potentialities and after 3-D pictures gained attention with "Bwana Devil", an attempt was made to simulate Cinerama in productions such as "House of Wax", "Ticonderoga", etc.

In order to exploit these new pictures, about a hundred theatres were equipped with separate three-channel sound reproducers, which were tied in synchronism with the projectors. Three magnetic tracks on separate film actuated the three sets of loudspeakers behind the screen, and the optical track on one of the two 3-D films supplied signal to the surround speakers located in the auditorium.

"House of Wax" demonstrated how

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70	38	8x14	544	7x9	545C
65-70	35-37	9x14	544C	7x9	545C
75-80	39-40	9x14	544C	8x9	545C
80-85	37-40	9x14	544-10C	8x9	545C
80-90	50-55	9x20	552-09	5/16x9	557C
100-110	54-60	10x20	552-09	11/32x9	557C
115	62	10x20	552-09	3/8x9	557C
115-130	60-66	11x20	552-09	3/8x9	557C
130-150	65-67	13.6x22	553-01	7/16x9	557C
135-40	55-58	13.6x18	552-09	7/16x9	555C
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weird sound effects could be produced in synchronism with the third-dimensional action of the picture. These new systems, however, were cumbersome and difficult to operate. The two projectors and the separate sound reproducers had to be synchronized for operation simultaneously. Installation and operation were expensive and thus they were limited to a few theatres.

CINEMASCOPE SOUND

Then beginning with "The Robe", CinemaScope came to cut this Gordian knot. With its new wide-screen system and with four magnetic sound tracks, CinemaScope seemed to approach as closely to Cinerama as small theatre construction and low installation costs could permit. CinemaScope combined the four sound tracks of the complicated 3-D stereophonic system with a wide screen, as engendered by Cinerama, to produce a fairly simple single-projector operating system.

Almost all major producers now are making a good percentage of their product with the CinemaScope system. Most American theatres have been equipped to show CinemaScope productions. This conversion has been accomplished only for single-channel optical sound. It is estimated that about 3000 theatres only have installed stereophonic equipment so that they can utilize the four magnetic tracks of the original CinemaScope magnetic prints. The

Brilliant reproduction of the score of "Oklahoma" at New York's Rivoli is supplied by nineteen surround speakers, each with crossover network, fifteen of them Altec 604C duplex horn system, four (one of which is pictured above) Altec A7 screen speakers.

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remaining theatres are limited to using CinemaScope prints with a single optical track.

A few months ago the Todd-AO projection and sound system was inaugurated with "Oklahoma" using 65mm film for the picture, the Todd-AO system carries six magnetic tracks on a separate strip. The brilliant quality and the tremendous range of the sound reproduction of "Oklahoma" has been widely acclaimed. Stereophonic reproduction is accomplished with five tracks and five loudspeakers behind the screen. Special effects and wonderful musical scoring are reproduced by the sixth track and the surround speakers.

The quality of multi-track sound reproduction of Cinerama, Todd-AO and CinemaScope serves to confirm the promise made by "Fantasia". Sound has been liberated from its original single monaural source; it has been provided with location, space and timing in order to give it fidelity, impact, realism.

These qualities are most brilliantly and obviously realized in six-track recording and reproduction. It is quite possible that the use of this technique by Cinerama and Todd-AO will be extended by the exhibition of certain 20th Century-Fox productions with 55mm prints and six-track sound. All of these uses are in the area of "roadshow" presentation.

But what might be done for theatres of regular operation which have, or eventually will have, three-channel stereophonic sound?

THREE AND FOUR CHANNELS

We all realize that a great step in quality and range was taken when the art went from single optical track to the four magnetic tracks of regular CinemaScope. Many theatres installed only three-channel amplification, however, on the assumption that stereophonic reproduction from *behind* the screen was sufficient for the operation of CinemaScope pictures. Other theatres even mixed the three-track sound into existing single channel amplifiers and speakers. Experience has indicated that the public reacts most immediately and positively to the effects and sounds coming from the fourth, or surround speaker, channel.

An unfortunate fact is that most producers do not make sufficient use of the fourth channel. The fault probably lies both at the recording and the theatre end. Insufficient effort and care has been expended in the selection and installation of good quality surround speakers in theatres —in fact, most of them have none. The producers have mainly limited the fourth track to mere efforts, infrequently and briefly, and not to good-quality, sustained musical scoring.

Both with Cinerama and Todd-AO, the surround track is of quality equal to that of the screen channels. The audience is completely immersed in an atmosphere of high-fidelity music expressing the theme and movement of the scenes it accompanies. There is no reason why this type of sound cannot be made available to any theatre. Regular CinemaScope provides the four necessary magnetic tracks.

The CinemaScope effects track is now 29 mils wide. It should be increased to 63 mils, comparable to the other three tracks. Then effort should be made to utilize this track to its fullest extent, with consistent orchestral scoring, with choral interpolations as the theme may suggest, and with effects extending the impact of the scene as narrational material advices. Time delay effects producing proper reverberation periods may be used to reproduce any type of locale and musical enclosure. Such possibilities are unlimited.

At the reproducing end, those theatres which are now equipped with three stereophonic channels would need only the addition of a fourth channel and the installation of good-quality surround speakers.

SURROUND REPRODUCTION

As to the selection and location of surround speakers. First, it must be emphasized that the quality of sound reproduction from these speakers should be as high in quality as that from behind the screen. If this is not the case, the atmospheric sound will reflect adversely on the picture. The surround speakers should be located so that good distribution to the audience is provided without causing annoying *loud level* sound to be produced in the adjacent areas.

Cinerama uses about eight speaker assemblies for the auditorium. These have very good frequency characteristics and power handling capacity. Since the audience seating area is restricted in size, these speakers are located at sufficient distance and produce good distribution and no discomfort. However, where seating covers the full area of main floor and balcony, the surround speakers should be reduced in size and power, *but the number used should be increased* to give good coverage without audience annoyance.

Some work should be done to assure a series of loudspeakers and enclosures which will have the optimum characteristics described above. It must be remembered also that since large quantities of such speaker units will be used in each installation, the cost per unit should be kept at a minimum.

The improvements being produced in picture quality on the screen by the negative-to-positive film reduction process should be accompanied by a similar upsurge of stereophonic and surround track scoring. The only way to maintain or increase theatre attendance is by providing stories with top quality of picture and sound.

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Faith is Not Enough—This Business Needs the Works

says Charlie Jones

. . . owner-manager of the Northwood theatre, Northwood, Ia.

WE'VE NEVER known exhibitors to agree very much on anything. A difference of opinion not only is a Constitutional right, it often is a mark of intellectual superiority, and maybe this latter meaning explains why we exhibitors like to disagree with people in general and with each other in particular. Be that as it may, it has been quite a novel experience to find all of the exhibitors whom I have talked to during the past few months in perfect agreement. What they agree on is that business at small town theatres is bad.

Maybe that idea does not represent a fair test. It could be an idea for which they have a special weakness. Man tends to be a perverse kind of animal, and exhibitors are nothing human. There is, however, also the possibility that the facts leave them no alternative. Could be they simply don't know how to argue away the figures. In that case they are forced into complete unanimity on this matter, despite their natural dislike to share the same opinion.

•

This is so rare a phenomenon in our business that I am inclined to be a bit skeptical about it. For one thing, every now and then I read reports which give the lie to those who insist attendance this winter is bad. I read of records being broken at this and that theatre. If these are true, then does the unity among exhibitors with whom I have been in contact represent a conspiracy?

In such matters, as in how to get a picture on the screen, our business used to be much simpler. In the old days business may have been bad in some sections or some seasons, but it was standard practice to say that business was, at least, pretty good. You didn't tell your butcher that you'd have to eat farther down on the hog because people weren't attending your shows as they should. That was understood to be poor public relations.

•

Even if you had figures to prove that attendance at your theatre now is down, would your butcher accept them? He can point to figures that show this country is rolling in prosperity up to its eyebrows. And don't you, just running off some reels of film, have the softest touch on Main Street? We therefore do not believe that any *conspiracy* to spread the idea of tough times in the theatres business could attain any great amount of success.

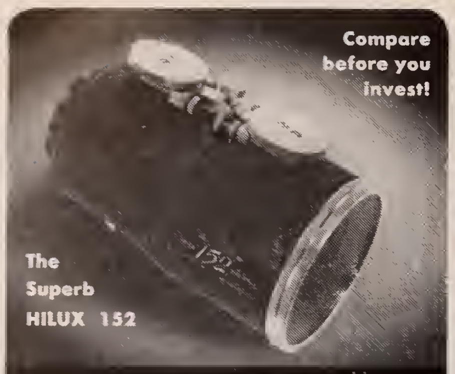
Even to assume that this unity of opinion is not conspiracy but is really individual acknowledgment of an undeniable truth, it arouses suspicion you do not know (1) *that motion pictures have been greatly improved technically,* (2) *that product is better,* (3) *that the public is again "talking about the movies."* Unanimity of opinion that "business is bad" may thus mean only that the well known orneriness of exhibitors has settled down into a single pattern of plain cantankerousness.

•

As we said, we are mystified. We do know, however, that you aren't going to reform exhibitors very easily. Their habit of looking at empty seats and getting certain notions about business is not one which can be got rid of with mere reasoning. You've got to have something stronger than that. We wish we knew what that something was. If there is anything else than lively patronage to convince exhibitors that business is good, this industry ought to find out what it is.

First thing we Americans do when we get trouble is (rugged individualists that we are) to call a meeting. A meeting offers an opportunity for some person or group to present a panacea. There is no point in observing that the panacea seldom, if ever, develops. The meeting serves a purpose anyhow. It gives all factions a chance to hurl charges of deficiency and delinquency at each other and to work up a feeling that "something is being done." It is, to be sure, a form of deception, but while it hasn't done anyone much good, it hasn't hurt too many people, either.

We therefore propose a meeting open to representatives of all branches of the industry and free to discuss any topic pertinent to a mutual desire to increase theatre attendance and to provide for profitable



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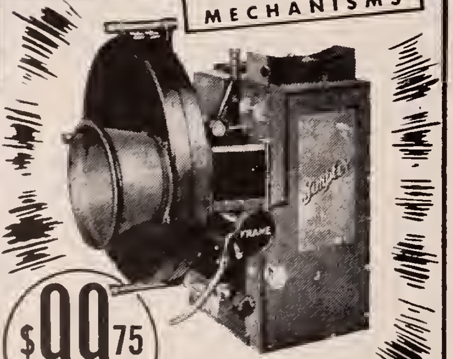

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theatre operation—especially in small towns, so we little exhibitors would be induced to borrow enough money to attend the meeting. The only limitation that should be placed upon the discussions is that all who want to express their views must first take an Oath of Sincerity.

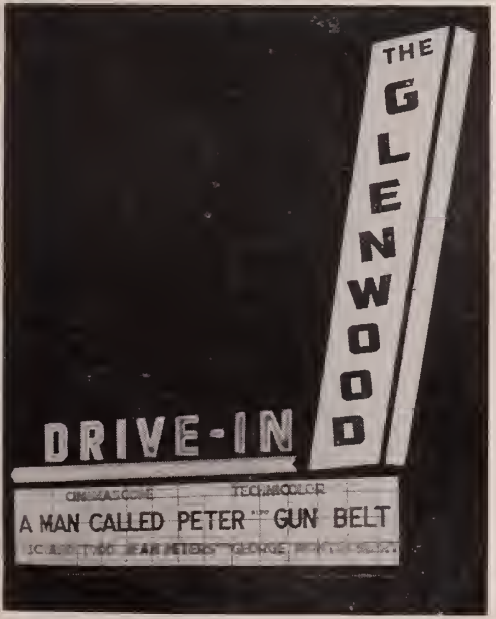
•

Such a meeting might not produce a panacea (I rather expect it wouldn't), but it would give a thorough airing of the possibility of putting sincerity to work in this industry—in making contracts, in working out "equitable" deals, in advertising so that it doesn't put "sex" and "shocking" social problems into pictures that exhibitors could really sell to their nice people if allowed to tell the truth about them. And if that thing, TV, comes up, let's be sincere about that, too, instead of kidding ourselves about the way people quit looking at it "after they've had their set six months."

A lot of us exhibitors—maybe mostly we little fellows, but there are a lot of us—are living right now on faith. How we're doing it is another puzzler, but we're doing it. Some of us are so enamored of the idea that the screen brings joy, enlightenment and encouragement to our communities that we can't believe it will ever let us down completely. But faith is not enough. Let's give this thing the works!

Charlie

DRIVE-IN SIGN AT ANGLE



The new name sign at the entrance to the Glenwood drive-in theatre, Atlanta, Ga., is set off at a slight angle to the changeable attraction panel. The latter is double-faced and has copy areas measuring 71 inches high by 29 feet long. Used to form the copy are Wagner 4-inch, 10-inch and 17-inch red and 10-inch green plastic letters. The display was fabricated and erected by the State Neon Company, Atlanta, employing Wagner frames and glass.

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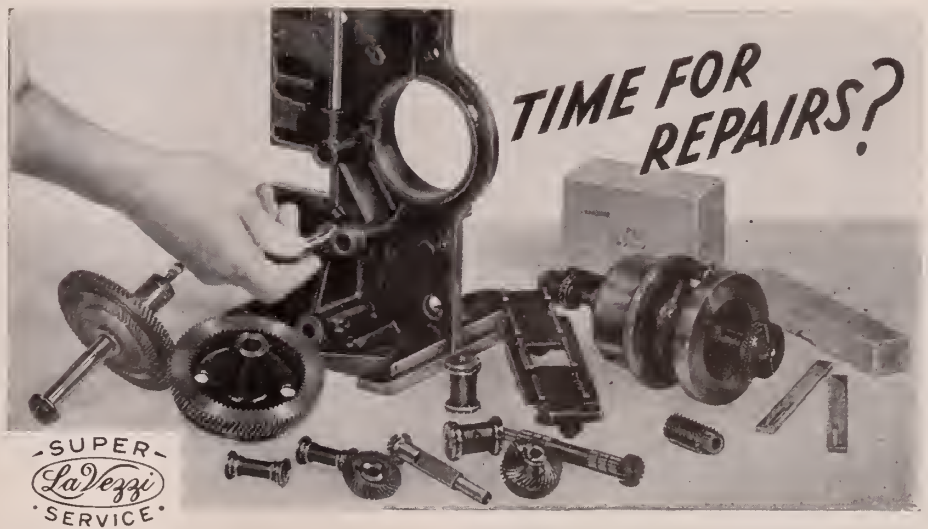

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★ **news and views of the market and its sources of supply**

Field Cleaning Machine for Drive-In Theatres

A FIELD cleaning machine for drive-in theatres, designed to collect all types of litter including large popcorn boxes, paper cups, carry-out trays and paper plates, down to ticket stubs, cigarette butts, nut shells, ice cream sticks, etc., has been announced by the Mid East Sales Company, Cincinnati. Called the "Litter Bug," the machine is said by the manufacturer to collect small trash (such as cigarette butts) from gravel surfaces without lifting gravel or stone.

The unit is powered by a Briggs Stratton 2½ h.p. engine. The engine is so designed, the manufacturer states, that "it very nearly loafs, running at 2,000 to 2,500 rpm., although rated at 3,600 maximum rpm." Weighing less than 100 pounds, the machine is equipped for "free rolling" with pneumatic tires, ball bearing wheels, and ¾-inch hubs. The frame is 10 gauge and ⅛-inch steel plate, electrically welded, and housings are 18- and 16-gauge cold rolled steel.

Maintenance is confined to the engine, it is pointed out, since there are no other moving parts except for the impeller, which is coupled directly to the engine crankshaft. Thus the only maintenance required, aside from gas and oil in the engine, is the occasional application of oil to the wheel bearings.

The machine will gather trash at a "walking pace," it is stated, and it should not be operated too close to the ground as it will lift sand and dust. Nearly all the trash to be gathered is drawn into the machine when it is operated several inches above the ground at the intake opening, it is explained.

New Bodde Screen With Aluminum Surface

DEVELOPMENT of a new projection screen made with aluminum and produced with three reflective factor ratings, has been announced by the Bodde Screen Company, San Fernando, Calif. The company will continue to make its "seamless" white matte screens in addition to the new type, according to B. M. Bodde, Jr., vice-president and general manager of the company.

During the past year the company conducted research on many types of screen surfaces, Mr. Bodde said, in order to "extend its line of seamless cast screens to meet the requirements of some of the new screen processes both existent now and in preparation." Research was directed, he explained, toward producing a screen "with a slightly higher reflective surface than that of the matte white screen."

The company's aluminum screens are available in three types: one with a 1.85 reflectance factor; one rated at 1.5; and one at 1.25. The screens in this "low-gain" line are said by the manufacturer to have "washable qualities equal to that of our high-gain screens." This is attributed by him "to the manufacturing technique of incorporating aluminum pigments throughout the entire screen material instead of merely surface treatment."

In reviewing other major developments of the company during 1955, Mr. Bodde pointed to the reduction in prices for its screens. They were able to do this by acquiring a new manufacturing plant, he explained.

New In-Car Heater With "Safety" Features

PRODUCTION of a 500-watt in-car heater for drive-in theatres equipped with a number of safety features has been announced by the Electromode Division of the Commercial Controls Corporation, Rochester, N. Y. The quality elements are of finned aluminum.

The heater has a safety limit switch, a heat-resistant handle and an insulated coiled extension cord, which is "extra-long," it is stated, so that the unit may be placed on the dashboard, rear floor or any other horizontal surface in the car. The manufacturer asserts in addition that the heater can be pushed up against car upholstery, wrapped in a blanket covered with clothing, etc., "without causing damage."

The heater is designed to be mounted on the regular in-car speaker post. It has a totally enclosed heating element; sealed terminals and connections; and stainless steel motor shaft and bearings.

There are three models, all 500-watts, for 120, 240 and 280 volts. Each heater weighs 8 pounds.

Combination Soap Dispenser and Shelf

A NEW device for washrooms which combines a gravity-fed soap dispensing system with a multi-purpose shelf—thereby eliminating the necessity of separate installations—has been placed on the market by the American Dispenser

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2—American Playground Device Co. Drive-in playground equipment. Direct.	8
3—American Seating Co. Auditorium chairs. NTS.	7
4—Ashcraft Mfg. Co., C. S. Projection arc lamps. Unaffiliated dealers.	2nd Cover
5—Associated T & R Co. Admissions signs. Direct.	38
6—Ballantyne Co., The In-car speakers (6A), sound systems (6B). Dealers 3, 20, 22, 24, 35, 37, 42, 47, 68, 76, 87, 92, 100, 105, 106, 116.	21
7—Bausch & Lomb Optical Co. Projection lenses. Direct, branches and affiliated dealers in all major cities.	5, 28
8—Blue Seal Sound Devices Projectors (8A), projector bases (8B), soundheads (8C), magazines (8D), stereophonic attachments (8E), amplifiers (8F), speakers (8G). Direct.	38
9—Bodde Screen Co. Projection screens. Direct.	43
10—Carbons, Inc. Projection carbons. Direct.	27
11—Eprad In-car speakers. Unaffiliated dealers.	19
12—F & Y Building Service, The Architectural design and building service.	41
13—Faige & Associates, Doc Distributors.	26
14—Garver Electric Co. Rectifiers. Direct.	31
15—Goldberg Bros. Portable ticket box for drive-ins (15A), ticket box for indoor theatres (15B). All dealers.	41
16—Heyer-Shultz, Inc. Metal projection arc reflectors. All dealers.	30
17—Heywood-Wakefield Co. Auditorium chairs. Dealers 8, 10, 14, 26, 32, 41, 55, 58, 94, 97 and branches.	10
18—International Projector Corp. Complete projection and sound systems. NTS.	29
19—Isco Optical Works Projection lenses. Direct.	37
20—K-Hill Signal Co. Drive-in car counter. Direct.	39
21—Kollmorgen Optical Corp. Projection lenses. NTS and all dealers.	31
22—LaVezzi Machine Works Projector parts. All dealers.	33
23—Miracle Equipment Co. Drive-in playground equipment. Direct.	3
24—National Carbon Co. Projection carbons. All dealers.	4
25—National Theatre Supply Distributors.	6, 23
26—Projection Optics Co., Inc. Projection lenses. Distributor: Raytone Screen Corp.	32
27—Radio Corp. of America Drive-in lighting towers (27A), drive-in attraction board letters and signs (27B). Dealers marked.	37, 39
28—Raytone Screen Corp. Drive-in screen paint. Direct.	30
29—RCA Service Co. Projection and sound maintenance service.	33
30—S. O. S. Cinema Supply Corp. Projection lenses. Direct.	26
31—Sonken-Galamba Corp. In-car speaker stands and guide light posts. Direct.	24
32—Star Cinema Supply Corp. Distributors.	32
33—Strong Electric Corp., The Rectifiers. Unaffiliated dealers.	9
34—Theatre Seat Service Co. Theatre chair rehabilitation service. Direct.	43
35—Thermolator Corp. In-car heaters. Direct.	24
36—Todd Shipyards Corp. Insecticide fogging equipment for drive-ins. Direct.	26
37—Wagner Sign Service, Inc. Changeable letter signs: Front-lighted panels for drive-ins (37A), back-lighted panels (37B), and changeable letters (37C). Dealers 1, 2, 8, 11, 13, 14, 15, 16, 18, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 34, 35, 36, 38, 39, 40, 41, 42, 43, 44, 47, 48, 50, 52, 53, 55, 56, 58, 59, 61, 62, 63, 65, 66, 67, 68, 70, 71, 74, 75, 77, 78, 80, 82, 84, 85, 86, 87, 90, 91, 93, 94, 97, 99, 101, 102, 103, 106, 107, 110, 111, 113, 115, 116, 118, 122, 123, 124, 125.	24
38—Westrex Corp. Foreign distributors.	39
39—Williams Screen Co. Projection screens. Direct.	38

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EDITORIALLY . . .

FIELD CLEANING MACHINE, page 34.

Machine for drive-in theatres to collect all types of litter on the field. Announced by Mid East Sales Company. Postcard reference number 40E.

NEW PROJECTION SCREEN, page 34.

Screen with aluminum surface, produced with three reflective factor ratings. Marketed by Bodde Screen Company. Postcard reference number 9A.

NEW IN-CAR HEATER, page 34.

500-watt heater for drive-ins, from Electromode Division of Commercial Controls Corporation. Postcard reference number 41E.

SOAP-DISPENSER AND SHELF, page 34.

Combination gravity-fed soap dispensing system and multi-purpose shelf for washrooms. Made by American Dispenser Company, Inc. Postcard reference number 42E.

For further information concerning products referred to on this page, write corresponding numbers and your name and address, in spaces provided on the postcard attached below, and mail. Card requires no addressing or postage.

TO BETTER THEATRES Service Department:

Please have literature, prices, etc., sent to me according to the following reference numbers in February 1956 issue —

....
....
....
....

NAME ______
THEATRE or CIRCUIT ______
STREET ADDRESS ______
CITY ______ STATE ______

Theatre Supply Dealers

Dealers in the United States listed alphabetically by states, numbered or otherwise marked for cross-reference from Index of Advertisers on preceding page

ALABAMA

1—Queen Feature Service, 1912½ Morris Ave., Birmingham.

ARIZONA

2—Southwest Theatre Supply, 3750 E. Van Buren, Phoenix.

ARKANSAS

3—Arkansas Theatre Supply, 1008 Main St., Little Rock.
4—Theatre Supply Co., 1921 Grand Ave., Fort Smith.

CALIFORNIA

Fresno:

5—Midstate Theatre Supply, 1906 Thomas.

Los Angeles:

6—John P. Filbert, 2007 S. Vermont Ave.*
National Theatre Supply, 1961 S. Vermont Ave.
7—Pembrex Theatre Supply, 1969 S. Vermont Ave
8—B. F. Shearer, 1964 S. Vermont Ave.

San Francisco:

National Theatre Supply, 255 Golden Gate Ave.
9—Preddey Theatre Supplies, 187 Golden Gate Ave.
10—B. F. Shearer, 243 Golden Gate Ave.
11—United Theatre Supply, 112 Golden Gate Ave.
12—Western Theatrical Equipment, 337 Golden Gate Ave.*

COLORADO

Denver:

National Theatre Supply, 2111 Champa St.
13—Service Theatre Supply, 2054 Broadway.
14—Western Service & Supply, 2120 Broadway.*

CONNECTICUT

New Haven

National Theatre Supply, 122 Meadow St.

DISTRICT OF COLUMBIA (Washington)

15—Brient & Sons, 925 New Jersey Ave., N.W.*
16—Ben Lust, 1001 New Jersey Ave., N.W.
17—R & S Theatre Supply, 920 New Jersey Ave., N.W.

FLORIDA

18—Joe Hornstein, 329 W. Flagler St., Miami.
19—Southeastern Equipment, 625 W. Bay St., Jacksonville.*
20—United Theatre Supply, 206 Memorial Highway, Tampa.
21—United Theatre Supply, 329 W. Flagler St., Miami.*

GEORGIA

Albany:

22—Dixie Theatre Service & Supply, 1010 N. Slappey Dr.

Atlanta:

23—Capitol City Supply, 161 Walton St., N.W.
24—Dixie Theatre Service & Supply, 95 Walton Ave., N.E.
National Theatre Supply, 187 Walton St., N.W.
25—Southeastern Theatre Equipment, 201-3 Luckie St., N.W.
26—Wil-Kin Theatre Supply, 301 North Ave., N.E.

ILLINOIS

Chicago

27—Abbott Theatre Supply, 1311 S. Wabash Ave.*
28—Gardner Theatre Service, 1314 S. Wabash Ave.
29—Movie Supply, 1318 S. Wabash Ave.
National Theatre Supply, 1325 S. Wabash Ave.

INDIANA

Evansville:

30—Evansville Theatre Supply, 2900 E. Chandler Ave.

Indianapolis:

31—Ger-Bar, Inc., 442 N. Illinois St.
National Theatre Supply, 436 N. Illinois St.

IOWA

Des Moines:

32—Des Moines Theatre Supply, 1121 High St.
National Theatre Supply, 1102 High St.

KANSAS

Wichita:

33—Southwest Theatre Equipment, P. O. Box 2138.

KENTUCKY

Louisville:

34—Falls City Theatre Equipment, 427 S. Third St.
35—Hadden Theatre Supply, 209 S. 3rd St.

LOUISIANA

New Orleans:

36—Hodges Theatre Supply, 1309 Cleveland Ave.
37—Johnson Theatre Service, 1409 Cleveland Ave.
38—Southeastern Theatre Equipment, 214 S. Liberty St.*

Shreveport:

39—Alon Boyd Theatre Equipment, P. O. Box 362.

MARYLAND

Baltimore:

40—J. F. Dusman Co., 12 East 25th St.
National Theatre Supply, 417 St. Paul Place.

MASSACHUSETTS

Boston:

41—Capitol Theatre Supply, 28 Piedmont St.*
42—Independent Theatre Supply, 28 Winchester St.
43—Major Theatre Equipment, 44 Winchester St.
44—Massachusetts Theatre Equipment, 2[illegible] Piedmont St
National Theatre Supply, 3[illegible] Winchester St
45—Standard Theatre Supply 78 Broadway.
46—Theatre Service & Supply, 30 Piedmont St.

MICHIGAN

Detroit:

47—Amusement Supply, 208 W. Montcalm St.
48—Ernie Forbes Theatre Supply, 214 W. Montcalm St.*
49—McArthur Theatre Equipment, 454 W. Columbia St.
National Theatre Supply, 2312 Cass Ave.

Grand Rapids:

50—Ringold Theatre Equipment, 106 Michigan St., N.W.

MINNESOTA

Minneapolis:

51—Elliott Theatre Equipment, 1110 Nicollet Ave.
52—Frosch Theatre Supply, 1111 Currie Ave.*
53—Minneapolis Theatre Supply, 75 Glenwood Ave.
National Theatre Supply, 56 Glenwood Ave.
54—Western Theatre Equipment, 45 Glenwood Ave.

MISSOURI

Kansas City:

55—Missouri Theatre Supply, 115 W. 18th St.*
National Theatre Supply, 223 W. 18th St.
56—Shreve Theatre Supply, 217 W. 18th St.
57—Stebbins Theatre Equipment, 1804 Wyandotte St.

St. Louis:

58—McCarty Theatre Supply, 3330 Olive St.
National Theatre Supply, 3212 Olive St.
59—St. Louis Theatre Supply Co., 3310 Olive St.*

MONTANA

60—Montana Theatre Supply, Missoula.

NEBRASKA

Omaha:

61—The Ballantyne Co., 1712 Jackson St.
National Theatre Supply, 1610 Davenport St.
62—Quality Theatre Supply, 1515 Davenport St.
63—Western Theatre Supply, 214 N. 15th St.*

NEW MEXICO

64—Eastern New Mexico Theatre Supply, Box 1009, Clovis.

NEW YORK

Albany:

65—Albany Theatre Supply, 443 N. Pearl.
National Theatre Supply, 962 Broadway.

Auburn:

66—Auburn Theatre Equipment, 5 Court St.

Buffalo:

67—Eastern Theatre Supply, 496 Pearl St.*
National Theatre Supply, 500 Pearl St.
68—Perkins Theatre Supply, 505 Pearl St.
69—United Projector & Film, 228 Franklin St.

New York City:

70—Amusement Supply, 341 W. 44th St.
71—Capitol Motion Picture Supply, 630 Ninth Ave.*
72—Crown Motion Picture Supplies, 354 W. 44th St.
73—Joe Hornstein, 341 W. 44th St.
National Theatre Supply, 356 W. 44th St.

Syracuse:

74—Central N. Y. Theatre Supply, 210 N. Salina St.

NORTH CAROLINA

Charlotte:

75—Bryant Theatre Supply, 227 S. Church St.
76—Charlotte Theatre Supply, 209 S. Poplar St.
77—Dixie Theatre Supply, 213 W. 3rd St.
National Theatre Supply, 304 S. Church St.
78—Southeastern Theatre Equipment, 209 S. Poplar St.*
79—Standard Theatre Supply, 219 S. Church St.
80—Theatre Equipment Co., 220 S. Poplar St.
81—Wil-Kin Theatre Supply, 229 S. Church St.

Greensboro:

82—Standard Theatre Supply, 215 E. Washington St.
83—Theatre Suppliers, 304 S. Davie St.

OHIO

Cincinnati:

84—Mid-West Theatre Supply, 1638 Central Parkway.*
National Theatre Supply, 1637 Central Parkway.

Cleveland:

National Theatre Supply, 2128 Payne Ave.
85—Ohio Theatre Equipment, 2108 Payne Ave.
86—Oliver Theatre Supply, 1701 E. 23rd St.*

Columbus:

87—American Theatre Equipment, 165 N. High St.

Dayton:

88—Dayton Theatre Supply, 111 Volkenand St.
89—Sheldon Theatre Supply, 627 Salem Ave.

Toledo:

90—American Theatre Supply Co., 439 Dorr St.
91—Theatre Equipment Co., 1206 Cherry St.

OKLAHOMA

Oklahoma City:

92—Century Theatre Supply Co., 706 N. Grand
93—Howell Theatre Supplies, 12 S. Walker Ave.
National Theatre Supply, 700 W. Grand Ave.
94—Oklahoma Theatre Supply, 628 W. Grand Ave.*

OREGON

Portland:

95—Modern Theatre Supply, 1935 N.W. Kearney St.*
96—Portland Motion Picture Supply, 918 N.W. 19th St.
97—B. F. Shearer, 1947 N.W. Kearney St.
98—Inter-State Theatre Equipment, 1928 N.W. Kearney St.

PENNSYLVANIA

Philadelphia:

99—Blumberg Bros., 1305-07 Vine St.*
National Theatre Supply Co., 1225 Vine St.
100—Superior Theatre Equipment, 1315 Vine St.

Pittsburgh:

101—Alexander Theatre Supply, 84 Van Bramm St.
102—Atlas Theatre Supply, 402 Miltenberger St.
National Theatre Supply, 1721 Blvd. of Allies.

Wilkes-Barre:

103—Vincent M. Tate, 1620 Wyoming Ave., Forty-Fort.

RHODE ISLAND

104—Rhode Island Supply, 357 Westminster St., Providence.

SOUTH DAKOTA

105—American Theatre Supply, 316 S. Main St., Sioux Falls.

TENNESSEE

Memphis:

106—Monarch Theatre Supply, 492 S. Second St.*
National Theatre Supply, 412 S. Second St.
107—Tri-State Theatre Supply, 320 S. Second St.

TEXAS

Dallas:

108—Hardin Theatre Supply, 714 South Hampton Rd.
109—Herber Bros., 406 S. Harwood St.
110—Modern Theatre Equipment, 1916 Jackson St.
National Theatre Supply, 300 S. Harwood St.
111—Southwestern Theatre Equipment, 2010 Jackson St.*
112—Sterling Sales & Service, 2019 Jackson St.

Houston:

113—Southwestern Theatre Equipment, 1622 Austin St.*

San Antonio:

114—Alamo Theatre Supply, 1306 Alamotee St.

UTAH

Salt Lake City:

115—Intermountain Theatre Supply, 264 East First South St.
116—Service Theatre Supply, 256 East First South St.
117—Western Sound & Equipment, 264 East First South St.

VIRGINIA

118—Norfolk Theatre Supply, 2700 Colley Ave., Norfolk.

WASHINGTON

Seattle:

119—American Theatre Supply, 2300 First Ave.
120—Inter-State Theatre Equipment Co., 2224 Second Ave
121—Modern Theatre Supply, 2400 Third Ave.*
National Theatre Supply, 2319 Second St.
122—B. F. Shearer, 2318 Second Ave.

WEST VIRGINIA

123—Charleston Theatre Supply, 506 Lee St., Charleston.

WISCONSIN

Milwaukee:

124—Manhardt Co., 1705 W. Clybourn St.*
National Theatre Supply, 1027 N. Eighth St.
125—Ray Smith, 718 W. State St.

FIRST CLASS
(Sec. 34.9, P.L.& R.)
PERMIT NO. 8894
NEW YORK, N. Y.

BUSINESS REPLY CARD
No Postage Stamp Necessary if Mailed in the United States

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QUIGLEY PUBLISHING COMPANY
ROCKEFELLER CENTER
1270 SIXTH AVENUE
NEW YORK 20, N. Y.

Company, Inc., New York. It is tradenamed "Lava-Mates."

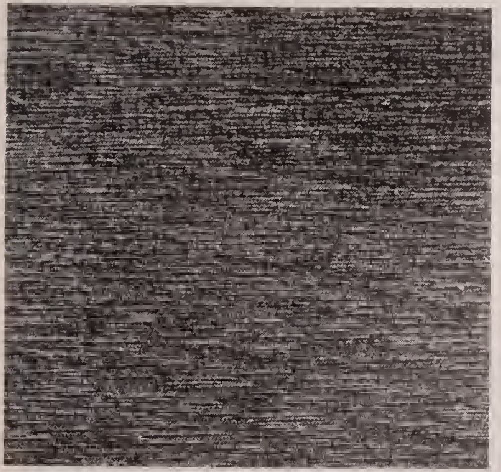
The soap dispensing system is available with either a "straight liquid" or "lather-forming valve. Soap is fed from a large

tank—1, 2, 2½ and 5 gallon sizes, depending upon the number of units used. The semi-circular shelf of chrome plated cast bronze is designed to provide a sanitary surface for such personal articles as eye glasses, wrist watches, rings, etc. The shelf is constructed with depressions on each side of the valve; these are slotted to permit any residue of water to pass through.

The units are available for concealed or exposed pipe installations. A wide separate wall plate is provided to secure the units against leverage by distributing its purchase over a wide area of the wall. For complete installations, pipe, tanks and all fittings are supplied. Pipe is cut to size, threaded and ready for installation.

Upholstery Fabric of Nylon and Saran

UPHOLSTERY fabric made of a combination of nylon and saran with Reynolds aluminum yarn added to some patterns has been marketed in a new line called "Boltaflex Nylo-Saran" by the Virginia Fibre Corporation, High Point, N. C. The tough fabric is washable and virtually stain-resistant, according to the manufacturer.



Saran, which is described as "one of the toughest plastics yet devised," is made from resins produced by the Dow Chemical Company. It is a chemically inert material, it is pointed out, so it cannot be stained

Theatre Equipment Sales, Dept. BB-76, Bldg. 15-1
Radio Corporation of America, Camden, N. J.

Please rush me RCA "Moonlight" details.

NAME ______
ADDRESS ______
CITY ______ STATE ______

Pep up Popcorn!

RCA FIELD LIGHTING TOWERS

Encourage concession visits, keep patrons feeling safer.
Diffuse soft, moon-like glow throughout parking area during show.
Bright, even illumination at show breaks.
Heights of 60, 80 or 100 feet.
Staggered ladder—rest platforms every 10 feet—make service easy.
Lowest ladder 10 feet from ground, waist-high rail for safe servicing on top platform.
Rugged construction withstands 90 m.p.h. winds.
Urgent . . . send coupon for complete details in a hurry!

Theatre Equipment Sales
RADIO CORPORATION of AMERICA
Camden, N. J.

Announcing . . .

THE NEW ISCO PROJECTION LENS

THE FASTEST PROJECTION LENS IN THE WORLD FOR THEATERS AND DRIVE-INS

At last, an ultra-speed lens has been achieved without sacrificing quality . . .

THE NEW f/1.5 SUPER-KIPTAR S

f/1.5
ISCO SUPER KIPTAR

There's an ISCO Lens for every projection need—Wide Screen and Cinemascope.

IT'S AN ISCO · ISCO · IT HAS TO BE GOOD

See your dealer today or write
ISCO OPTICAL WORKS
U.S.A. Sales Office · 705 Bronx River Road, Bronxville 8, New York

WILLIAMS
ALL-PURPOSE
SILVER SCREENS
"You Can't Buy Better"
WILLIAMS
SCREEN COMPANY
1674 SUMMIT LAKE BLVD., AKRON, O.
Originators of All-Plastic & Seamless Plastic Screens

- Superior Model "A" 35mm Projectors
- Superior DeLuxe Bases
- Superior Magazines 2000 ft. or 5000 ft. cap.
- Blue Seal 35mm Optical Sound Heads
- Blue Seal 4 track Stereophonic
- Attachments
- Complete line of Amplifiers
- High Fidelity Speaker Systems

BLUE SEAL SOUND DEVICES
P. O. BOX 1008, NEW CANAAN, CONN.

ADMISSION
Adults 37¢ - 44¢ TAX
Children 17¢ - 20¢ TAX
SUNSET DRIVE-IN
ADULTS 25¢
CHILDREN 14¢
DRIVE-IN CHANGEABLE SIGNS ALL SIZES
PLEXIGLASS PLATES
TO FIT ANY SIGNS
CHANGEABLE INSERTS
AT LOW COST
See your own local dealer or write direct
ASSOCIATED T. & R. CO.
354 West 44th St., New York 36, N. Y.

Free and Easy

Some advertisements offer literature on the product advertised, and often a coupon is included as a convenient means of procuring it. Moreover, The Theatre Supply Mart (insert at page 35) provides a postcard for this purpose. . . . Or, if you do not see what you want advertised in this particular issue, you may write the BETTER THEATRES SERVICE DEPARTMENT, Rockefeller Center, New York 20.

(since staining is actually a chemical reaction). Further, each thread of saran is exceedingly tough, the manufacturer asserts, and "cannot be worn out through abrasion." It is also said to be mildew-proof and fade-resistant.

The patterns in the "Nylo-Saran" line are adaptable to both modern and traditional decor. One pattern, called the "Exotic" (photo page 37), is available in many pastels and decorator colors, including Emerald, Persimmon, Honey, Cerulean Blue and Fiesta Gold. This pattern is one that is woven with threads of aluminum yarn.

•

EIGHT THEATRES MODERNIZE

Installations of RCA auditorium chairs and carpeting in eight theatres recently have been reported by J. F. O'Brien, manager of the Theatre and Sound Products Department, Radio Corporation of America. The installations totaled approximately 3,000 seats and a half-mile of carpeting, he said, adding that they are "indicative of a trend this year (toward making the theatre a more attractive and comfortable place in which to enjoy the technical advances of wide-screen and stereophonic sound."

Orders for seating have been placed by the Belmont, Smyrna, Ga., for 619 chairs, including 465 Griggs' "push-back" types; the Community, Queens, Long Island, N. Y. for 941 "push-backs"; El Rancho, Culver, Ind., 210 "push-backs"; New, Morgantown, N. C., 428 RCA "50-MBW" chairs, (upholstered types with an automatic seat-lifting feature) and the Rey, Raymondville, Tex., 738 "12-A" chairs (all-veneer types designed for use in warm, damp climates).

In addition the Belmont and New theatres will install RCA theatre carpeting, 175 yards and 150 yards of "Showmanship" type, respectively. Other purchasers of carpeting include the Roxy, Ford City, Pa., 150 yards of "Top Performer"; the Columbus, Portsmouth, Ohio, 250 yards of custom-loomed "Exhibitor"; and the El Rancho, Spokane, Wash., 100 yards of "Exhibitor."

Two Vinyl Tiles Added To Flooring Line

PLAIN BLACK and plain white vinyl tiles have been added to the floor products line of Hewitt-Robins, Inc., Stamford, Conn. They will be marketed under the trade name "Vinall," which is used for all the company's homogeneous vinyl floor tiles, according to Wallace C. Gilbertson, general sales manager of the floor products division.

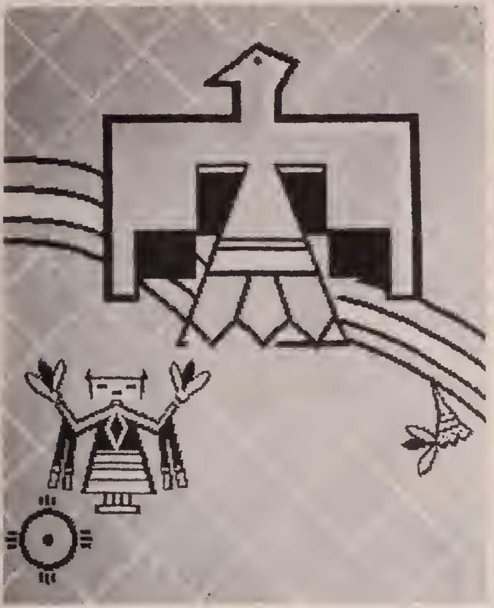
The new tiles will be made in 9 by 9-inch squares and in .080-inch gauge. They will be packed 45 square feet to the box, it is stated.

This brings to 16 the colors in the company's "Vinall" line. The other colors are

50-FOOT BODDE SCREEN IN RENO THEATRE

Installation of this new Bodde screen at the Granada theatre in Reno, Nev., entailed special construction of the fire exits beneath it in order to achieve the maximum screen width possible in the theatre. The screen was installed by Bob Bemus of the W. G. Preddy Theatre Supply Company, Reno, and represents the 100th Bodde screen he has placed. The screen is 50 feet wide by 26 feet high.

AZTEC TOTEM POLE CARPET



This is the "Thunderbird" design in the "Keystone" all-wool quality carpet line of James Lees and Sons Company, Bridgeport, Pa., which was recently installed in the Kimo theatre in Albuquerque, N. M. The design was inspired by Aztec decorations on an Indian totem pole.

yellow with cream and tan, tan with coral, gray with black and white, green with white, charcoal with gray, salmon with white, red with white and black, blue with white, cinnamon with white, dark green with white, brown with white, white with black, pink on pink, and black with white.

Hewitt-Robins also manufactures a 22-color rubber tile line and a 14-color "Vinatile" line. The latter is composed of vinyl which is bonded to a felt backing.

Colors in the rubber title line are tan with brown, gray with white, light green with white, brown with white and black, white with red and black, yellow with cream and tan, coral with white, gray-charcoal with yellow, black with white, light blue with white, gray-charcoal with red, red with white, gray with pink and black, green with black and white, pink on pink, charcoal and gray, dark green with white, cream with coral and brown, white with black, tan with white and brown, gray with black and white, blue with white.

Colors in the "Vinatile" line are dark green with white, white with black, brown with white, gray with black and white, yellow with cream and tan, red with white and black, light green with white, red with white, black with white, tan with coral, salmon with white, blue with white, cinnamon with white, green with white.

•

BRUSH ZINC COATING

A 95% pure zinc coating applicable with a brush or spray gun to standing structural parts has been announced by the Wilbur & Williams Company, Boston. The coating

Theatre Equipment Sales, Dept. BB-76, Bldg. 15-1
Radio Corporation of America, Camden, N. J.

Please rush me details on RCA Showmanship Signs and Lights.

NAME

ADDRESS

CITY STATE

Keep 'em moving...in!

RCA SHOWMANSHIP SIGNS AND LIGHTS

Attraction boards in 3 sizes, styled for advertising effectiveness.
Easy change of letters, quick bulb replacement.
3 types of lights . . . directional, roadway illuminators and decorative.
Luxury-look direction signs in modern arrow shapes.
Weather-resistant finishes, sturdy frames keep good looks for years.
Priced for you to own right away . . . in sizes and
quantities to suit your layout.
Urgent . . . send coupon for complete details in a hurry!

Theatre Equipment Sales
RADIO CORPORATION of AMERICA
Camden, N. J.

K-HILL "Drive-In Theatre" Traffic Counter

INEXPENSIVE • ACCURATE
QUICKLY INSTALLED

To count is to control
To control is to profit

KNOW FOR SURE
How many cars are inside.
How much space is available.
How many sandwiches to make.
How much corn to pop.
How many tickets are sold.
How each day's total compare.

BE SURE
Note tubes on each side of ticket office. Counter inside

REGISTERS EVERY CAR

Send for complete information or contact your jobber

K-HILL SIGNAL CO., INC. — UHRICHSVILLE, OHIO

READ THE ADS—*they're news!*

FOR THEATRES OUTSIDE U. S. A. AND CANADA—
FOR STUDIOS EVERYWHERE—

No Matter What You Need...Westrex Has It!

Westrex maintains a complete supply and service organization to meet the needs of studios throughout the world and of theatres outside the United States and Canada. Look to Westrex.

Westrex Corporation
111 EIGHTH AVENUE, NEW YORK 11, N. Y.
HOLLYWOOD DIVISION: 6601 ROMAINE STREET, HOLLYWOOD 38, CAL.

FORMERLY WESTERN ELECTRIC EXPORT CORPORATION

Research, Distribution and Service for the Motion Picture Industry

is for the purpose of renewing galvanizing on parts that have lost the original protective coating or of applying a zinc protection to standing towers, fences or air conditioning ducts which, being already in position, could not otherwise be zinc-coated.

•

Faige Distributors of Pullman Vacuum Cleaners

THE FIRM of "Doc" Faige & Associates, New York, has been appointed distributor of vacuum cleaner equipment manufactured by the Pullman Vacuum Cleaner Corporation of Boston. Formerly available direct from the manufacturer in all markets, the Pullman line is now sold in the theatre field exclusively by the Faige organization, through territorial supply dealers.

Pullman
Vacmobile

Pullman heavy-duty cleaning equipment for theatres, called the "Vacmobile," is designed for both wet and dry pickup, with two sizes to meet requirements of large and small floor areas and of portability. Wet pickup features makes these models highly suited to cleaning of tile or concrete floors of drive-in refreshment buildings.

•

NAVY BUYS RAYTONE SCREENS

The U. S. Navy Department has purchased Raytone projection screens as part of a large contract in its program of converting to wide-screen, its theatres, according to an announcement by Sol Shurpin, president of the Raytone Screen Corporation, Brooklyn, N. Y. The Altec Service Corporation was the prime contractor in the conversion program, and Raytone also supplied Projection Optics' lenses, which it distributes for the Projection Optics Company, Rochester, N. Y. Mr. Shurpin stated that the Navy's order "did much to make 1955 the biggest year in Raytone's 35-year history."

NEW LITERATURE

Air-Conditioning Systems: The development and use of self-contained central station air-conditioners is described in a new 36-page booklet issued by the United States Air Conditioning Corporation, Minneapolis, pioneer producer of this type of equipment. Called "Why RK?" the two-color, liberally-illustrated publication traces the history of comfort cooling in non-technical terms from the days of the Romans. It discusses the evolution of present-day techniques culminating in the usAIRco RK unit, a single compact device which is designed to contain, in one casing, all of the elements of a central air-conditioning plant up to 60 tons in cooling capacity. The booklet will be supplied upon request to the company (3300 Como Avenue, SE, Minneapolis 14, Minn.).

Safety Stair Treads: A four-page brochure, entitled "Making Stairs and Walkways Safe," which describes methods of repairing stair treads and includes data and photographs of its line of equipment for the purpose has been issued by Wooster Products, Inc., of Wooster, Ohio. The leaflet features a complete selection of Wooster extruded and cast metal safety stair treads devised to repair stairways that have become worn and dangerous. Copies of the brochure may be secured by writing the company (100 Spruce Street, Wooster).

LIGHTING THE DRIVE-IN THEATRE

CONTINUED FROM PAGE 18

As on the conventional theatre building, PAR lamps, or regular enclosed floodlights, can be mounted on the screen tower or on the ground near it to floodlight it.

Another method is the use of a canopy, containing reflector lamps, at the top of the tower. These lamps should be on 18-inch centers and 18 inches or more out from the tower if white light is used. If colored light is desired, spacing must be reduced in proportion to the absorption of the color filters in order to produce similar effectiveness. Colored light on colored surfaces can produce unique and potent effects. This not only imparts distinctiveness to the drive-in, but helps attract attention by being different.

Scallops and other patterns of colored light on the outside of the fence also attract attention. Reflector color lamps, in appropriate housings on 6-foot centers and 1 foot from the fence, are a suggestion.

For the drive-in that has one, kiddie amusement parks provide a great deal of attraction, particularly if these areas are situated so that the children in passing cars can see them. When one is floodlighted with a 500-watt PAR-64 floodlamp for each 50 square feet of ground area, children in passing cars will be sure to see it even after dark and illumination levels will be adequate for safety and enjoyment.

Having purchased his ticket and turned off the automobile headlamps, the driver now enters the theatre area. It is now the drive-in operator's responsibility to get him and his automobile safely to a parking place. Well shielded lamps along the inside of the fence are a good method of lighting this interior roadway, while at the same time permitting the patron to adapt his eyes to the semi-darkness of the parking area.

Another method which might be used is "blacklight" paint used to mark automobile lanes. The blacklight paint can be excited by BLB fluorescent lamps mounted along the fence in shielded reflectors. Units of this type may be used as ramp markers, but there are also a number of other types of luminous markers and even portable directional signals which are available to help the driver and control traffic.

One method which is now frequently used is artificial "moonlight." Natural moonlight from a full moon on a clear night is usually considered adequate for general illumination in a drive-in theatre. It would be enough light to guide the patron into an empty parking place once he was on the correct ramp. The drive-in operator, however, has no control over natural moonlight.

To provide drive-ins with a constant level of illumination during the show, a 100-foot metal tower is erected at the center of the last ramp with a number of floodlights located at top. Two of these, directed at the center of the parking area, contain 500-watt daylite lamps behind *green* cover glasses. Two, which are directed at the sides of the parking area, contain 300-watt clear lamps with *amber* cover glasses. These two groups of lamps are used during the show. The combination of colors is pleasant and the result is subdued enough to avoid distraction from the picture.

The imposing height of the pole and the shafts of light add to the feeling that this light is actually moonlight, and in addition, the high pole serves the function of a lightning rod where this is necessary.

With this system light reflected from the screen takes care of the front ramps and the moonlight system lights the rear ramps. The system provides artificial moonlight which is actually superior to natural moonlight because it is constant in light output and can be aimed in such a way that no light falls on the screen.

Additional 1000-watt floodlights on the

back and front of this moonlight tower can provide the necessary illumination for patron and automobile movement at intermission and after the show. Units aimed at the concessions area can direct the patrons directly to it at intermission, thereby speeding up handling of this activity and increasing income from it.

If the concession building is near the screen tower, PAR-64 spotlamps on the tower will do this identification job. Use one 500-watt PAR-64 spotlamp for each 30 square feet of outside wall area. Another method, of course, is to use R-40 downlights around the outside of the concession building. These lamps should be placed on about 3-foot centers under the outer edge of the building canopy and aimed 25° from the vertical toward the building. If these lamps are on a dimmer control, they may be dimmed to a suitable level during the picture to retain emphasis without the distraction of brightness.

Finally, after the last show, and at breaks, extra illumination is needed to facilitate the movement of cars to the exit. The old practice of locating floodlights on the screen tower to light the parking area creates an unpleasant effect and uncomfortable glare. The tower for the moonlight system is a much better position and, normally, three or more 1000-watt floodlights mounted on this tower do an adequate job.

A supplementary lighting system is also desirable. Lighting for the safety of fast moving automobiles at the exit can be provided by floodlamps at the top of the fence. Aim these lamps slightly downward in the same direction in which traffic is flowing. These lamps will also indicate the direction of the exit to the patrons still on the ramps and tell them for sure the show is over.

•

New Drive-in Tapping a Highway Shopping Center

(*Continued from page* 26)

potato chips, pretzels, pizza, ice cream and cold drinks, including Pepsi-cola, root beer, orange, chocolate and grape.

Storage facilities for refreshments are provided in a room beyond the cafeteria, which runs between the rest rooms (see plan). There are separate rooms beyond it for the boiler and electrical equipment.

On the other side of the men's rest room in the rear (see drawing) is an "ejector" room where the drive-in's sewerage system is housed. Refuse is pumped to a disposal field at the far right of the drive-in's rear grounds.

Aside from the lighting fixtures placed along the drives, the grounds are illuminated by short mushroom fixtures placed about, four of which are on the terrace. There is one moonlight fixture mounted atop a tall pole in the main playground.

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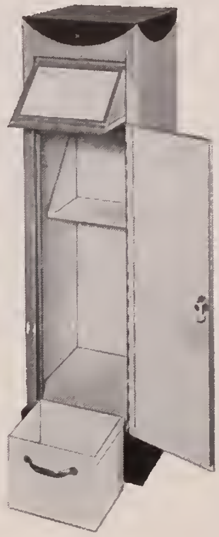

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Let's have a drive!

By **CURTIS MEES**

HERE WE ARE in the year's second month and it is a safe bet that already you have been notified that some organization in the industry is preparing a "drive" in which your support is desired. How many times each year does a request of this sort happen? Hard to say, but a little thought shows that all these drives have one purpose in common to honor some individual or organization with an all-out effort for increased revenue.

A laudable purpose, that. And why shouldn't *you*—the exhibitor, who has so frequently supported others in their drives—put such a purpose to your own use? Certainly you can use the extra revenue, as well as the contagious enthusiasm which spreads all around as a result of redoubled efforts in many unusual channels.

Webster defines *drive,* in part, as "to carry on or carry through energetically. . ." Certainly a great deal of energy will be required, both from yourself and those associated with you in this endeavor. And don't forget the "carry *through,*" if a successful conclusion is to be arrived at!

Some always ask why the activities planned for a drive should not be the normal practise throughout the entire year, to which the answer is very simple. Such *concentration of effort* in unusual activities on as nearly a saturation basis as possible could not be sustained through too long a period. But there is a carry-over into the rest of the year of the pep which is renewed as a result of a drive, and of course many drive features find their way into more general usage throughout the year as their success is proven.

THE COMPETITIVE ELEMENT

Naturally a drive becomes more interesting and challenging if there is competition. If your organization is large enough for two or more theatres to fight it out for the honors, the competitive lines can be very clearly drawn. But if you have only one theatre you can still create plenty of competition between the employees themselves. And of course you can select a goal equally worthy of many theatres' efforts, with results sufficiently profitable to justify all the effort and time involved.

Quotas should be set for each of various groups of theatre employees, regardless of the number of theatres involved, so that every member of the organization will feel he has a real part in your drive. Prizes should go to those who surpass their quotas or beat their competition, so they too can have a material reward as well as "topside" recognition of their efforts.

So, be you circuit operator or small group owner, or the owner of one house, let's all get into the act this year. Let's put on a drive!

The first question, naturally, is *when* should we put on our drive? There never is a really perfect time, though it should be fairly obvious that it would be more profitable to concentrate on a time when business is not at peak. More time would be available then, and the product could be exploited to the fullest. Also, that is a time when extra revenue is most welcome!

Fall and winter are, theoretically at least, our busiest seasons. In summer many patrons go away on vacations. Which leaves spring . . . and since it is just around the corner, why not set up a *spring drive?*

There is just barely time for you to get things going in time for spring, as considerable advance planning is required to cover some projects of long-range nature. We mustn't overlook the fact that some of the firms we wish to have co-operate with us either have to submit their plans to a home office at some distance, or their own plans are set far in advance, all of which demands that they be approached sufficiently in advance to allow their participation in our drive. Six weeks of pre-drive planning is not too long a time, and is an almost ideal time for proper interest to be aroused and sustained through the drive itself.

The drive should last from four to six weeks, which is more than adequate for the results to be significant without loss of enthusiasm.

PHASING THE DRIVE

There are three basic phases of a drive to consider: *economy, selling* and *extra revenue.* While these activities will overlap frequently, it might be well that they be considered separately in planning so that full advantage can be taken to exploit every angle to its maximum potential in each phase.

In the field of *economy,* we would certainly want to try to improve our operations by *saving* on current expenditures. A primary rule is: *don't order anything which is not absolutely essential during this* *period,* and even then cut purchases to a bare minimum! (Some are inclined to purchase heavily in *advance* of a drive, but they only fool themselves as to the ultimate results, even though it makes a pretty "snow job" for the immediate record.

Many other economy measures should also be considered, such as whether or not fullest utilization is being made of our manpower. Can we cut down on the payroll anywhere? Use a part-time instead of a full-time employee anywhere? This, of course, without sacrificing the services we owe to our patrons and to the maintenance of our properties.

Are electric lights being burned unnecessarily? Does the marquee go on too early, or burn too late? Are janitor supplies being wasted? Does the artist use the reverse side of beaverboard cut-outs for other purposes when practical? Are the operators conserving carbons with carbon savers? Do the ushers and cashiers take proper care of their uniforms, with cleaning at intervals which insure cleanliness without wasted money? These few items should suggest many more measures whereby your economy can be strengthened.

THE SELLING PHASE

Selling—both of pictures and of the subordinate but highly profitable refreshments—is the second phase to consider. Bookings should be considered with an eye to maximum profit potential, which means as many flat rental or low percentage pictures as are available *and that offer a profit.* Remember, in this drive we are trying to "milk" every penny possible out of our secondary film product, rather than use up our best pictures. Special shows, such as kiddie matinees, midnight shows, sneak previews and holiday shows (if any fall during the drive) all offer profit potentials.

While considering the selling of our pictures, we might also examine our sales price structure. Are you getting a fair price for the product you offer? Could you get another nickel at matinee or night, or both, to make that margin of profit a bit more, without chasing any substantial number of patrons away from the box-office? This, preferably, on a permanent basis and not see-sawing from one picture to another. You have every right to make a fair profit —in fact, you must or you won't stay in business very long! Look around and see what your competitors in similar situations are charging and examine the whole question with an open mind.

As a part of selling, you should ask some concrete help from the distributors who serve you, for after all they chase you at least once each year to help them in their own drives! Appeal to them on a frank basis for some extra measure of assistance during this period. Maybe you can get them to shave the percentage on some questionable picture, or make some features flat rental instead of percentage, if that will help. Perhaps you can talk them out of some extra short subjects on a gratis basis to cut down program cost, or to make possible a special cartoon matinee. It should go without saying, of course, that this is the time to get some co-op advertising for that "extra boost" in selling to the public during your drive.

Talk over your plans with the film salesmen or exchange managers well in advance—they may come up with some suggestions, or get you some outside help that will add dollars.

REFRESHMENT SALES

Another very important portion of the selling phase of the drive is concerned with refreshments. An entire field of promotional effort is opened up in this one department alone, and with the proper generation of fighting spirit between all the employees, with quotas and bonuses for those surpassing your expectations, avenues of increased profit can be opened up.

Close study of the refreshment stand will be required to "push" the long-profit items (such as popcorn and soft drinks) and to substitute dime candy bars for the nickel items to build up a higher sales ratio per person, with more profit per bar. (Don't say this won't go in your house till you've tried it, for this policy is being put into effect very successfully in many theatres.)

Refreshment sales can be increased by a little showmanship in creating attractive displays, teaching your salesgirls how to push 20c drinks instead of 10c cups solely by asking, "Large?" when a patron requests a drink. (The same device applies to asking, "Buttered?" in selling the higher-priced buttercorn instead of plain popcorn.) And thought might be given to introducing a brief intermission between shows after running an animated refreshment sales trailer on the screen.

As an extra fillip, you might try promoting some *gratis* merchandise from your candy, popcorn and drink brokers to sell along with your other refreshments during the drive. That is 100% profit!

SPECIAL SOURCES OF REVENUE

The third phase of the drive should deal with *extra revenue.* Here is a terrific area of potential profit, which is even more attractive in that everything garnered (other than a few dollars for possible expenses) produces 100% *profit!*

Furthermore, because of the very nature of the various items involved and the method by which they can be promoted, the work can be divided up between all the members of the staff, on a competitive

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basis. This way everyone can have a very real part in making the drive a success, and really saturate the town with the importance and entertainment value of your shows. This can be the most effective public relations possible, with a resultant profit for all concerned.

Anything which brings in Extra Revenue, not normally a part of theatre operations, falls into this category, such as screen advertising, lobby rentals, etc.

DRIVE IDEAS AND NOTES

An entire book of exploitation could be expended on the various "gimmicks" which can be used profitably in a drive, but we will satisfy ourselves for the moment with listing those which first come to mind as being particularly pertinent to the points brought out above. These in turn should suggest many other things which you might be adapted to your particular situation.

1. Late shows.
2. *Sponsored shows,* giving some organization a cut on advance ticket sales.
3. *Sponsored newsreel*—selling it to some firm, with a trailer heading instead of the customary film presentation.
4. *Sponsored special shorts,* using selected subjects to sell to insurance companies, travel agencies, toy stores, etc.
5. *Sneak preview* on a strong coming attraction.
6. *Lobby rental*—appliances, furniture, autos, etc.
7. *Screen advertising*—merchants' greetings, sales, etc.
8. *Automobile give-away.*
9. *Children's matinees.*
10. *Fashion show*—charge merchants to enter, or rent theatre to them for the night.
11. *Theatre broadcast* or telecast.
12. *Regional film premiere.*
13. *Personal appearance* of film star.
14. *Special bally fronts* on certain films.
15. *Refreshment sales contest.*
16. *New car model display* (if theatre has large enough foyer).
17. *Horror show.*
18. *Wedding on stage*—promote gifts.
19. *Posters* and *stills* on important coming pictures, displayed in lobby.
20. *Store window displays.*
21. *Screen trailer on big pictures* coming during drive.
22. *Theatre anniversary party.*
23. *School or college contest* and stage presentation.
24. *Co-op advertising* with merchants.
25. *Rent theatre to outside groups* for special occasion.
26. *Private screening.*
27. *Holiday show,* when appropriate.
28. *Radio or TV contest tie-up.*
29. *Flat rental features,* with amateur stage show.
30. *Special newspaper section* on movies.
31. *Promote gratis items* to sell or give-away as prizes.
32. *Display of special refreshment items.*
33. *Screen trailer on refreshments.*
34. *Fraternity or sorority contests.*

We are sure you will come up with some stimulating new ideas, and we would appreciate your sending them to us, in care of BETTER THEATRES, for an exchange of ideas as they are developed and proven in the field.

THE NEW DRIVE-IN ECONOMICS

CONTINUED FROM PAGE 13

times what might have been thought necessary only five or six years ago. And now becoming common enough is the fieldstone of colored concrete terrace, where refreshment purchasers may eat on pleasant evenings while watching the picture, sitting in rustic or modern chairs, perhaps at tables, as a change from their cars.

The playground is also entering into the new evaluations. The question today is not whether the drive-in should have a playground, but rather what kind. A swing or two, a slide and a teeter in a sandpit in front of the screen have supplied added "kiddie appeal" to the majority of drive-ins for many years. The minimum still may do; not, however, where there is a large population of young industrial and "white collar" workers within reasonable driving distance. If there is lively competition in the area, the playground can be a telling factor of consistent patronage. Commodious and varied playground facilities can add miles to what would otherwise be judged a *reasonable* distance.

This revaluation of the playground has suggested another change—placement near the refreshment building instead of at the screen. In the central location youngsters may be close enough to the car to let pop and mom stay there, relaxing. In any event, it is close enough to the refreshment stand for some of its odors to tantalize juvenile nostrils. (And close as well to the restrooms!) This location, using space not suited to parking because of sightline obstruction, naturally calls for some elaboration of the setting as well as the play facilities—neat fencing, a bit of Mother Goose or similar decoration.

Assuming steadily a higher status in the business of motion picture exhibition and among the recreational activities of motorized America, the drive-in field has obligations in technical competence, environment and public service which hike its figures in most directions. The basic investment used to place the economically sound *minimum capacity* at from 400 to 500 cars. Better boost that to 800 to 900 in any situation calling for good standards.

One of the major items of construction cost is grading and drainage. This is a figure too variable to allow a general estimate of cost per car. It is easily possible today, however, to reach a cost of $300 per car for a 600-car job. That could come down, for an installation of comparable standards, to $200 per car on an 1800-car project. A capacity of 800 cars thus stacks up as a reasonable minimum where present or potential competition advises conformance to the new standards.

In such a location, the capacity is also influenced by competition for film product. Having proved itself worthy, the drive-in field is now sitting at the industry table with the rest of exhibition. An outdoor operation does not have to accept leftovers, provided it enjoys a good rating in its own division of the business. And as against one such operation of good rating, and another, the larger one has an advantage in its bid for the newer releases.

These factors of course are reciprocal. Physical standards, capacity and availability of pictures act one upon the other in the equation of today's drive-in economics. They form a nice little calculation, the result of which may introduce yet another factor of cost where cold weather endures or frequently recurs in the winter months.

Even though winter operation might not promise much, if anything, in the way of profits, fixed charges and booking consistency might nevertheless make it a lesser evil than seasonal idleness. In that case, in-car heaters and facilities for heating at least the main utility building become necessary. Whether they will be wanted in part of the initial calculation, for the additional power line service and the ramp and building wiring should be installed during construction.

These new evaluations are reflected in actual figures representing the cost of building and equipping a "good" drive-in today. A reasonable budget is itemized in an accompanying table. Comparing it with similar figures given for 1938 and 1948 further identifies current requirements in money and planning with new commitments in public service.

This commitment is a fact for the established operator as well as the newcomer. Most immediately, it bears on operating policy. In many instances it further advises examination of an existing property dating from a year no farther back than the period of mushroom growth following the war.

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Photographs illustrating the above article, on page 13, are of (top) the Holiday drive-in near St. Louis, Gerhardt Kramer Associates, architects; (center) Somerville (N. J.) drive-in, John & Drew Eberson, architects; and Bayshore (L. I.) drive-in, playground equipment by Miracle Equipment Company, Grinnell, Ia.

FILM BUYERS RATING

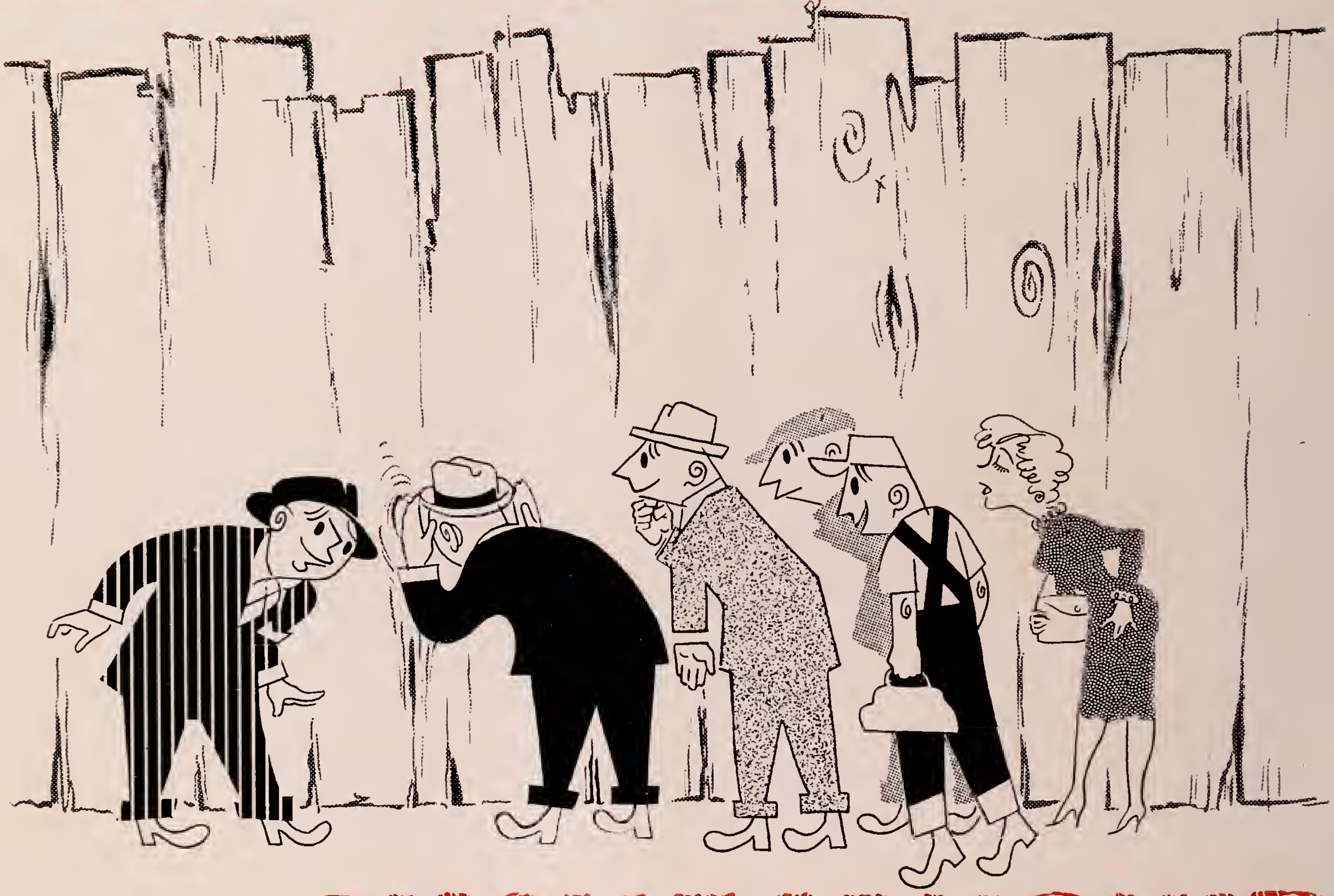
Film buyers of independent circuits in the U. S. rate current product on the basis of its performance in their theatres. This report covers 88 attractions, 3,103 playdates.

Titles run alphabetically. Numerals refer to the number of engagements on each attraction reported. The tabulation is cumulative. Dagger (†) denotes attractions published for the first time. Asterisk (*) indicates attractions which are listed for the last time.

EX means Excellent; AA—Above Average; AV—Average; BA—Below Average; PR—Poor.

	EX	AA	AV	BA	PR
African Lion, The (B.V.)	1	3	9	2	1
All That Heaven Allows (U-I)	1	5	1	–	–
Apache Woman (A.R.C.)	1	3	2	2	–
Artists and Models (Par.)	8	14	2	6	1
Bengazi (RKO)	–	–	–	3	5
Big Knife, The (U.A.)	–	–	1	5	11
Blood Alley (W.B.)	–	8	25	14	3
Bring Your Smile Along (Col.)	1	1	8	1	10
Count Three and Pray (Col.)	4	7	13	9	7
Court Martial of Billy Mitchell (W.B.)	1	8	6	1	–
Desert Sands (U.A.)	–	–	5	6	11
Desperate Hours, The (Par.)	1	1	5	8	11
Diane (MGM)	–	–	–	4	5
Duel on the Mississippi (Col.)	1	1	5	1	2
Female on the Beach (U-I)	1	8	32	14	13
Footsteps in the Fog (Col.)	–	–	4	5	10
Fort Yuma (U.A.)	–	–	3	3	1
Francis in the Navy (U-I)	–	12	29	12	1
Gentlemen Marry Brunettes (U.A.)	–	7	18	8	15
Girl in the Red Velvet Swing (20th-Fox)	–	3	19	28	19
Girl Rush, The (Par.)	–	–	2	22	19
Good Morning, Miss Dove (20th-Fox)	1	10	7	24	5
†Guys and Dolls (MGM)	3	1	–	–	–
I Am A Camera (D.C.A.)	7	2	–	–	4
I Died a Thousand Times (W.B.)	–	–	3	6	6
Illegal (W. B.)	–	–	7	1	3
Indian Fighter (U.A.)	–	6	7	5	3
It's a Dog's Life (MGM)	–	–	–	4	7
It's Always Fair Weather (MGM)	–	1	14	23	25
Kentuckian, The (U.A.)	7	28	25	10	6
King's Thief, The (MGM)	–	–	7	11	8
Kismet (MGM)	–	2	13	12	1
*Lady and the Tramp (B.V.)	31	30	25	5	3
Lady Godiva (U-I)	–	–	4	6	3
Last Command, The (Rep.)	–	1	8	12	15
Last Frontier (Col.)	–	–	3	2	1
Lawless Street (Col.)	–	–	4	3	1
Left Hand of God, The (20th-Fox)	–	37	20	8	5
†Lieutenant Wore Skirts, The (20th-Fox)	–	–	4	3	–
Love Is a Many-Splendored Thing (20th-Fox)	18	27	38	10	4
Lucy Gallant (Par.)	–	–	17	13	9
Man Alone, A (Rep.)	–	6	11	9	11
*Man From Laramie (Col.)	10	36	25	15	8
Man With the Gun (U.A.)	1	9	7	4	11
*Marty (U.A.)	9	5	11	5	17
McConnell Story, The (W.B.)	1	31	34	14	3
My Sister Eileen (Col.)	–	13	23	10	16
Naked Dawn (U-I)	–	–	2	4	1
Naked Street (U.A.)	–	–	–	4	2
Night Holds Terror, The (Col.)	–	–	3	7	19
Night of the Hunter (U.A.)	–	3	14	16	4
One Desire (U-I)	–	–	11	13	9
*Pearl of the South Pacific (RKO)	6	–	10	16	10
Pete Kelly's Blues (W.B.)	3	24	10	35	9
Phenix City Story (A.A.)	17	16	25	16	1
Private War of Major Benson (U-I)	2	23	29	18	8
Queen Bee (Col.)	–	–	6	5	8
Quentin Durward (MGM)	–	–	4	9	17
Rains of Ranchipur (20th-Fox)	–	4	21	6	–
Rebel Without a Cause (W.B.)	6	34	14	3	–
Return of Jack Slade (A.A.)	–	2	10	2	–
Running Wild (U-I)	1	6	1	1	–
Scarlet Coat (MGM)	–	–	8	10	23
Second Greatest Sex (U-I)	–	3	5	8	2
Seven Cities of Gold (20th-Fox)	–	–	10	24	19
Shrike, The (U-I)	–	2	7	15	12
Sincerely Yours (W.B.)	–	1	5	8	10
Special Delivery (Col.)	–	–	2	–	3
Spoilers, The (U-I)	–	4	6	2	1
Square Jungle (U-I)	–	–	1	3	20
Tall Men, The (20th-Fox)	7	36	15	1	1
Tarantula (U-I)	–	5	–	3	–
Teen-Age Crime Wave (Col.)	–	4	3	2	–
Tender Trap, The (MGM)	6	17	19	7	–
Tennessee's Partner (RKO)	–	1	12	7	5
Texas Lady (RKO)	–	1	6	7	1
Three Stripes in the Sun (Col.)	1	4	13	4	3
To Catch a Thief (Par.)	6	14	22	14	5
To Hell and Back (U-I)	23	32	4	1	–
Treasure of Pancho Villa (RKO)	–	1	10	10	18
Trial (MGM)	1	8	32	11	4
Ulysses (Par.)	3	1	7	12	9
View From Pompey's Head (20th-Fox)	2	7	11	20	26
Virgin Queen, The (20th-Fox)	1	–	13	11	14
Warriors, The (A.A.)	–	–	6	11	1
We're No Angels (Par.)	–	7	21	22	10
Wichita (A.A.)	2	20	19	6	4
You're Never Too Young (Par.)	1	21	19	13	3

KNOTHOLES



...and SHOWMANSHIP

They both bring out that "WANT TO SEE"

It's the nature of the human animal to be intrigued by that glimpse of goings-on behind the fence . . . and lured by the sights you give from your shows. The more you show the more they'll go.

So, keep on showing and selling with all the tools, tricks and techniques of showmanship. You'll find 'em at your N.S.S. Exchange!

NATIONAL Screen SERVICE
PRIZE BABY OF THE INDUSTRY

FEBRUARY 18, 1956

MOTION PICTURE HERALD

U.S. Rejects Bids for Production by Circuits; Awaits Specific Requests

Allied Plans New Moves At Drive-in Convention

REVIEWS (In Product Digest): THE MAN WHO NEVER WAS, COME NEXT SPRING, THE RIVER CHANGES, OUR MISS BROOKS, PLEASE MURDER ME, THE LAST HUNT, SLIGHTLY SCARLET, TIMETABLE, THE KILLER IS LOOSE, LET'S MAKE UP, THE BRAIN MACHINE, THE GLASS TOMB

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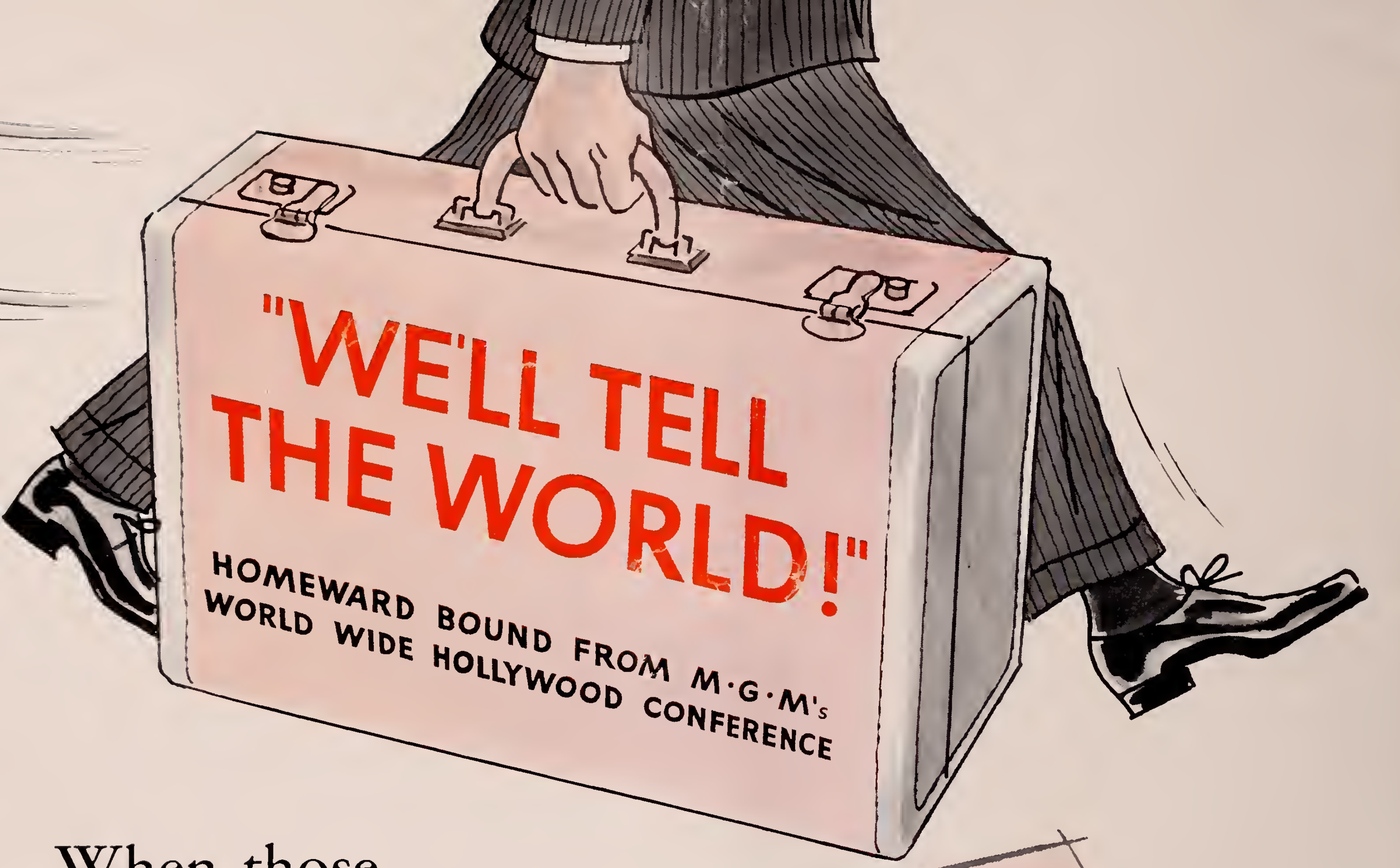

"WE'LL TELL THE WORLD!"
HOMEWARD BOUND FROM M·G·M's WORLD WIDE HOLLYWOOD CONFERENCE

When those cheering M-G-M representatives from overseas reach home, they'll say:

"IN ANY LANGUAGE, HAPPY DAYS ARE HERE AGAIN!"

"We saw

'MEET ME IN LAS VEGAS'

(CinemaScope-Color)

It's everything we heard, truly a Gold Mine of Entertainment. Cyd Charisse becomes the screen's new darling!"

The Cast:
Dan Dailey,
Cyd Charisse,
Agnes Moorhead,
Lili, Darvas,
Jim Backus,
Oscar Karlweis,
Liliane Montevecchi,
Cara Williams,
The Four Aces,
and Guest Stars:
Jerry Colonna,
Paul Henreid,
Lena Horne,
Frankie Laine,
Mitsuko Sawamura.

"We saw

'TRIBUTE TO A BAD MAN'

(CinemaScope-Color)

Cagney is even better than in 'Love Me Or Leave Me.' This picture has everything it takes for a BIG HIT!"

The Cast:
James Cagney,
Don Dubbins,
Stephen McNally,
Vic Morrow,
Irene Papas.

"We saw

'THE SWAN'

(CinemaScope-Color)

Imagine! With a sure-fire picture, and all that Grace Kelly publicity! WOW!"

The Cast:
Grace Kelly,
Alec Guinness,
Louis Jourdan,
Agnes Moorehead
Jessie Royce Landis,
Brian Aherne,
Leo G. Carroll,
Estelle Winwood,
Van Dyke Parks.

'We saw

'GABY' (CinemaScope-Color)

Oh what a wonderful love story. Leslie Caron leaps to the top of the star parade!"

The Cast:
Leslie Caron,
John Kerr,
Taina Elg.

"We saw

'I'LL CRY TOMORROW'

It will capture the heart of the world just as it has won fame and fortune in America!"

The Cast:
Susan Hayward,
Richard Conte,
Eddie Albert,
Jo Van Fleet,
Don Taylor,
Ray Danton.

"We saw

'LUST FOR LIFE' (CinemaScope-Color)

Masterpiece is the word for it. The native backgrounds, the drama of a life story are overwhelming!"

The Cast:
Kirk Douglas,
Anthony Quinn,
James Donald,
Pamela Brown,
Everett Sloane.

"We saw

'THE LAST HUNT' (CinemaScope-Color)

Strong, red meat all the way. Powerful as a love and action drama. The buffalo stampede is terrific."

The Cast:
Robert Taylor,
Stewart Granger,
Lloyd Nolan,
Debra Paget,
Russ Tamblyn.

"We saw

'THE RACK'

Not since 'Caine Mutiny' has there been anything so powerful about servicemen. Right out of the headlines, sizzling!"

The Cast:
Paul Newman, Wendell Corey,
Walter Pidgeon, Edmond O'Brien,
Anne Francis, Lee Marvin.

"We saw

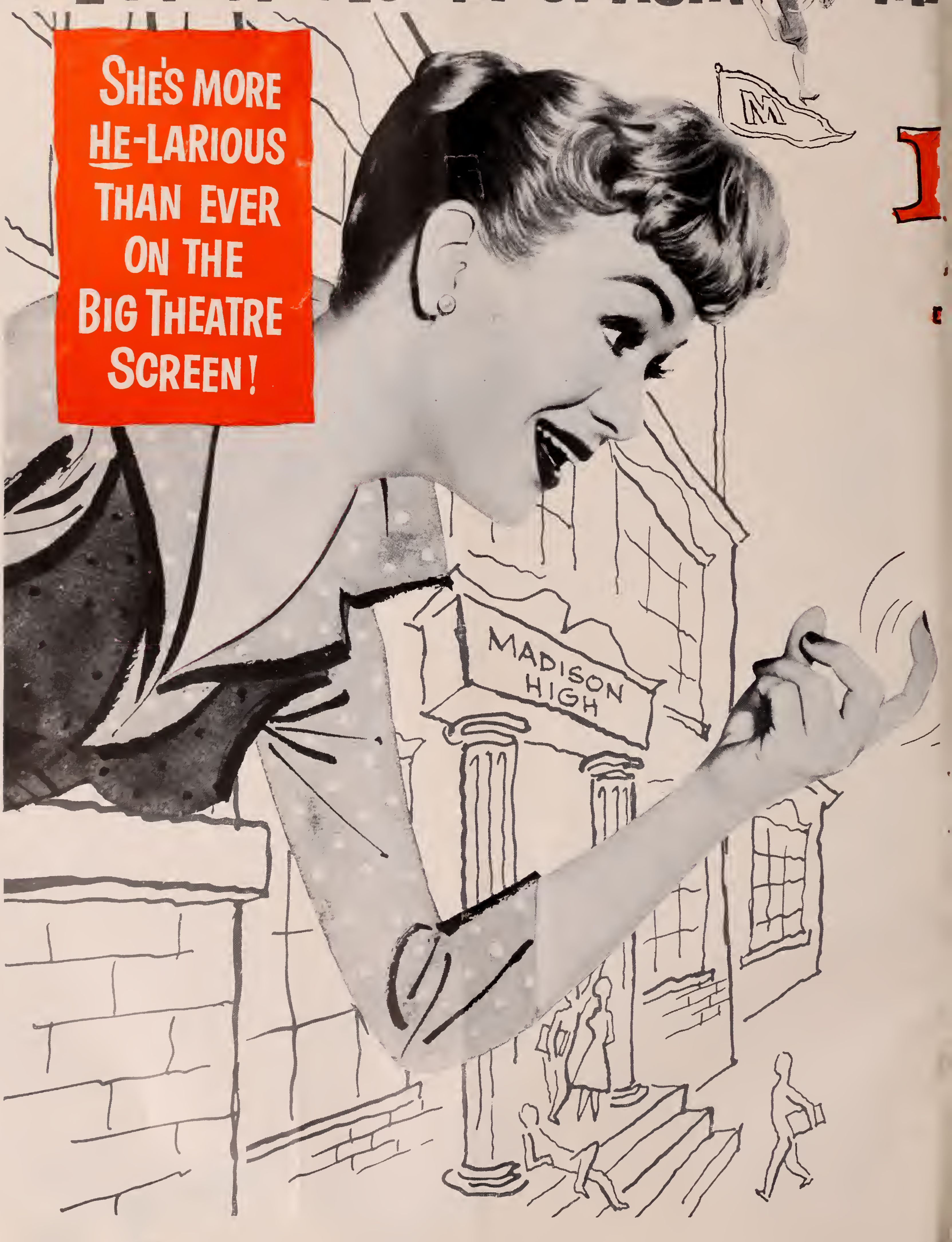
'FORBIDDEN PLANET' (CinemaScope-Color)

It's amazing! The most unusual drama ever made about outer-space. The effects have never been equalled."

The Cast:
Walter Pidgeon,
Anne Francis,
Leslie Nielsen,
Warren Stevens,
and introducing
Robby, The Robot.

"IT'S A BETTER WORLD ALREADY!"

THE MOST GLOOM-CHASIN' MA


M
MADISON HIGH

SHE'S MORE HE-LARIOUS THAN EVER ON THE BIG THEATRE SCREEN!

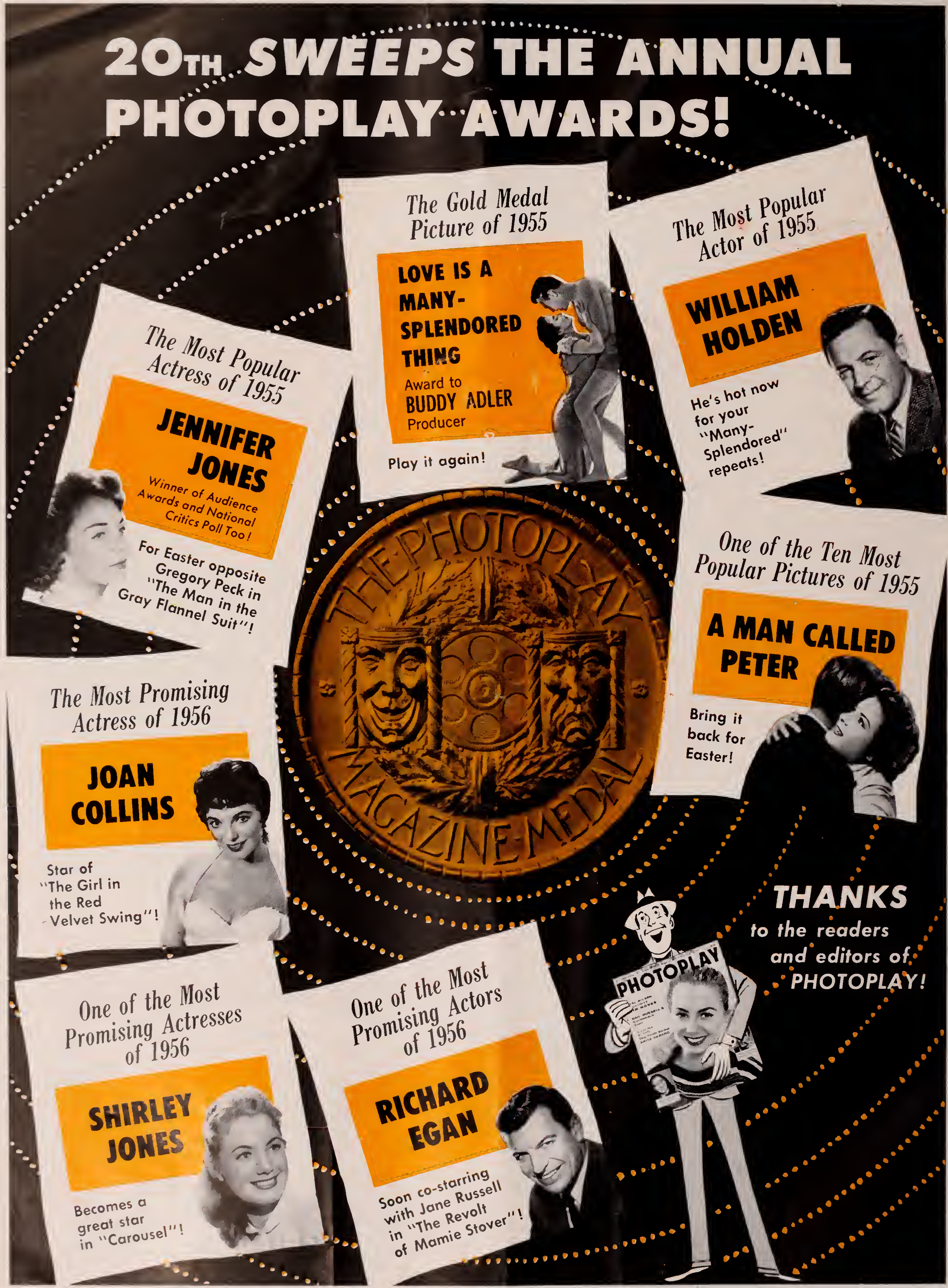
AN-CHASIN' RIOT OF THE YEAR!

Eve Arden

making passes
after classes
in Warner Bros.'
new full-of-roars
smash!

"Our Miss Brooks"

Also Starring GALE GORDON
ROBERT ROCKWELL DON PORTER
Screen Play by AL LEWIS and JOSEPH QUILLAN
Based on the CBS Television
program series "Our Miss Brooks" · A Lute Production
Produced by DAVID WEISBART · Directed by AL LEWIS
Presented by WARNER BROS.



20TH SWEEPS THE ANNUAL PHOTOPLAY AWARDS!

The Gold Medal Picture of 1955

LOVE IS A MANY-SPLENDORED THING

Award to **BUDDY ADLER** Producer

Play it again!

The Most Popular Actress of 1955

JENNIFER JONES

Winner of Audience Awards and National Critics Poll Too!

For Easter opposite Gregory Peck in "The Man in the Gray Flannel Suit"!

The Most Popular Actor of 1955

WILLIAM HOLDEN

He's hot now for your "Many-Splendored" repeats!

One of the Ten Most Popular Pictures of 1955

A MAN CALLED PETER

Bring it back for Easter!

The Most Promising Actress of 1956

JOAN COLLINS

Star of "The Girl in the Red Velvet Swing"!

One of the Most Promising Actresses of 1956

SHIRLEY JONES

Becomes a great star in "Carousel"!

One of the Most Promising Actors of 1956

RICHARD EGAN

Soon co-starring with Jane Russell in "The Revolt of Mamie Stover"!

THANKS to the readers and editors of PHOTOPLAY!

MOTION PICTURE HERALD

MARTIN QUIGLEY, Editor-in-Chief and Publisher
MARTIN QUIGLEY, JR., Editor

Vol. 202, No. 7
February 18, 1956

Films for Children

THERE is no more important problem in the industry today than finding effective ways and means of building attendance by children. It is axiomatic that if people do not become used to going to the motion picture theatres while young, they will be difficult—or impossible—to attract when older.

As serious as television competition has been for the time and attention of potential movie patrons of all ages, its appeal has been relatively strongest to the young. The audiences that used to throng the theatres on Saturdays and holidays are now mesmerized by the television sets. While during this period many strong television programs for children have been introduced, a smaller percentage than usual of children's or family pictures have been made in Hollywood. This is a complicating factor.

The bulletin of The Independent Theatre Owners of Ohio, edited by Robert A. Wile, executive secretary, this week features an excellent appeal of an Ohio exhibitor for more children's movies.

In the past the Children's Film Library, a project of the Motion Picture Association, did much to satisfy theatre needs for suitable pictures for children's shows. A considerable number of features of importance and appeal were available with prints on hand at all the exchanges. The advent of cellulose acetate (safety) film in 1951 dealt the program a blow from which it has not yet recovered.

For insurance reasons most of the nitrate prints in the Chlidren's Film Library have been destroyed. The cost of making new prints of what have been termed "the children's classics" would cost an estimated half-million dollars. That sum would put sixty to seventy titles, many of color films, back in active distribution.

Despite efforts of the Motion Picture Association staff to persuade the member companies to work out a financing method or contribute the money necessary, little progress has been made. The earnings records of the Children's Film Library are, understandably enough, not impressive. The project never was expected to make a profit; nor was it expected to involve a substantial capital outlay.

While arrangements are being made to select recent and current films for the Children's Library, it will take two more years to build up a workable program in this way. In any case the Library would be incomplete if new prints are not made of the many great children's pictures of the past.

Exhibitors and producer-distributors have an equal stake in patronage by the young. Both should take all the measures necessary to insure success of the Children's Library program. Many hundreds of theatres which now do not have special film programs for children should have them regularly on Saturday morning or afternoon. This does not mean simply booking old Westerns or a collection of cartoons. The children of today, as their parents did, deserve to see all the "classics" that Hollywood has made.

Promoting attendance of children is a project worthy of energetic support by COMPO and the principal national and regional exhibitor organizations. The goal should be to double the 1955 total of children's theatre attendance this year. That would result in lasting benefits.

■ ■ ■

Goldwyn on Advertising

IN a long and distinguished career of good picture making Samuel Goldwyn has taught many lessons to his colleagues of the industry. One lesson that not all of them have learned is the power of consistent trade paper advertising in selling attractions.

One of the conspicuous factors Mr. Goldwyn applies to his advertising is consistency. Some producers fail to allocate a reasonable per cent of a film's budget to advertising. There have been many pictures made at a cost of $1,000,000 or more that the producer-distributor did not think worth spending $25,000 to advertise to the trade.

In contrast Mr. Goldwyn believes in a continued and substantial advertising effort. For example the Goldwyn trade paper campaign in The HERALD for "The Best Years of Our Lives" extended over three years. The current highly successful "Guys and Dolls" has had a regular advertising campaign which began nearly six months ago and continues.

Mr. Goldwyn agrees that "The picture good enough to sell itself has not yet been made." He has the understandable desire that exhibitors everywhere share his enthusiasm for his pictures. That policy has been a success for Mr. Goldwyn, for exhibitors and for the public.

■ ■ ■

¶ The good wishes of his many friends in the motion picture industry go with Edward P. "Ted" Curtis in his new post as assistant to the President of the United States for aviation facilities planning. Mr. Curtis, vice-president of Eastman Kodak in charge of world sales of professional motion picture film as well as general foreign sales and advertising head for all the firm's products, is charged with the responsibility of developing an over-all long-range aviation policy. He has a distinguished record as a flier in both World War I and World War II.

—*Martin Quigley, Jr.*

Letters to the Herald

TV Competition

To the Editor:

In the December 17 issue of The HERALD you published my letter relative to television's onslaught on motion picture theatre attendance.

I received many letters from exhibitors, motion picture company executives and others. It is amazing how the contents of my letter struck a chord of almost unanimity. Yes, exhibitors are weeping. Business is down—below par.

In many instances exhibitors wrote that they are fighting to survive. Here are my observations and conclusions:

Prior to theatre and production divorcement by court order, there was no real great shortage of pictures. Producers who owned theatres had to protect them with sufficient supply for their own houses. But now the story is different. There are *not enough good box office pictures* made to lure the family away from the home television.

Furthermore, some of the major producing companies are still using has-been stars (especially male leads) who were O.K. fifteen or more years ago, but who now are barely able to move. I could name a dozen or more, who should be forgotten. In television new stars are being presented from time to time. To protect the movie industry and save it from an embalming process, here is what I suggest—

1. Since television entertainment is here to stay and cannot be overlooked, let the producers act at once, to make pictures that the public want to see—not stories selected and written by studio story writers who never meet those of the outside world. Let the picture executives get information direct from the theatre managers, who daily meet the public and know what stories appeal to the family.

2. A poll taken of thousands of theatre owners and managers will quickly put producers on the right track for good box office bets.

3. Instead of trying to fight or marry television by making pictures with television stars, producers should *ignore* television as if it did not exist and not in any way tie in with television. This is just what happened in the early '20s when radio sets appeared on the market and many exhibitors became panicky. A large number of theatre owners recognized at that time that radio was here to stay as another form of entertainment and theatres survived, because better pictures were made.

4. Finally here is my suggestion for real action—Theatre owners all over the country must unit to get more free publicity in the daily newspapers—just as baseball, football and other sporting events received. (This I mentioned in my previous letter). Here is where Allied Theatres and Theatre Owners of America with their combined strength could unite to force the newspapers to recognize the motion picture industry. Producers and distributors instead of spending thousands of dollars in high priced magazines—that has no attendance value—could greatly help their own end by cooperating in newspaper evaluation before they discover that it is too late.

Again I say—to get the families away from the home *free television,* nothing must be left undone by the film companies in production and theatre owners on proper newspaper "selling" or advertising. — *SAM CARVER, Miami Beach, Fla.*

•

CinemaScope 55

To the Editor:

The entire first floor of the Kansas City Orpheum was well filled in spite of iced roads to see 20th Century-Fox's new CinemaScope 55. The writer drove some 80 miles. We missed the first part of "Carousel" but saw the breathtaking waterfront scene of the popular musical we had previously seen on the Chicago stage. The depth of field seemed greatly improved, the clarity of the picture, while not as impressive as Cinerama, is certainly a very great stride forward.

We wondered how many show people in the large audience were not wondering how a person could sit at home with their television screen, black and white or colored, when entertainment of this kind can be seen at local movie theatres. It almost defies one to tell the difference between the orchestra in this picture from one in the local pit. "The King and I" was equally impressive.

Investigation among supply men developed the picture was projected in 35mm size on the regular Orpheum CinemaScope curved screen. We were told that but one magnetic sound track was used but later were informed by the sound engineer that three of the four tracks were used. The sound was perfect, whatever method was used and it was with much regret the demonstration ended. Some exhibitors who have been using stereophonic sound did not note as much difference as did the single optical users. This was but natural.

As a small town exhibitor who is having difficulty breaking even with regular CinemaScope, we are up against a decision again within two years as to what should be done. If the product comes through as good as the two samples, we will doubtless convert.—*SHIRLEY W. BOOTH, Rich Hill, Mo.*

MOTION PICTURE HERALD

February 18, 1956

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MOTION PICTURE HERALD, Martin Quigley, Editor-in-Chief and Publisher; Martin Quigley, Jr., Editor; Raymond Levy, Executive Publisher; James D. Ivers, News Editor; Charles S. Aaronson, Production Editor; Floyd E. Stone, Photo Editor; Ray Gallagher, Advertising Manager; Gus H. Fausel, Production Manager. Bureaus: Hollywood, Samuel D. Berns, Manager: William R. Weaver, Editor, Yucca-Vine Building, Telephone HOllywood 7-2145; Chicago, 120 So. LaSalle St., Urban Farley, Advertising Representative, Telephone FInancial 6-3074; Washington, J. A. Otten, National Press Club; London, Hope Williams Burnup, Manager; Peter Burnup, Editor; William Pay, News Editor, 4 Golden Square. Correspondents in the principal capitals of the world. Member Audit Bureau of Circulations. Motion Picture Herald is published every Saturday by Quigley Publishing Company, Inc., Rockefeller Center, New York City 20. Telephone CIrcle 7-3100; Cable address; "Quigpubco, New York", Martin Quigley, President, Martin Quigley, Jr., Vice-President; Theo. J. Sullivan, Vice-President and Treasurer; Raymond Levy, Vice-President, Leo J. Brody, Secretary. Other Quigley Publications: Better Theatres and Better Refreshment Merchandising, each published thirteen times a year as a section of Motion Picture Herald; Motion Picture Daily, Television Today, Motion Picture Almanac, Television Almanac, Fame.

On the Horizon

MOVING SHAPE

The weekend demonstration by Superscope inventors Joseph and Irving Tushinsky of their newly developed Superscope-235--expanding the original Superscope aspect ratio, 2-1, to 2.35-1, a shape conforming closely to the proportions of optically soundtracked CinemaScope--is a major move in the direction of standardization in the anamorphic field. Clearly it tends to simplify booth and screen-masking operations. Possibly it can turn out to have a favorable effect on exhibitor outlay for equipment. In any case, it brings forward toward resolution the long conjecturing as to whether standardization of aspect ratios is to prove beneficial or the contrary in its effect on attendance.

TEEN-AGE DISCOUNTS

With intent to encourage theatre-going by youngsters between 12 and 15 years of age, the Perakos Theatre Circuit has instituted a teen-age discount price--40 cents at the Arch Street theatre and 50 cents at the Palace--in its New Britain, Conn. theatres. Peter G. Perakos, Jr., circuit executive, said of the move: "I feel children between these ages are unable to work and receive only an allowance from their parents. I felt this discount price would give them an opportunity to attend the movies more often and to educate them to the movie habit."

ADVICE TO RANK

Members of the I.T.O. of Ohio are urged in their current organizational bulletin to write to J. Arthur Rank in London telling him "that if he would arrange to give his pictures the same advance publicity build-up that Hollywood pictures get, they would do more business and automatically get bookings in your theatre." The bulletin also advised: "Tell Rank that in answer to his recent ad in the 'New York Times' you have no objection whatever to playing English pictures providing he makes them as well known to American audiences as Hollywood producers do their product."

HEART FUND PREMIERE

As a climactic event for its February Heart month in New York, the Heart Fund and the Trans-Lux Theatres jointly announce a Special Leap Year Heart Fund premiere of the new J. Arthur Rank comedy, "Doctor at Sea" February 28 at the Trans-Lux 52nd Street Theatre. All proceeds will go to the Heart Fund with admission to the premiere by ticket only. The film, starring Dirk Bogarde, was directed by Ralph Thomas and produced in VistaVision and Technicolor by Betty Box, Ralph Thomas directing.

ANTI-TAX GROUP

The Virginia Motion Picture Association at its annual winter meeting here recently voted to support the Council of Motion Picture Organizations in its drive on the theatre admission tax. At the same time the association scheduled its annual convention for April 17-19 in Washington.

LARGEST

The largest of everything, yes, sir, that's Texas. Now it's the Texas COMPO Courtesy Pass, good for 778 theatres in the land of the Lone Star. It goes to Texas and national lawmakers, and is 20 inches long and four inches high.

GEM 'SPECTACULARS'

Negotiations are expected to be concluded this week between Screen Gems and the Columbia Broadcasting System whereby the Columbia Pictures subsidiary will produce between eight and 13 television "spectaculars" for the 1956-57 programming season, the company has announced. Screen Gems vice-president Ralph Cohn and CBS-TV programming vice-president Hubbell Robinson are handling the negotiations for the 90-minute shows which, it was said, will cost "$150,000 each" and will highlight "top names from the screen world."

FAVORITES

Japanese newspaper motion picture critics liked Warners' "East of Eden" best among foreign 1955 films, and have given it their Blue Ribbon Award. Other imported favorites are "Summertime" (2nd), and "Avant le Deluge" and "A Star is Born".

MORE LIGHT

Bendix Aviation Corporation recently unveiled to the news writers its electronic device amplifying light 50,000 times. It applies new concepts, to say the least, to television.

Floyd E. Stone--Jay Remer
--Lawrence J. Quirk

WHEN AND WHERE

February 20: Testimonial dinner to M. B. Horwitz, veteran Cleveland exhibitor, Hotel Statler, Cleveland.

February 20: Mid-winter board of directors meeting of Allied States Association, Hotel Cleveland, Cleveland.

February 21-23: 1956 National Drive-in Convention, Hotel Cleveland, Cleveland.

February 29: First annual western regional conference sponsored by the Popcorn and Concessions Association, Desert Inn, Las Vegas.

March 4-6: Mid-winter board of directors meeting, Theatre Owners of America, Hotel Roosevelt, New Orleans.

March 6-7: Annual convention of the Kansas-Missouri Theatre Association, President Hotel, Kansas City, Mo.

April 4-5: Allied Theatres of Michigan, annual convention, Tuller Hotel, Detroit.

May 9-12: Annual convention of Variety Clubs International, Waldorf-Astoria Hotel, New York City.

June 17-19: Mississippi Theatre Owners Association, 16th annual convention, Edgewater Gulf Hotel, Edgewater Park, Miss.

October 15-16: Annual regional convention of Independent Exhibitors of New England and the Drive-In Theatre Association of New England, Toy Town Tavern, Winchendon, Mass.

This week in pictures

THE BIG STORY IN NEW YORK last week (breaking in tabloids and staid papers and all sorts of magazines) was Marilyn Monroe's disclosure at the press conference shown here, that she and Sir Laurence Olivier will make "The Sleeping Prince" in Great Britain. She will produce and he will direct, and they will star. Photographers won the battle with reporters for "coverage" and Miss Monroe's profound desire to be an actress turned out less important than a broken dress strap and sudden safety pin. Terrence Rattigan, who wrote the London stage play, also was there. So was Milton Greene, photographer, friend, and adviser.

photos by the Herald

THE CHIEFS, left, and the men, below. The photographs are from the Loew's International conference, in Hollywood. At the left, president Arthur Loew, actress Cyd Charisse, studio production vice-president Dore Schary, and vice-president Mort Spring. Below, first row, are Bronislaw Landau, Malaya; K. Y. Pan, Hong Kong; I. Araki, Japan; Mr. Spring; E. J. Mannix, vice-president; A. Gottfried, Thailand; A. Cassel, Philippines; Wolford Dow, Indo-China —second row, John Wood, Taiwan; F. Rodriquez, Osaka; Seymour Mayer, Middle, Near, and Far East director; A. Wenas, Indonesia; and Eddie O'Connor, Japan.

by the Herald

EMMETT DALTON, whose CIPA Productions (England) desires the American touch, is in New York arranging co-production, and also will visit friends in Hollywood.

by the Herald

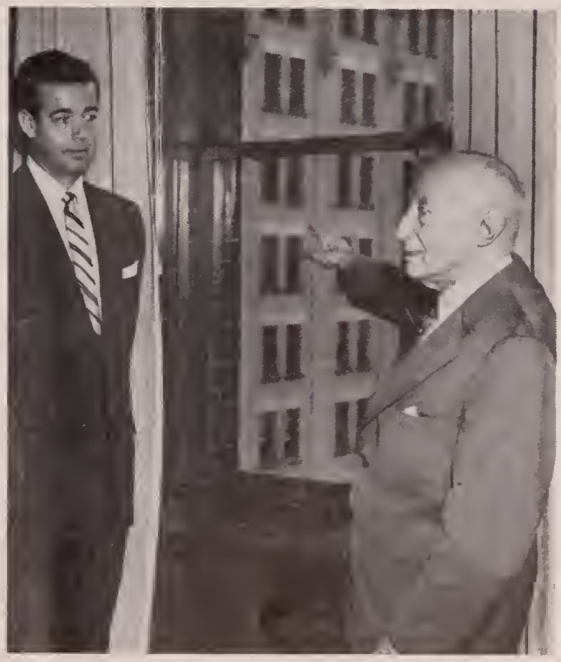
CARL KRUEGER, who's been in New York having his latest, "Comanche" printed, told trade writers Tuesday over his first grapefruit in months, that he believes in making pictures with scenery "never used before" (location) and that he also will make his next in Mexico, "St. Patrick's Battalion" from a Spanish language book he will rewrite for America and publish. Mr. Krueger bossed 27 Hollywoodians, 175 Mexicans, and 10,000 Indians, and was encouraged when some people said "Comanche" is the biggest Indian picture they'd seen. Interstate is opening the UA release March 15 at Fort Worth, and Carl will accompany it for a month of openings. He concedes his predeliction for foreign stories turns up in dollar savings, but alleges Hollywood unions now are recognizing there are occasions for foreign production.

IT'S HIS OPINION that television never can give to the common man what he seeks, emotional impact—that its commercial demands always will rob it of continuity and that its environment is bad timing and staging. Michael "Mike" Myerberg, below, who reminded trade writers at a New York interview last week (which concerned his bringing to the screen of a television feature "Patterns") that he'd been a showman 30 years or so, also was emphatic that the public can get all the stars it wants, more than is good for the stars in fact, on television, and hence the star system for motion pictures in his opinion is through and only is retained because of the conservatism of theatre owners allegedly usually behind times. Pictures hereafter must make the most of their unique realism. He proposes to examine aspects of current American life. His next will be "Line of Duty," from police files.

by the Herald

JACK L. WARNER is a principal speaker at the Hollywood IATSE locals' testimonial last week to president Richard Walsh. With him, California Lt. Gov. Harold Powers; Mr. Walsh; Local 659 business agent Herb Aller; secretary-treasurer Harlan Holmden; Local 776 agent John Lehner; and Mrs. Ernest Roll, wife of the Los Angeles district attorney.

THERE IS WHERE I STARTED. . . . Adolph Zukor, right below, now Paramount's renowned board chairman, shows to newly appointed Cincinnati branch manager Edmund C. DeBerry the office in the New York Times building where he began working for the company 40 years ago.



GUESTS AND SPEAKERS at the motion picture industry's fifth annual communion breakfast in Hollywood. They are Jack Haley, comedian; Rosalind Russell, whose speech was a breakfast keynote; and Pat O'Brien, actor.

NEW YORK RETIREMENT, and succession. At the left, David A. Levy, who leaves Universal's district managership (which he's held since 1939) and an industry career spanning 35 years, for retirement March 2. With him, Joseph B. Rosen, his successor. Mr. Rosen since 1953 has been the company's Detroit manager, and previously operated branches for 20th-Fox.

"Carousel" Around The Clock, Fox Aim

MULLINS' CAROUSEL

IT'S the Carousel, where it all began, in 20th-Fox's CinemaScope 55 extravaganza.

A large segment of the international diplomatic corps was present along with leading personalities from Hollywood, the stage, TV and radio at the benefit world premiere of 20th Century-Fox's "Carousel" in the new CinemaScope 55 process, Thursday night at New York's Roxy theatre. Proceeds from the premiere of the Rodgers & Hammerstein musical will go to the New York Medical College.

Celebrities attending were photographed by newspaper still photographers and Movietone newsreel lensmen and were interviewed on TV and domestic and international radio for world-wide coverage. Six communications media broadcast highlights of the occasion to millions. Bob Haymes interviewed celebrities for CBS radio, and Ray Heatherton for the Mutual network. Also covering were the Armed Forces Radio Service and the French, German and Hungarian desks of the Voice of America.

Cast Attends Clambake

Gordon MacRae, Shirley Jones, Cameron Mitchell and Barbara Ruick head the cast in the five-million-dollar attraction, portions of which were filmed on location at Boothbay Harbor, Maine. Henry King directed for producer Henry Ephron. The cast were the guests of Governor Edmund S. Muskie of Maine at a clambake in a New York restaurant February 14. A celebrity and press gathering of over 200 helped pay tribute to this, the first film in CinemaScope 55.

To maintain a genuine "down east" flavor at the clambake, not only special lobsters and clams were flown down from Maine but authentic Maine rock and seaweed as well.

Continuing the national TV publicity campaign launching "Carousel" and CinemaScope 55, it has been announced that Edward R. Murrow, of the popular CBS-TV show, "Person to Person," will visit Miss Jones in her New York apartment February 24 for a telecast interview. Appearance of Miss Jones on "Person to Person" brings to more than 40 the number of top-rated network TV and radio shows plugging "Carousel" in recent weeks.

To Honor Skouras

It has also been announced that Spyros P. Skouras, president of 20th Century-Fox, who was the driving force behind the worldwide launching of CinemaScope in 1953 with "The Robe" and the introduction of CinemaScope 55 this year with "Carousel," will be honored for the part he has played in the improvement of motion pictures. The tribute will take the form of a "Spyros P. Skouras Appreciation Week," ending March 31. The salute has been timed to coincide with Mr. Skouras' birthday March 28 as a double tribute. Programming of a 20th Century-Fox picture in every theatre of the United States and Canada during that pre-Easter week has been set up as the goal for the special tribute.

Name Tax Fight Group

Emanuel Frisch, president of the MMPTA, and Harry Brandt, president of the ITOA, co-chairmen of the Federal Tax Campaign Committee for the New York metropolitan area, have appointed the members of their respective boards of directors as the area tax campaign committee. Max Fellerman, Walter Higgins and Spyros S. Skouras, who are unaffiliated, also have been appointed and have agreed to serve.

MMPTA members of the committee include Herman Becker, Leo Brecher, Walter Brecher, Russell V. Downing, Harry Goldberg, James F. Gould, Philip F. Harling, Bernard Helfand, Murray Lenekoff, Harry Mandel, William L. Miller, Martin Newman, Eugene Picker, Samuel Rinzler, Arthur Rosen, Samuel Rosen, Robert C. Rothafel, Donald S. Rugoff, Leslie R. Schwartz, Sol A. Schwartz, Robert K. Shapiro, M. O. Strausberg and Solomon M. Strausberg.

ITOA members of the committee include Max A. Cohen, William Namenson, Julius Sanders, Abraham Leff, Leon Rosenblatt, Edith Marshall, John C. Bolte Jr., Richard Brandt, Samuel Einhorn, Norman Elson, Sam Freedman, Jack Hattem, Ben Knobel, Larry Kurtis, Murray LeBoss, Martin Levine, Al Margolies, Melvin Miller, Irving Renner, Ray Rhone, Jack Rochelle, Al Shukat and David Weinstock.

Tushinsky's Superscope Now Has 2:35 to 1 Ratio

HOLLYWOOD: At the RKO studio here last week Joseph Tushinsky screened footage from the new Superscope release, "Great Day in the Morning," in aspect ratios ranging from 1:85 to 1, through 2 to 1 up to 2:35 to 1, the latter being the aspect ratio of CinemaScope prints equipped with optical sound tracks. Mr. Tushinsky explained that what he called the new Superscope-235 prints are made to be projected at an aspect ratio of 2:35 to 1 so as to be "compatible" with optical CinemaScope prints. Previously Superscope prints were made to have an aspect ratio of 2 to 1. Now, said Mr. Tushinsky, Superscope prints and lenses and CinemaScope optical prints and lenses can be used interchangeably, simplifying booth operation and screen masking procedures.

Olivier in New York To Boost "Richard"

Sir Laurence Olivier arrived in New York from England last week for advance work on the benefit premiere of his new film, "Richard III," which opens at the Bijou theatre, New York, March 11. On the same day the VistaVision picture in color by Technicolor will make its TV debut. The ticket prices have been scaled up to $2.80 for each roadshow performance.

U.S. NON-COMMITTAL ON CIRCUITS' PRODUCTION

. . . Justice Department officials meet with Allied and TOA and indicate decision must await specific circuit proposal

by VINCENT CANBY

The Department of Justice is not committing itself to general statements of policy, especially on a subject so potentially explosive as production with pre-emptive rights by the divorced circuits.

In the course of a meeting in Washington last Thursday with leaders of Allied States Association and Theatre Owners of America, officials of the Department indicated that it could not make any commitment on production by divorced circuits until specific proposals are put before it by the circuits themselves.

Brought TOA-Allied Pact

This, of course, was one of the two points that formed the basis of the joint statement of policy which the two exhibitor organizations dropped like a bomb on the industry last month. In the second point, Allied and TOA announced themselves in agreement on the necessity of broadening any arbitration plan to include arbitration of film rentals.

In the wake of the latest meeting with Department officials, the boards of both Allied and TOA are now expected to adopt alternate proposals to present to the Department. The Allied board meets in Cleveland early next week in conjunction with the National Drive-in convention, and the TOA board meets in New Orleans March 4-6. Early this week a survey of top officials of various divorced circuits indicated no immediate plans by any except National Theatres to enter production, and National Theatres has sought permission from the Department to produce only for production in its "Cinerama-like" Cinemiracle process.

Two Hour Meeting

The Department of Justice position on divorced circuit production was outlined in a two-hour meeting with officials of its anti-trust division.

In attendance were Allied president Ruben Shor and general counsel Abram F. Myers, and TOA president Myron Blank and general counsel Herman Levy. Heading the anti-trust officials was Maurice Silverman.

Following the session TOA, Allied and the Justice Department all refused to make official, on-the-record comment on the meeting. However, participants gave this off-the-record account:

The meeting was devoted to "further exploration and discussion" of the two points put before Justice by Allied and TOA officials last month. Most of the meeting was spent with the exhibitor spokesmen making a renewed plea for Justice to approve production by the divorced circuits, with each circuit getting priority to show its own films. Only a small part of the time was devoted to urging Justice to use its influence with the Senate Small Business Committee and with distributors to have film rentals included in any arbitration system.

No Proposals Pending

The exhibitor officials stressed the product shortage and the difficulties this is creating for the independent exhibitor as well as for the major circuits. They urged the Department to give approval for pre-emptive production by divorced circuits to alleviate this product shortage.

The Justice officials were said to have listened "sympathetically" but made no commitments or promises on either the production or arbitration issues. However, they did point out that except for National Theatres' preliminary feelers on producing films in Cinemiracle, there are no proposals pending from any of the divorced circuits for permission to enter into production. They said, in effect, that the Department is happy to get any information that Allied and TOA wanted to give, and would keep all this information in mind whenever it has to pass on a specific application from a divorced circuit.

However, the anti-trust officials were said to emphasize, the Department can only state its position on the production question with respect to specific applications from the divorced circuits. When any divorced circuit wants to come in and make a proposal, Justice officials will talk over the specific case, it was stated.

The Justice officials pointed out that this was not a new Department position, and that they had discussed the matter in the past with divorced circuits—such as Stanley Warner (for Cinerama) and National Theatres (Cinemiracle)—and would be happy to discuss it again whenever a circuit wanted to. The Allied-TOA views would be accepted as those of a "friend of the court," it was indicated.

In Hollywood Tuesday Elmer C. Rhoden, president of National Theatres, said that a petition for approval of production by the circuit in Cinemiracle had been filed in Washington that day.

Paramount, Warner "Studying"

Questioned in New York this week, Leonard Goldenson, president of American Broadcasting-Paramount Theatres, and Samuel Rosen, executive vice-president of Stanley Warner, both indicated that while they had no immediate plans to enter production, they were currently studying the situation.

Concerning another aspect of the trade practice situation, TOA last week issued the text of two letters that threw additional light on the events leading up to the announcement of the TOA-Allied *entente*.

An exchange of letters between TOA's Mr. Blank and 20th-Fox's Al Lichtman, in his role as chairman of the distributors' arbitration negotiating committee, revealed that the question of when the arbitration draft should be submitted to the Senate Small Business Committee was one of the major factors that led TOA to withdraw "temporarily" its approval of the draft.

In his letter to Mr. Blank, dated January 16, Mr. Lichtman urged the submission of the draft to the Senate committee before the then scheduled start of hearings on industry trade practices February 2, pointing to the Senate committee's 1953 recommendation urging the adoption of an industry arbitration system.

Avoiding "Whitewash"

Mr. Blank, in his reply dated January 21, opposed the presentation of the draft prior to the hearings since this "might properly be taken as an indication on TOA's part to attempt to whitewash distribution." He went on to say that "while the TOA board approved the arbitration plan, it was not happy with it because it felt that the scope of arbitrability was entirely too narrow. It has always been our position that whatever may be litigated should be arbitrable."

ALLIED BOARD WILL MAP STRATEGY

CLEVELAND: Convening here at the Hotel Cleveland Sunday and Monday, prior to the National Drive-in Convention, the board of directors of Allied States Association will map further strategy in its campaign to obtain Justice Department approval for production by the divorced circuits and the recommendation that any arbitration plan include arbitration of film rentals. The mid-winter board meeting also will hear the decision of Ruben Shor, president, on whether or not his health will permit him to undertake the traditional second term in office. A change in Allied leadership thus could also be in the making.

MATCHING HIS MEMORABLE
PERFORMANCES IN "MAGNIFICENT OBSESSION"
AND "ALL THAT HEAVEN ALLOWS"...

Rock Hudson

Universal-International presents

ROCK HUDSON

Miss
CORNELL BORCHERS

GEORGE SANDERS

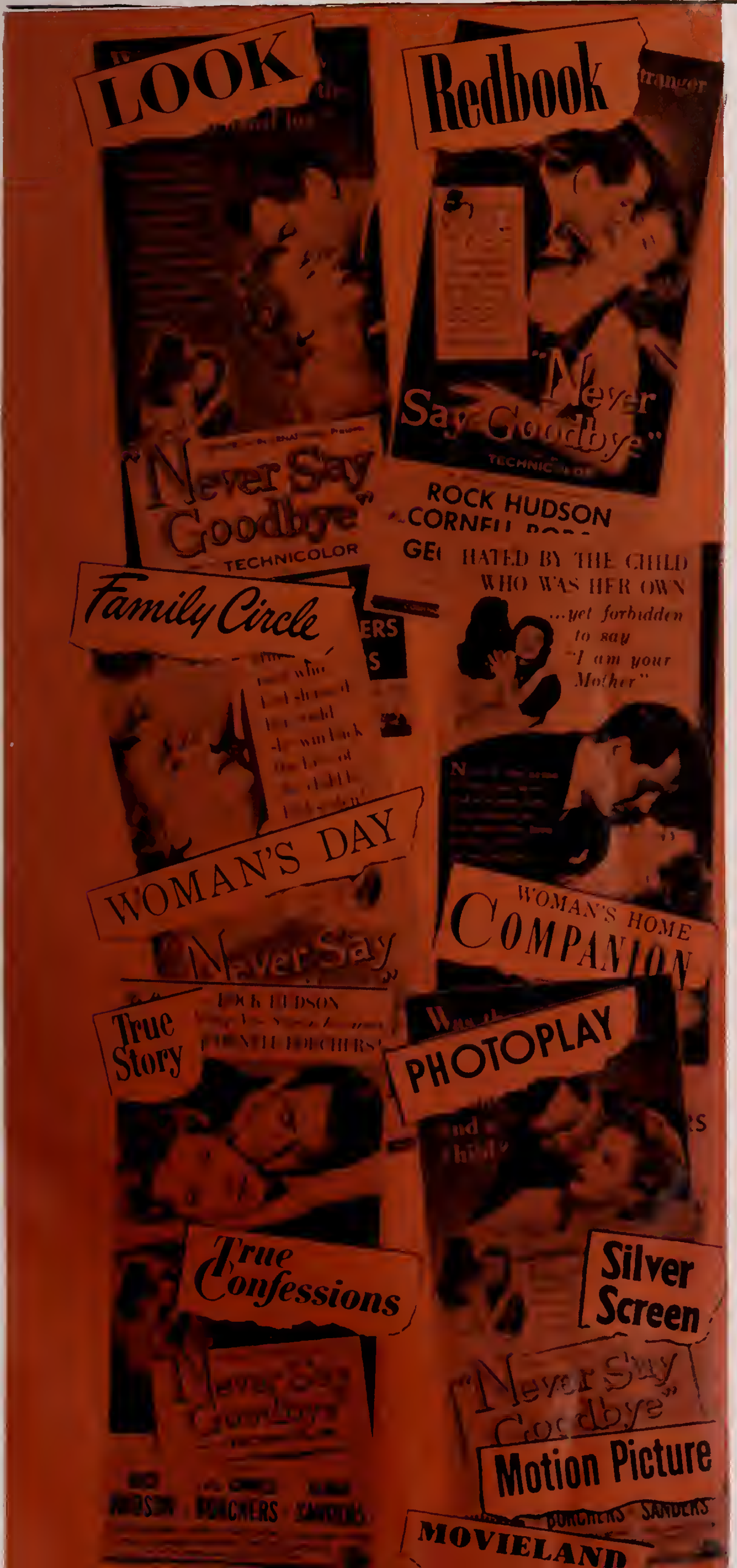
"Never Say Goodbye"

PRINT BY TECHNICOLOR

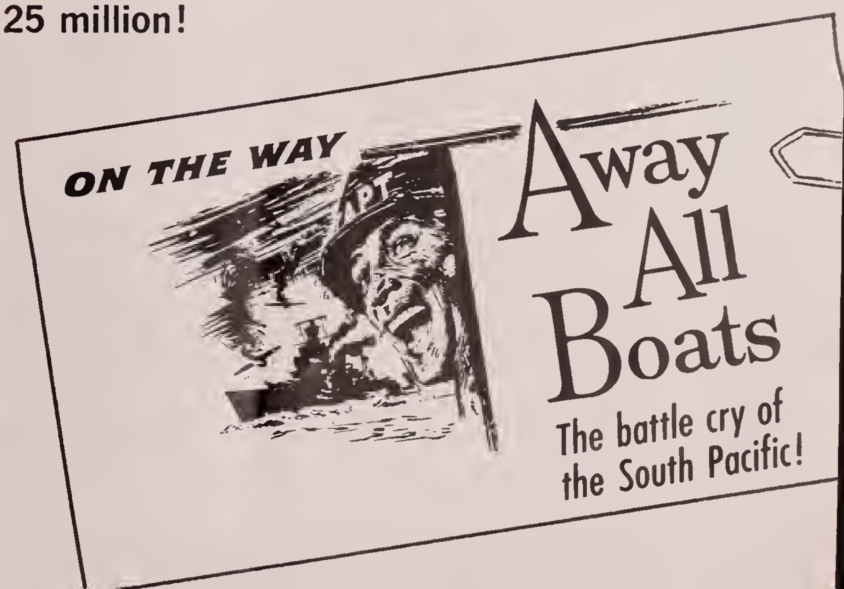
Directed by JERRY HOPPER · Screenplay by CHARLES HOFFMAN · Produced by ALBERT J. COHEN
Based on the screenplay by BRUCE MANNING, JOHN KLORER and LEONARD LEE
From the Play "Come Prima Meglio di Prima" by Luigi Pirandello

AN EXCITING NEW STAR...
A GREAT AND TALENTED
NEW SCREEN PERSONALITY...

Miss Cornell Borchers


LOOK
Redbook
"Never Say Goodbye"
TECHNICOLOR
ROCK HUDSON
CORNELL BOR
Family Circle
HATED BY THE CHILD WHO WAS HER OWN
...yet forbidden to say "I am your Mother"
WOMAN'S DAY
WOMAN'S HOME COMPANION
True Story
PHOTOPLAY
True Confessions
Silver Screen
Motion Picture
MOVIELAND

PRE-SOLD!
a national
magazine ad
campaign
aimed to reach
maximum readership...
Eleven leading
publications
with a combined
circulation
in excess of
25 million!


ON THE WAY
Away All Boats
The battle cry of the South Pacific!

BACK TAX FIGHT IN OKLAHOMA

. . . United Theatre Owners in meeting hear O'Donnell, McGee on tax campaign plans; pass resolutions on practices

OKLAHOMA CITY: Some 200 exhibitors from all corners of the state turned up here at the Skirvin Hotel last week to make the annual convention of United Theatre Owners of Oklahoma a precedent-setting event. The Wednesday-Thursday meetings heard a roster of impressive guest speakers, elected a new slate of officers and passed resolutions touching on the vital trade practice questions of the day.

O'Donnell on Tax Fight

Robert J. O'Donnell, vice-president and general manager of the Interstate Circuit and chairman of the COMPO tax repeal committee, received an enthusiastic reception for his analysis of the current need for a new tax campaign, while Pat McGee, co-chairman of last year's tax campaign, discussed the prospects for product in 1956—"more favorable today than at any recent time in the past."

Answering critics who feel that now is not the time for a new tax drive, Mr. O'Donnell said that his committee and a vast number of theatre owners feel that the campaign should be "a continual one, not waiting for a specified period."

Theatres, he said, which have been burdened with the excise tax for 39 years, "should not let down their efforts to obtain complete repeal." As a result of the meeting several weeks ago between the new tax committee and the Secretary of the Treasury, Mr. O'Donnell continued, the Treasury Department wanted further figures and appeared to be interested in finding out more facts before studying the possibilities of added relief.

Asks Support

He declared that 20 per cent of all theatres gross 80 per cent of the money in exhibition and these are the theatres that are hurt most by the tax, thus he made a plea for the support of the smaller theatres to help at the grass roots level to insure the future safety of the entire industry.

The opening address of the convention was given by Edward Thorne, president. Other speakers included Milton Philips, newspaper editor; State Senator James Rinehart; Al Sindlinger, research analyst, and Abe Berenson, of New Orleans.

The board of directors elected Bernard McKenna, Jr., president; Dick Thompson, secretary; Claude Motley, treasurer; Mr. Thorne, chairman of the board; Seibert Worley, vice-president, western district; Edward Jones, vice-president, central district; Charles D. Hicks, vice-president, eastern district. E. R. Slocum was reelected executive director, and all members of the board were reelected.

Hit Trade Practices

In six resolutions adopted by the delegates, the exhibitor group:

Condemned Paramount and Warner Brothers for their present sales policies in this trade area, including exorbitant terms, print shortages and forced bidding;

Endorsed the joint Allied States Association-Theatre Owners of America two-point program and asked the Justice Department to approve pre-emptive production by the divorced circuits and an arbitration system including film rentals as an arbitrable item;

Urged all members to file evidence of unfair trade practices in detail with the local office immediately so that affidavits may be presented to the Senate Select Committee on Small Business;

Endorsed the efforts of Mr. O'Donnell and his committee to eliminate the entire admissions tax and asked members to contact personally their Congressional delegations; and

Condemned the proposed action of 20th-Fox to release "The King and I" in 55mm only for first engagements and asked that the film be made available simultaneously in 35mm versions.

The convention came to a close Thursday night with the president's banquet.

Two New Theatres Open in Miami Area

MIAMI: Two new motion picture theatres opened here recently, The Golden Glades twin Drive-in in North Miami Beach and the Loew's Riviera theatre, South Miami. The Golden Glades has twin screens, a concessions building accommodating several thousand; a special area for 500 who can view the picture while dining, and comfortable seating for another 500 who wish to leave their cars while viewing the picture. The Riviera, Loew's first theatre in Florida, opened with Columbia's "Picnic."

Hobart Theatre Settles Anti-Trust Suit Action

A $702,000 anti-trust suit filed last month by Hobart Theatre Corp., operating the Hobart theatre in Astoria, L. I., was settled and dismissed with prejudice last week in New York Federal Court. Charging monopoly, the plaintiff had named Loew's, Paramount, United Artists, Columbia and Universal as defendants.

Individual Handling Is Stressed

HOLLYWOOD: The need for individual handling of film campaigns, with each film sold as an individual enterprise, backed by the promotional resources of both domestic and international markets, was stressed last week by Charles M. Reagan, Loew's vice-president in charge of distribution and Howard Dietz, vice-president in charge of advertising and publicity, at the closing sessions of the world wide Loew's conference at the MGM studio.

Mr. Dietz said, "The competition in the current market requires impact that will reach about the world, especially with the revenues from abroad contributing so tremendously to the company income." He cited several new pictures as an example of the promotional policy, including "I'll Cry Tomorrow," "Forever Darling," "The Last Hunt," "Meet Me in Las Vegas," "Bhowani Junction," "The Rack," "Tribute to a Bad Man," "The Swan" and "Catered Affair."

The campaign for "Las Vegas," he added, would begin with the world premiere at the El Portal theatre, Las Vegas, February 21, with critics from key cities flown in to see the CinemaScope production and meet the stars. In addition, there will be tieups with retail dealers, a special Milton Berle telecast, personal tours of stars and other activities.

At the conclusion of the conference, Arthur M. Loew, newly-elected president, made a statement in which he said the pictures shown there were "the finest group of MGM pictures in the company's history." He said that sounds like typical showmanship exaggeration but "I suppose there is no way of giving a superlative appreciation without the use of superlatives."

He also added he would like to correct the rumor that Dore Schary is about to sever his connections with company as head of the studio. "There is no truth to this rumor," he said. "Dore Schary remains in his executive post and I am contemplating no other changes in the executive personnel."

Columbia Renews Houston Exchange Building Lease

HOUSTON: Columbia Pictures has signed a long term renewal of the lease for the building housing its exchange here, A. Montague, Columbia general sales manager, has announced. The office was opened in January, 1955 to improve service in the expanding South Texas market, formerly handled from Dallas. It was the first exchange set up in Houston by a national distributor. Mr. Montague added that Columbia was seeking additional floor space in Houston. The only other major film company operating in the city is 20th Century-Fox.

"GOODMAN SWINGS TO TOP SPOT!"*

National Boxoffice Survey

*'Goodman' Swings to Top Spot

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Cleveland, Feb. 7.

'GOODMAN' LOUD,

Philadelphia, Feb. 7.
Favorable weekend trade, with "Goodman" is loud at Stanley while "Jester" is rated great at

'Goodman' Big [illegible]G L'vill

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the Benny Goodman Story

A Universal-International Picture starring

COLOR BY TECHNICOLOR

STEVE ALLEN **DONNA REED**

With these MUSICAL GREATS
GENE KRUPA · LIONEL HAMPTON · BEN POLLACK · TEDDY WILSON · EDWARD "KID" ORY
and these GUEST STARS HARRY JAMES · MARTHA TILTON · ZIGGY ELMAN
and the incomparable music recorded by *BENNY GOODMAN!*
Written and Directed by VALENTINE DAVIES · Produced by AARON ROSENBERG

Universal International

'Goodman' Lofty [illegible]½G,

appointing this session.

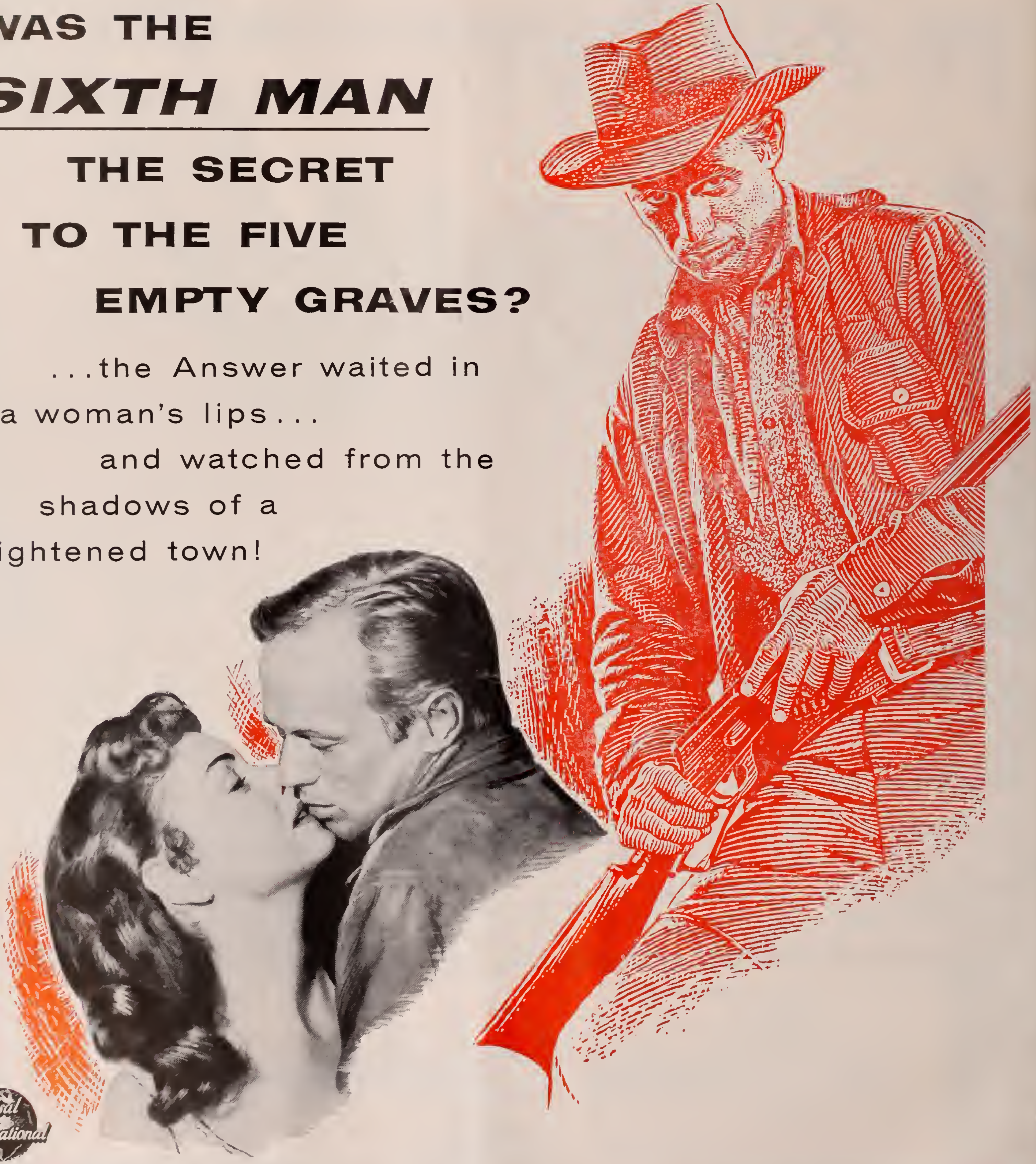
'Goodman' Solid $[illegible],000

'Goodman' Brisk

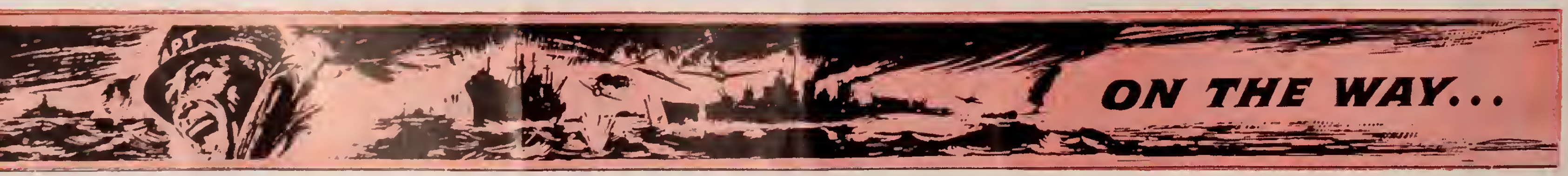
From the studio that brought you "Bend of the River"

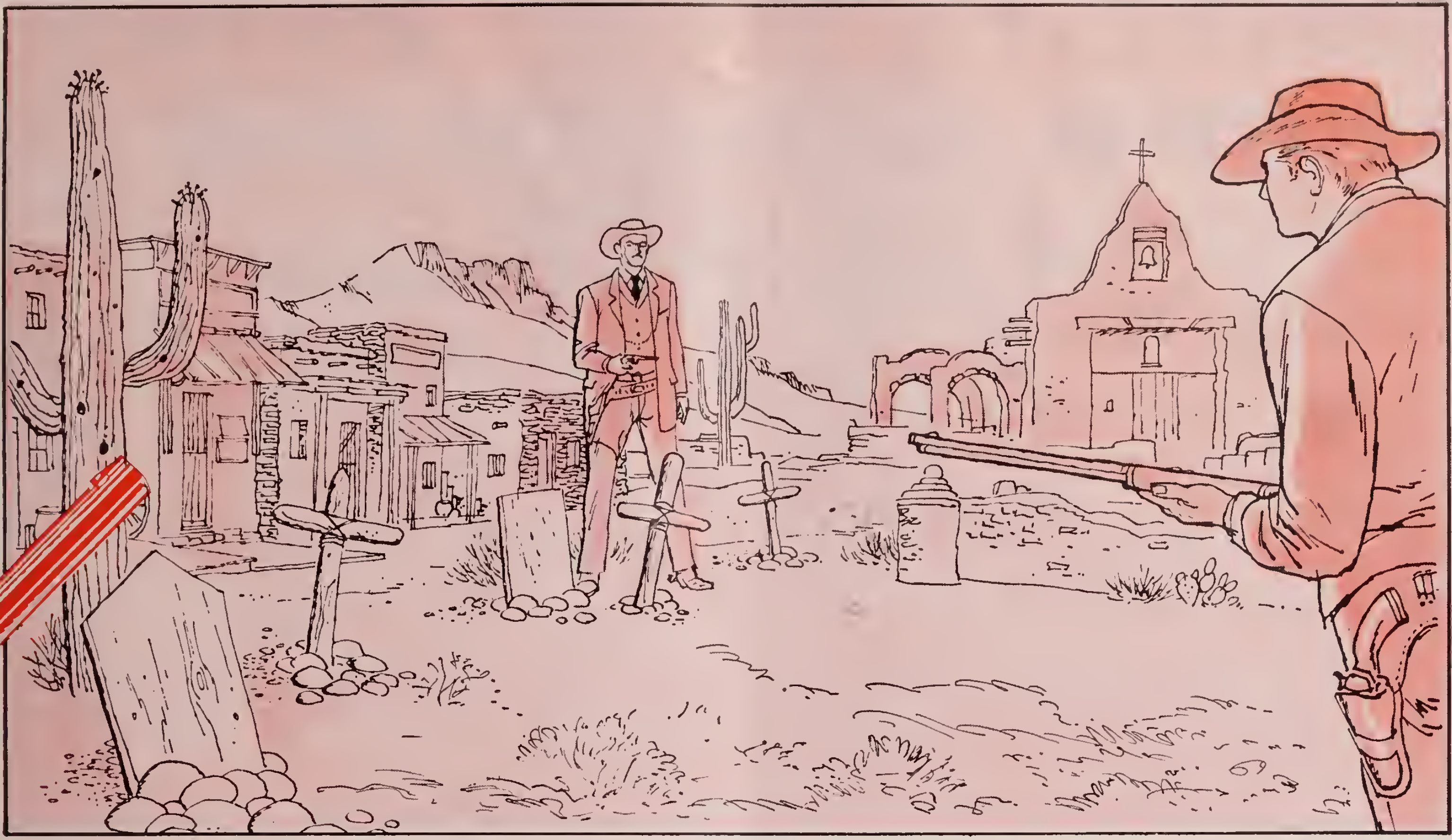
WAS THE *SIXTH MAN* THE SECRET TO THE FIVE EMPTY GRAVES?

...the Answer waited in a woman's lips... and watched from the shadows of a frightened town!



Universal International





Universal-International presents

RICHARD WIDMARK

DONNA REED

BACKLASH

SUSPENSE THAT CUTS LIKE A WHIP!

PRINT BY
TECHNICOLOR

co-starring **WILLIAM CAMPBELL · JOHN McINTIRE**

with
BARTON MacLANE • EDWARD C. PLATT • HARRY MORGAN • Directed by JOHN STURGES • Screenplay by BORDEN CHASE • Produced by AARON ROSENBERG

"Away All Boats!"
The battle cry of the South Pacific!

DRIVE-IN MEET DRAWS CROWD TO CLEVELAND

. . . Allied directors also are in session, as is Association of Film Service Organizations; Allied committees to report

CLEVELAND: A week of conventions is scheduled to begin here Saturday, all at the Cleveland Hotel. The recently-organized National Association of Film Service Organizations, composed of buying and booking units, will have its first annual convention the first two days. The mid-winter board of directors meeting of Allied States Association begins Sunday and the National Drive-In convention Tuesday.

The official program of the board meeting and the drive-in convention is as follows:

Sunday, February 19:

10:30 A.M.—Allied States board of directors meeting. Parlor 34.
1:00 P.M.—Luncheon for board of directors.
2:00 P.M.—Board meeting resumes.

Monday, February 20:

10:00 A.M.—Exhibit setup begins on mezzanine.
10:00 A.M.—Allied board meeting. Parlor 34.
1:00 P.M.—Luncheon for board.
2:00 P.M.—Board meeting resumes.
7:00 P.M.—Special rapid transit car leaves Union Terminal for annual dinner of board at Gruber's Restaurant, Warrensville Center.

Tuesday, February 21:

9:00 A.M.—Registration and inspection of exhibits.
12:30 P.M.—Luncheon for delegates and wives. Grand ballroom.
Invocation by Rabbi Rudolph Rosenthal of Temple on the Heights.
Welcome address by Governor Frank J. Lausche.
Personal appearance of Robbie the Robot from MGM's "Forbidden Planet."
Keynote speech by Horace Adams, convention chairman.
Exploitation clinic by David Cheatham, Moon Glow Drive-In, Pulaski, Tenn.
Concessions clinic by Edward Lider, Yamins Theatres, New England.
Equipment clinic by Hugh McLachlan, Y & W Theatres, Indianapolis.
7:00 P.M.—Dinner dance sponsored by Pepsi-Cola. Grand ballroom.

Wednesday, February 22:

9:00 A.M.—Registration and inspection of exhibits.
1:30 P.M.—Film clinic for large cities, conducted by Robert Morrell, S and S Theatres, Cincinnati. Grand ballroom.
7:15 P.M.—Buses leave hotel for Nela Park, General Electric research laboratory.
Welcome talk by R. L. Oetting, manager of G. E. Lighting Institute.
"Light and color for drive-ins," R. T. Dorsey and A. L. Hart.
"Lighting the way," A. Rodgers and George Howard.
"Is Your Drive-In Lighted?," W. D. Riddle.
These will be followed by demonstrations and refreshments.

Thursday, February 23:

9:00 A.M.—Inspection of exhibits.
12:30 P.M.—Luncheon in grand ballroom.
Invocation by Rev. Armin Draegert, Faith Lutheran Church.
Report from Washington by Abram F. Myers, Allied general counsel.
Report on Emergency Defense Committee by Ben Berger, chairman.
Other committee reports.
6:00 P.M.—Cocktail party given by Berlo Vending Co. Cleveland Room.
7:30 P.M.—Annual banquet sponsored by Coca-Cola. Grand ballroom.
Invocation by Rt. Rev. Msgr. Robert Navin, St. John's Cathedral.
Toastmaster, Mr. Myers.
Personal appearance of Kim Novak and Anne Francis.
Entertainment program.

EQUIPMENT FIRMS EXHIBITING

CLEVELAND: The following equipment companies will have exhibits at the National Drive-In convention in Cleveland next week:

Arena & Real Pizza Crust, Inc.
Arvin Industries
Ballantyne Company
Berlo Vending Company
Bevelite Corporation
Bowman Dairy Company
Carbonic Dispenser, Inc.
Castleberry's Food Company
Coca Cola Company
Confection Cabinet Corporation
Cramore Fruit Products, Inc.
Cretors Popcorn Machines
Dawo Corporation
Drive-In Recording Service
Drive-In Theatre Mfg. Co.
Electromode
Eprad Company
Fepco Theatre Advertisers
Flavo-Rite Foods, Inc. and Can-O-Choc
Guiseppi's Frozen Food Co.
Harvic Manufacturing Corporation
Hertner Electric Company
Hollywood Servemaster Company
Lily Tulip Cup Company
Manco-Vision
Manley, Inc.
Mid East Sales Company
Minneapolis Speaker Reconing
Miracle Equipment Company
National Carbon Company
National Market Equipment Co.
National Theatre Supply
Ohio Steakette & Barbecue
Original Crispy Crust Pizza
Pepsi-Cola Company
Perel Products Co.
Pic Corporation
Raytone Screen Corporation
RCA Corporation
Rex Specialty Bag Corporation
R. J. Reynolds Tobacco Company
Smithfield Ham & Products Company
Sportservice Corporation
Steel Products Company
Strong Electric Company
Thermolater Corporation
Top Advertising Service
Tyson-Caffey Corporation

New Art House in Ohio

COLUMBUS: The Indianola, 550-seat North Side neighborhood theatre, is now an art house, it is announced by Charles Sugarman, who leased it from operator Frank Marzetti. Mr. Sugarman, who owns another local art house, the World, opened the Indianola under the new policy after refurbishing. The third art house in Columbus is the Bexley, operated by Maurice Sher.

WHAT'S THE BIGGEST HIT IN AMERICA?

It's the picture that has grossed more than FIVE AND A HALF MILLION DOLLARS in its first 96 play-dates.

It's the picture that is still running in 7 out of 8 of its original special engagements, which currently range from 12th to 15th week.

It's the picture that gets extended runs wherever it plays.

It's the picture your patrons are eagerly awaiting. It's the one and only—

"GUYS AND DOLLS"

Paramount Has Studio For TV Use

HOLLYWOOD: Barney Balaban, president of Paramount Pictures, has announced increased activity by the company in the television and electronic fields. Paramount's Sunset Boulevard studios, he said, will open June 1, making available for TV producers a studio completely equipped for production in that medium. The stages, technical equipment, office space, cutting and dubbing rooms, he said, would be available to TV producers on a daily rental basis. He also announced that Stanton M. Osgood, formerly manager of Television Film Productions, has been named general manager of the new studios.

The property was acquired by Paramount Sunset Corporation in 1954 and since then $2,000,000 has been spent in remodeling, rebuilding and modernizing the plant and equipment. Officers of the corporation are Barney Balaban, president; Y. Frank Freeman, vice-president; Paul Raibourn, vice-president; James H. Richardson, treasurer, Arthur Israel, secretary, and Stanton M. Osgood, general manager.

According to Mr. Balaban, there are at present five complete modern stages, three of which contain 8,000 square feet each; one 16,000 square feet and one 24,000 square feet. This makes it possible, he added, to accommodate any type of television production. These additional studio facilities for TV production are in addition to Paramount's holdings in the Dumont Broadcasting Corporation, the Allan B. Dumont Laboratories, Inc., Chromatic Television, Inc., and also in the International Telemeter Corporation.

"Rains of Ranchipur" Debuts in Singapore

SINGAPORE: The Far Eastern premiere of 20th Century-Fox's "Rains of Ranchipur" was held here recently, highlight of which was a reception given by the Cathay Organization and 20th-Fox. The reception, held in the Hollywood Room of the Odeon Cinema, drew some 70 guests including R. K. Tandon, commissioner for the Government of India, and Mrs. Tandon, and M. H. E. A. Baig, Pakastan trade commissioner, and Mrs. Baig.

Plan New-type Sound Stage

HOLLYWOOD: A new-type sound stage will be constructed shortly by Academy Films here, James Larsen, president, has announced. The 60-by-100-foot structure will include such innovations as concrete floor slabs with built-in grids. Academy Films says it will rent the sound stage to other producers.

IATSE Denies Emblem To "Daniel Boone"

HOLLYWOOD: The IATSE emblem, which appears on the main credit title of American-made pictures, has been denied to the producers of "Daniel Boone," which was produced in Mexico, the IATSE has announced. Ganaway-Ver Halen Productions, Inc., produced the film under conditions objected to by both the IATSE and by the Hollywood AFL Film Council. The council also announced the initiation of a national consumer boycott campaign against the picture, calling on all national, state and local bodies in the AFL-CIO to warn their members against the film. George Flaherty, council president and international representative of IATSE, alleged the picture was made in Mexico "to escape paying American standard-of-living wages, which make possible attendance at our theatres."

Canadian Film Pioneers Elect Stein President

TORONTO: Morris Stein has been elected president of the Canadian Picture Pioneers at the first meeting of the 1956 board of directors, the group has announced. Others elected were: R. W. Bolstad, vice-president; Tom Daley, secretary-treasurer; board of directors: Frank Fisher, Frank Vaughan, Archie Laurie, Rube Bolstad, Claire Appel, Charles Dentlebeck, Harold Pfaff, George Oullahan, Dan Krendel, Mr. Stein and Tom Daley.

Novak, Auerbach in Columbia Sales Posts

PARIS: Appointment of Harry Novak as continental sales manager with headquarters in Paris, has been announced by Lacy W. Kastner, president of Columbia Pictures International. At the same time Mr. Kastner announced the appointment of Norbert Auerbach as assistant continental sales manager. Until recently Mr. Novak had been continental manager for Universal. Before that he was divisional manager for Warner Bros. in Latin America. Mr. Auerbach was formerly personal assistant to the Columbia continental manager. Prior to this, he had been branch manager for Columbia in Portugal.

Sidney Harmon, U.A. Sign 10-Film Deal

HOLLYWOOD: Producer Sidney Harmon has concluded an agreement with United Artists for the latter to finance and distribute 10 pictures to be produced by Mr. Harmon's Security Pictures, Inc. The new agreement supersedes a previous deal involving the financing and distribution of two films, "Step Down to Terror" and "Men at War," the latter to be made from a screenplay by Mr. Harmon.

Museum to Show Cycle Of Goldwyn

A 24-film program cycle covering the films of Samuel Goldwyn from 1915 to 1946 got underway February 13 at the Museum of Modern Art, New York, Richard Griffith, curator, announced. The series will continue weekly until July 22.

The cycle includes representative examples of Mr. Goldwyn's work from his entrance into motion pictures with the Jesse L. Lasky company through his years with the Goldwyn company, the period of release of his independent productions through First National, United Artists and RKO down to the emergence of "The Best Years of Our Lives," in 1946. A study of Mr. Goldwyn's work, "Samuel Goldwyn: The Producer and his Films," by Mr. Griffith, will be published by the Museum in conjunction with the cycle. Some of the films included are the first "Stella Dallas" (1925); "Arrowsmith" (1931); "These Three" (1936); "Dodsworth" (1936); "Wuthering Heights" (1939).

In announcing the series, Mr. Griffith paid tribute to Mr. Goldwyn's "tireless exploration of the frontiers of a popular art, probing their growing points and trying to expand their actual limits. Perhaps his greatest achievement is the introduction to the screen of subject matter thought to be beyond the capacity of large audiences, and proving, at first only to his own satisfaction but later to that of the motion picture world at large, that virtually any kind of story can be brought to the screen with success, so long as it is a good story well told."

Eagle Lion Classics Claims $750,000 Loss

Representatives of Eagle Lion Classics and its parent company, Chesapeake Industries, claimed that ELC product would have grossed $750,000 more than it did in the Metropolitan New York market if the pictures had been given the same opportunities as were accorded to product of the major companies. The claim was made in the course of the ELC $15,000,000 suit against Loew's and RKO Theatres before New York Federal Judge Archie Dawson. The plaintiff also charged that it was induced to sell its distribution contracts and product to United Artists at a loss because of the alleged discrimination against the films by the two circuits. William C. McMillen, Jr., is president of Chesapeake Industries.

Drive-in to Reopen

LAKE GEORGE, N. Y.: The Beach Drive-in here, closed for the past three years, will reopen in May, it is announced by Joseph Mirasola, who operates the Warren, a conventional closed theatre, in Warrensburg.

Columbia's TV Films

The titles of the 104 Columbia feature films scheduled for distribution to television outlets through Screen Gems, Inc., Columbia subsidiary, were announced by Robert H. Salk, sales director, at the Screen Gems international sales meeting at the Hotel Warwick, New York, recently.

Among the stars who appear in the released films are Ginger Rogers, Cary Grant, Bing Crosby, Rita Hayworth, Paul Muni, Ingrid Bergman, Brian Aherne and Humphrey Bogart. The pictures will be available to TV stations and advertisers throughout the United States and Canada in "custom-tailored" packages, Mr. Salk added.

The many titles on the list announced at the sales meeting include: "Adam Had Four Sons," "Doctor Takes a Wife," "Commandos Strike at Dawn," "Fuller Brush Man," "Guilt of Janet Ames," "Let Us Live," "Music in My Heart," "Night to Remember," "Pennies from Heaven," "Sahara," "The Desperadoes," "You'll Never Get Rich," "It Had to Be You," and "Once Upon a Time."

DeMille Honored With Torah Award

HOLLYWOOD: Cecil B. DeMille during ceremonies this week received the first Torah Award ever presented by the National Women's League of the United Synagogues of America, Pacific Southwest branch. Charlton Heston was honor guest and speaker at the League's ninth annual Torah Fund luncheon at the Ambassador Hotel. Jeff Chandler gave the English translation for Cantor Abraham Salkov's rendition of the Ten Commandments in Hebrew. Mr. DeMille is honored with the Award for the "heroic conception" of his film, "The Ten Commandments," focusing attention on "the moral law," thus carrying on the purpose of the League, which is to bring knowledge of The Law to the people of the world, and for his own high standards.

"Harder They Fall" Key Scenes to Be Shown

HOLLYWOOD: Columbia Pictures has prepared a special 30-minute short comprising key scenes from the upcoming "The Harder They Fall," and is distributing prints to all 33 domestic branches for showing to exhibitors only, A. Montague, general sales manager, has announced. The special reels, with continuity commentary provided by Columbia executive producer Jerry Wald, include scenes featuring the star, Humphrey Bogart, Rod Steiger, Jan Sterling, newcomer Mike Lane and former boxing champions Joe Walcott and Max Baer. The film has been scheduled by the company for release in April.

Hollywood Scene

HOLLYWOOD BUREAU

Start of but one brave product on venture, offset by the completion of four others, dropped the over-all shooting level to a slim 22, meagre for even this seasonally customary dip.

The new undertaking is "The Black Sleep", a Bel Air production for United Artists release, which has Basil Rathbone, Akim Tamiroff, Lon Chaney, John Carradine and Bela Lugosi in the cast. Aubrey Schenck is executive producer, Howard W. Koch is producer and Reginald LeBorg is directing.

Completions were "Cattle King," Allied Artists; "Death of a Scoundrel," independent; "Hilda Crane" and "Sixth of June," 20th-Fox.

"Alexander" Set for Strong UA Promotion

United Artists has set a $251,000 program of advertising in national magazines and newspaper supplements in behalf of Robert Rossen's multi-million dollar CinemaScope production of "Alexander the Great," it is announced by Roger H. Lewis, national director of advertising, publicity and exploitation. The ad campaign, a key feature of the $1,000,000 promotion backing "Alexander," will reach a combined readership of 147,000,000, according to the company. The advance advertising program will be backed by a mammoth newspaper ad campaign, with insertions timed to break with regional openings. The world premiere will be at the Capitol theatre, New York, this Easter. Produced, directed and written by Robert Rossen, the film stars Richard Burton, Fredric March, Claire Bloom and Danielle Darrieux, and was filmed on location in Spain in color by Technicolor. Mr. Rossen also directed the film.

Chinich, O'Gara Named To Buena Vista Posts

HOLLYWOOD: The creation of two new top sales posts in Buena Vista Film Distribution Company was announced this week by Leo F. Samuels, president and general sales manager of the Walt Disney releasing organization. Named eastern division manager is James O'Gara. Jesse Chinich has been appointed western division manager. The new managers, who will be directly responsible to Irving H. Ludwig, domestic sales manager, will divide the company's district offices as follows: Mr. O'Gara will be in charge of New York, Boston, Atlanta, Cleveland, Philadelphia and Canada. Under Mr. Chinich's supervision will be Chicago, Denver, Dallas and Los Angeles.

THIS WEEK IN PRODUCTION:

STARTED (1)

UNITED ARTISTS
The Black Sleep (Bel-Air Prods.)

COMPLETED (4)

ALLIED ARTISTS
Cattle King (CinemaScope; Eastman Color)

INDEPENDENT
Death of a Scoundrel (Charles Martin Prods.)

20TH-FOX
Hilda Crane (CinemaScope; De Luxe Color)
The Sixth of June

SHOOTING (22)

ALLIED ARTISTS
Three for Jamie Dawn

COLUMBIA
Black Mamba (Todon Prods.; CinemaScope; Technicolor)
Zarak Khan (Warwick; CinemaScope; Technicolor)
Portrait in Smoke (Films Locations)

INDEPENDENT
Westward Ho, the Wagons! (Walt Disney Prod.; CinemaScope; Technicolor)
Tarzan and the Lost Safari (Sol Lesser Prods.; Eastman Color)

MGM
The Opposite Sex
Somebody Up There Likes Me
High Society
The Fastest Gun Alive
The Living Idol (Al Lewin; CinemaScope; Eastman Color)

PARAMOUNT
Ten Commandments (VistaVision; Technicolor)

REPUBLIC
Acapulco

RKO RADIO
The First Traveling Saleslady (Superscope, Eastman Color)

20TH-FOX
The Proud Ones (CinemaScope; De Luxe Color)

UNITED ARTISTS
Step Down to Terror (Sidney Harmon's Security Pictures)
Fragile Fox (Associates & Aldrich)
Rebel in Town (Bel-Air Prods.)
Flight to Hong Kong (Sabre Prods.)

U-I
Behind the High Wall

WARNER BROS.
Baby Doll (Newtown Prods.)
The Spirit of St. Louis (CinemaScope; WarnerColor)

Cooper Story in "Post"

The Saturday Evening Post begins an eight-part story on Gary Cooper in its February 18 issue, with credits to Allied Artists and the star's new picture for that company, William Wyler's "The Friendly Persuasion," which is now being prepared for release.

"ROMPING TO BOX

PARAMOUNT PRESENTS

DANNY KAYE

in **THE**

COURT JESTER

co-starring

GLYNIS JOHNS

BASIL RATHBONE · ANGELA LANSBURY · CECIL PARKER

Words and Music by Sylvia Fine and Sammy Cahn

Written, Produced and Directed by

NORMAN PANAMA and MELVIN FRANK

Color by TECHNICOLOR

VISTAVISION

MOTION PICTURE HIGH-FIDELITY

Openings everywhere confirm M. P. Daily's prediction for PARAMOUNT'S KING-SIZED COMEDY...

"CAUSE HUZZAHS AT THE BOXOFFICES!"

OFFICE SUCCESS!"

—SHOWMEN'S TRADE REVIEW

"Funniest Kaye On Movie Record!"

—LIFE

"Uproarious Fun...Don't Miss It!"

—WASHINGTON STAR

"'Jester' Wins By A Kaye-O!"

—N.Y. DAILY MIRROR

"You'll Laugh Yourself
Into Hiccups!"

—MIAMI NEWS

"It's Good Fun!"

—N.Y. TIMES

"Rides High, Wide
And Handsome!"

—PITTSBURGH POST-GAZETTE

"May Well Be The
Most Lavish
Comedy Ever Made!"

—N.Y. HERALD TRIBUNE

"Rich In Comic Invention!"

—BUFFALO COURIER-EXPRESS

"Danny Is At Top Form!"

—PHILADELPHIA INQUIRER

Film Trade Is Debated In Commons

by PETER BURNUP

LONDON: Film business had an airing in the House of Commons here last week when a Scottish Labourite member moved: "That this House views with concern the present status of the film industry and trade and calls upon Her Majesty's Government to take action to redress the present unfair incidence of entertainment tax and to institute an independent enquiry into the organisation and problems of the industry." But the ensuing debate, accompanied by familiar gibes, good-and-ill tempered, had a hackneyed air.

Cites Statistics

The mover of the motion painstakingly cited known official statistics of the industry: falling attendances, the cost of equipping for new techniques and the like. He quoted Sir Michael Balcon in declaring that only a very large reduction in entertainment tax would enable British film-makers to continue in production; demanded a "substantial revision" in the Anglo-American monetary agreement to help, as he said, with the balance of payments problem and to encourage the production of more British films.

His seconder, Stephen Swingler, another Labourite who frequently prods the Government on film matters, lamented the alleged cut-back in British production, due, he claimed, to the closedown of several studios.

A variety of other diagnoses of the British malaise and panaceas therefor were proffered by succeeding speakers. Socialist Harold Wilson, a former president of the Board of Trade, lent bitterness to the debate. He delivered a savage attack on the Rank Organisation which, he said, had "flagrantly broken a solemn and categorical promise" which had been made to him, Mr. Wilson, when he was at the Board of Trade. The Rank Organisation, he said, had specifically pledged itself not to extend at a time when he was planning "stiff legislative action" against the circuits.

"Where did the Rank Organisation with its £5 million overdraft get the money to buy another 50 or 60 cinemas last year? There is supposed to be a credit squeeze. But it does not affect Mr. Rank," acidly commented Mr. Wilson.

Davis in Rebuttal

A Government spokesman wound up what he called "a useful and constructive debate" and promised that the Chancellor of the Exchequer would consider the representations in regard to entertainment tax.

John Davis of the Rank Organisation was prompt in his rebuttal of the Wilson charges. "We exchanged correspondence with the Board of Trade as to what we should do and should not do. We have honoured implicitly the arrangements," Mr. Davis said.

THE WINNERS CIRCLE

Pictures which were reported as doing above average business in key cities of the nation for the week ended February 11 were:

Albany: Diabolique (UMPO); Forever Darling (MGM); Helen of Troy (W.B.).

Atlanta: Chicago Syndicate (Col.); Come Next Spring (Rep.); Forever Darling (MGM); Helen of Troy (W.B.).

Boston: Helen of Troy (W.B.); I Am a Camera (DCA); The Man With the Golden Arm (U.A.); The Benny Goodman Story (U-I); The Prisoner (Col.).

Buffalo: Helen of Troy (W.B.); The Court Jester (Par.); The Littlest Outlaw (B.V.); The Man With the Golden Arm (U.A.); There's Always Tomorrow (U-I).

Chicago: Diabolique (UMPO); Kismet (MGM); I'll Cry Tomorrow (MGM); Tennessee's Partner (RKO); The Benny Goodman Story (U-I); The Desperate Hours (Par.).

Cleveland: The Benny Goodman Story (U-I); The Court Jester (Par.); Guys and Dolls (MGM); Helen of Troy (W.B.); The Man With the Golden Arm (U.A.).

Denver: At Gunpoint (A.A.); Diabolique (UMPO); Helen of Troy (W.B.); The Deep Blue Sea (20th-Fox); Ransom (MGM); Trouble With Harry (Par.).

Detroit: I Am a Camera (DCA); Inside Detroit (Col.); Left Hand of God (20th-Fox); Mr. Roberts (W.B.); The Benny Goodman Story (U-I).

Des Moines: The Benny Goodman Story (U-I).

Hartford: Helen of Troy (W.B.); Guys and Dolls (MGM); Lease of Life (IFE); The Court Jester (Par.); Three Bad Sisters (U.A.).

Indianapolis: Forever Darling (MGM); Helen of Troy (W.B.); The Benny Goodman Story (U-I).

Jacksonville: Forever Darling (MGM); Guys and Dolls (MGM); The Benny Goodman Story (U-I); The Lieutenant Wore Skirts (20th-Fox).

Kansas City: Hell on Frisco Bay (W.B.); The Man With the Golden Arm (U.A.).

Memphis: The Benny Goodman Story (U-I).

Miami: Forever Darling (MGM); Guys and Dolls (MGM); The Court Jester (Par.); The Man With the Golden Arm (U.A.).

Milwaukee: All That Heaven Allows (U-I); The Court Jester (Par.).

Minneapolis: The Man With the Golden Arm (U.A.).

New Orleans: Diabolique (UMPO); Guys and Dolls (MGM); Man With the Golden Arm (U.A.); Helen of Troy (W.B.); Paris Follies of 1956 (A.A.); There's Always Tomorrow (U-I).

Oklahoma City: A Lawless Street (Col.); Hell on Frisco Bay (W.B.); Summertime (U.A.); The Bottom of the Bottle (20th-Fox); The Deep Blue Sea (20th-Fox).

Philadelphia: I'll Cry Tomorrow (MGM); The Benny Goodman Story (U-I); The Court Jester (Par.); The Man With the Golden Arm (U.A.); The Rose Tattoo (Par.).

Pittsburgh: Guys and Dolls (MGM); Helen of Troy (W.B.); The Man Who Loved Redheads (U.A.); The Benny Goodman Story (U-I); The Court Jester (Par.); The Sheep Has Five Legs (UMPO).

Portland: All That Heaven Allows (U-I); The Benny Goodman Story (U-I); The Littlest Outlaw (B.V.).

San Francisco: Diabolique (UMPO); Guys and Dolls (MGM); Helen of Troy (W.B.); The Littlest Outlaw (B.V.); The Man Who Loved Redheads (U.A.); The Man With the Golden Arm (U.A.).

Vancouver: Guys and Dolls (MGM).

Washington: All That Heaven Allows (U-I); Diabolique (UMPO); Guys and Dolls (MGM); Helen of Troy (W.B.); The Court Jester (Par.); The Littlest Outlaw (B.V.).

Bookers Club Play March 15

The Motion Picture Bookers Club of New York has selected "The Middle of the Night" for their theatre party to be held March 15 at the ANTA theatre, New York.

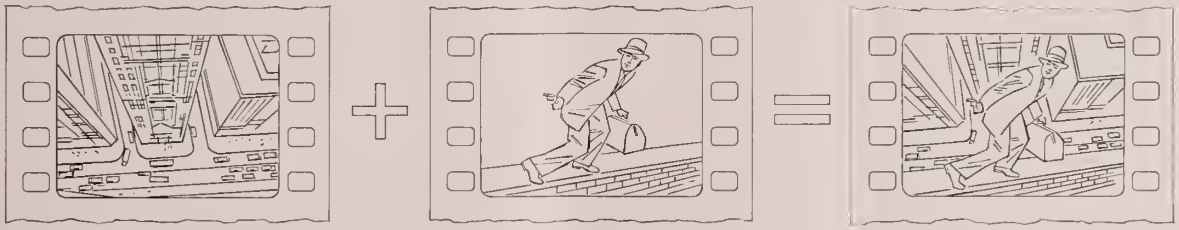
Erlanger in Buffalo Is Sold; Will Be Razed

BUFFALO: The Erlanger theatre here has been sold and will be razed, William Dipson, president of Dipson Theatrical Enterprises of Batavia, has announced. The new owner is the 118 Delaware Ave. Inc., a corporation in which Isaac Gordon of Rochester has a majority interest. The Erlanger will continue to operate as a theatre until June 30, the company announces.

High above city streets
...without leaving the studio

Mastery of picture-taking and laboratory technics have freed today's motion picture production from the practical limitations of time and space. For example, should director and crew be in Hollywood with story scenes to be photographed in New York, the director shoots background and action separately, combines them in the optical department.

There's an Eastman Motion Picture Film for every purpose



To aid the industry in solving problems such as this, Kodak maintains the Eastman Technical Service for Motion Picture Film with divisions at strategic centers. Inquiries invited.

Address: Motion Picture Film Department

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Hollywood 38, Calif.

TOLL TV AGAIN IS UNDER FIRE

. . . Committee Against Toll TV attacks Zenith proposal that medium get FCC approval to raise funds for UHF aid

Toll television returned to the spotlight last week when the Joint Committee Against Toll TV blasted Zenith Radio Corp. for suggesting that subscription television be approved by the Federal Communications Commission as a way of raising revenue for UHF television stations in financial distress. Zenith had advanced this suggestion in comments filed with the FCC in December in connection with the commission's study of the de-intermixture problem and ways of helping UHF stations.

The Joint Committee said Zenith's suggestion has no place in the de-intermixture proceedings and should be fought out and decided in the separate proceedings the Commission had under way earlier on subscription television.

"Not a Soapbox"

In announcing its plans to issue rules on de-intermixture, the Commission made it clear, the committee said, that "this proceeding was initiated to consider allocation and kindred technical matters and was not intended to be utilized as a soapbox for the presentation of economic panaceas.

"The need for a solution of the allocation problems, the fact that economic factors are involved in the current UHF problems and the difficulties inherent in making significant allocation changes all combine to give the Zenith proposal an insidious appeal," the FCC was told.

Suggestion "Inconsistent"

The Joint Committee also argued that Zenith's suggestion of toll TV for the UHF stations was "wholly inconsistent" with its previous long-standing position that toll TV not be confined to UHF stations. It quoted statements from earlier Zenith pleadings to back up this assertion, and then declared that "in order to take advantage of the Commission's present concern with the problems of UHF (and to avoid any close public scrutiny of its own proposal), the Zenith chameleon has now changed its colors and presents itself as the saviour of UHF." The committee added that if the commission should consider toll TV as part of the de-intermixture proceedings, it should carefully consider all the material filed in the separate toll TV proceedings and "at the very least the two dockets should be consolidated."

It was learned this week, however, that at least two of the three major proponents of toll TV—Zenith and Skiatron—have approached the Senate Commerce Committee with an eye to testifying at television hearings late this month. Spokesmen for the Joint Committee said they would probably appear if Zenith or Skiatron does.

Last week Warren Magnuson (D., Wash), Commerce Committee chairman, said the committee would hear industry and public witnesses during the week of February 27 and he listed subscription television as one of several problems about which the committee is interested.

Another committee official said he didn't see how the committee now could avoid taking some testimony on subscription television. He said the committee had originally been concerned mainly with the problem of UHF stations, but pointed out that Commissioner Robert E. Lee has urged the committee to consider toll TV as one solution to UHF in financial difficulties. This brought the whole matter before the committee and it will have to follow through, the official believed.

The Joint Committee pointed out, however, that Mr. Lee admitted the FCC, under any toll TV authorization, would have to regulate toll TV rates. And there is considerable doubt whether the FCC now has the power to do this, it said.

Attack Zenith View

Both the American Broadcasting Company and the Columbia Broadcasting System, in separate statements, also attacked Zenith's position. CBS said the introduction of the subscription television issue is completely "inappropriate" and the "interjection of unrelated and extraneous matters at the present time" could only cloud the real problem and delay the solution of the VHF-UHF difficulty.

Meanwhile the New York City Council's Rules Committee conducted a public hearing on subscription television last week and on February 14 the full council voted 19 to nothing, with three members abstaining, to condemn pay TV. The hearing was not attended by the three major toll TV companies.

Opposition Cites Reasons

Councilman John J. Merli, committee chairman, had announced the committee would study the resolution by Abe Stark, president of the Council, condemning toll TV. The committee voted on the measure before announcing its recommendations at the full City Council meeting.

Mr. Stark, in addressing the public hearing, said the adoption of pay-as-you-see TV would reduce retail trade, create unemployment and deprive New York of essential tax revenue.

Morris Iushewitz, secretary-treasurer of the New York City CIO Council and James Quinn, secretary-treasurer of the Central Trades Labor Council, advised the rules committee that organized labor throughout the U. S. is opposed to subscription TV. Marcus Cohn, counsel for the Committee Against Toll TV, said the absence of representatives of Zenith, Skiatron and International Telemeter Corp., on the grounds they had "insufficient time" to prepare their arguments, "is an insult to the Council."

James M. Landis, special counsel for Skiatron, had advised Mayor Robert F. Wagner in a letter that the open hearing "was frittering away time and wasting taxpayers' money."

Kalmus Reveals Latest Plans for Technicolor

HOLLYWOOD: Further progress toward Technicolor's entry into the mass consumer color field was indicated recently when Dr. Herbert T. Kalmus, president and general manager of Technicolor Motion Picture Corporation and of Technicolor, Inc., announced that 35mm Kodachrome processing by Technicolor is expected to be available to the amateur photographer in May. A $650,000 investment is being made for this processing, he added, in announcing the appointment of Dr. Leroy M. Dearing to the post of technical director for the newly-created Amateur Color Processing Division. Dr. Kalmus also revealed that additional funds amounting to $1,200,000 have been appropriated by Technicolor for the increasing amount of research which the company will conduct during 1956 to improve the quality and service of its products for the industry.

James R. Velde Is U.A. General Sales Manager

James R. Velde has been appointed general sales manager of United Artists, it is announced by William J. Heineman, vice-president in charge of distribution. Mr. Velde has been western division manager for UA since 1952. He replaces B. G. Kranze, who has resigned to become vice-president of Stanley Warner Cinerama Corp. Mr. Velde assumes his new post February 27. He entered the industry in 1934 with the Paramount exchange in Detroit. After World War II army service, he held sales posts with Paramount in Detroit and Washington, and later did sales work for Selznick and Eagle-Lion.

Goldwyn, Jr., to Commence "Sharkfighters" March 1

HOLLYWOOD: Samuel Goldwyn, Jr., has set a March 1 starting date for his second film, "The Sharkfighters," which he will produce for United Artists release. Victor Mature will be starred, and Jerry Hopper will direct. The film, in CinemaScope and color, will be made in Cuba. His first film was "Man with the Gun."

The National Spotlight

ALBANY

Promotions of Phil Rapp to city manager in Schenectady, of his brother, Lou, to manager of Plaza, and of Gene Ganott, from assistant manager of Palace in Albany, to manager of State and Erie in Schenectady, followed the Fabian policy of advancing men from its ranks. . . . Paul Wallen was to terminate his lease on the Grand, Albany, Feb. 17. Fabian is closing the 46-year-old theatre—it probably will be razed for a parking lot. Wallen, who managed Leland for years, and then Grand, is leasing the former from Fabian and is making it a first run. . . . Virgil Jones is new Warner salesman, replacing James Moore, now with RKO in the same capacity. Jones came from Boston. . . . Visitors included: Robert Johnson and Lawrence Doran, Cooperstown; Earl Every, Phoenicia; Charles Rossi, Schroon Lake; and Anthony Querino, Chatham.

ATLANTA

Dick Kennedy, theatre owner in Alabama and Tennessee, was here booking for his circuit. . . . Norris Stephens, owner of the Grand and Screven drive-in at Sylvania, Ga., has moved his family from Savannah, Ga. to Sylvania. . . . Marvin Reed, former manager of Loew's Grand theatre, Atlanta, has been appointed manager of the new Loew's Riviera in Miami. . . . Mrs. O. C. Alexander, wife of the Wil-Kin Theatre Supply Co. executive, was in a local hospital with a broken hip. . . . Mrs. Mildred Bell, National Theatre Supply Co., back at her desk after a spell in the hospital. At the same company, Mrs. Irma Marshall, has returned after a vacation trip to Florida. . . . Fred Storey, president Storey Theatres, Atlanta, back after a business trip to Florida. . . . Tom Jones, also of Storey, and his wife enjoyed a vacation trip to New York. . . . Lee Waldrop, manager of the Peachtree Art theatre, is back after a vacation trip to New Orleans.

BOSTON

In taking over the operation of the Brunswick, Maine, drive-in from George Gould, Albert B. Lourie becomes the newest circuit operator. With the Bowdoin drive-in, Brunswick, Maine; the Kittery-York drive-in, Kittery, Maine, and the Adams theatre, Dorchester, Mass., the circuit is known as the Al Lourie circuit. The Brunswick drive-in is located about eight miles from the Bowdoin drive-in. . . . Dr. Harold Klein of Newburyport and Louis Josephs have taken over the reins of the Bay State Film Co. and will continue to sell independent productions at 36 Melrose Street. Josephs is the general manager while Dr. Klein, the son of the late Edward Klein, is president and non-participating partner. . . . Sam Horenstein, former Manley, Inc., representative has been a patient at Waltham Hospital suffering from pneumonia and is now at his home resting. . . . Vergil Jones, Warner salesman, has been transferred to the Albany exchange, with Walter Almon promoted from the booking staff to salesman for Maine, Vermont and New Hampshire. His booking spot has been taken by Phil Prager from the shipping department, with Robert Davis moving in from National Screen to be a shipper.

BUFFALO

The Erlanger theatre on Delaware Avenue, which has been operated for some 15 years by Dipson Theatrical Enterprises of Batavia, has been sold to a Rochester real estate operator who will raze the building. It will continue to operate as a theatre until June 30. . . . Dick Smyth, who has been treasurer at the Paramount theatre for the past few years, has been appointed assistant manager at the Center theatre. Fran Kinzie has succeeded Smyth as treasurer at the Paramount and Leo LaVigne, a former Paramount usher, is now treasurer at the Center. Mrs. Margaret Bailey recently resigned as assistant manager at the Center. . . . Jack Goldstein, former manager of the Buffalo branch of National Screen Service and who had been a sales representative there until his recent resignation, is now publishing a Pennysaver type of newspaper across the border in Fort Erie. Goldstein's son is publishing a similar sheet in Hamburg, N. Y. . . . Harold Bennett, manager of the National Screen Service office in Buffalo, is vacationing for a month in Plantation Key, Florida. Bennett has been with National Screen for close to 30 years. . . . The Lone Ranger was to appear in person on the stage of the Center theatre Saturday morning, Feb. 18 in connection with a special preview showing of the WB production.

CHARLOTTE

Elvis Presley, the nation's newest singing sensation, appeared on the Carolina theatre stage Feb. 10. Also making an appearance here was former screen star Lew Ayres who brought his religious films to Ovens Auditorium Wednesday and Thursday. . . . "Man With the Golden Arm" opened to good business at the Plaza Sunday. . . . "Helen of Troy" was reported strong at the Carolina. . . . "Othello" attracted Shakespeare lovers to the Visulite. . . . Theatre owners felt the sting of competition here last week. The first hockey game ever played in Charlotte's coliseum drew over 10,000 persons Monday night. The next night over 11,000 packed the big arena for a "rock and roll" show. Attendance dropped to less than 5,000 for Fred Waring's revue the next night as the weather turned bad.

CHICAGO

The Harlem Outdoor theatre, one of the larger drive-ins in the Chicagoland area, proceeded with its planned early February opening despite the season's first snowstorm. They did about three-quarter capacity business with "Artists and Models." . . . The Halsted, another large drive-in, hopes for a big opening in mid-March. while most of the others expect to start the summer season March 2. The mild weather permitted one drive-in, the Starlite, to stay open all winter. . . . The Halsted, incidentally, opens with one of the most able men in the business as its managing director, Herb Ellisburg. . . . Kermit Russell, recently reported as joining the RKO offices here, has been named Chicago sales manager. . . . Herb Cohen is the new office manager at Paramount. He succeeded Bill Hamm. who resigned after 39 years of service in the Chicago exchange office. . . . The Laboratory Technicians, Local 780, celebrated the organization's 15th anniversary with a dinner dance at the Morrison Hotel. . . . Jack Hunt, for years a Chicago theatre operator, is recovering from a serious operation. With his son-in-law, Raymond Carsky, he operates the Trail drive-in in Sarasota, Fla.

CLEVELAND

Kim Novak of the "Picnic" cast will meet members of the press, TV and radio at luncheon, Feb. 22 in the Carter Hotel, and in the evening will make an appearance at the National Allied drive-in convention banquet. . . . William Gehring, 20th-Fox general sales manager, will, according to announcement, emcee the Feb. 20 banquet in honor of M. B. Horwitz who is celebrating his 45th year as an exhibitor and his 70th birthday. . . . Sam Weiss, newly appointed local 20th-Fox sales manager, returned to Cincinnati, his former bailiwick to attend the Variety Club's farewell testimonial held Monday. . . . Bill Twig, Warner branch manager, journeyed to Philadelphia to attend a weekend division meeting. . . . "Carousel" opening date at the Allen scheduled for Feb. 17 has been changed to March 17. . . . George Wakeley of the Limelite theatre, Woodville, is convalescing from surgery. . . . Richard Campbell, who leased the Sylvan theatre, Sylvania, from Ernest Walters, is installing CinemaScope equipment and plans to re-open the house, closed since last August, about Feb. 20. . . . Claudia Astrum, who has served the distribution branch of the industry for 22 years, the last nine years with Columbia Pictures, has joined Co-operative Theatres of Ohio succeeding Stella Smetanka, resigned.

COLUMBUS

Columbus is one of the 40 cities being considered for participation in the proposed American National Theatre and Academy 40-theatre circuit. The Hartman here would be part of the circuit, which hopes to revive the days of solid 40-week stage bookings throughout the country. Admissions would be scaled from $1 to $2.50, with a lower students' admission. These prices would be competitive with first run and art houses here. . . . Manager Walter Kessler of Loew's Ohio acted as stand-in for stars Lucille Ball and Desi Arnaz of "Forever

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Darling" in the presentation of trophies to the boy and girl chosen "Mr. President" and "Madam President" at the Presidential Ball of Sigma Theta Pi sorority. Proceeds of the ball went to the Columbus Citizen's Adopt-a-Family fund. . . . "The Divided Heart" is the first attraction under the new art house policy of the Indianola neighborhood theatre, leased by Charles Sugarman from Frank Marzetti. Sugarman said the acquision of the Indianola will enable him to give faster playoff to a backlog of art films booked by the World.

DENVER

Cooper Foundation Theatres are moving their headquarters from here to Lincoln, leaving Constance Wuebbenhorst in Denver for the time being. . . . J. J. (Jap) Morgan, for many years manager here for National Theatre Supply, and Mrs. Louise Ferguson, office manager for the same time, ever since National came to Denver, both received wrist watches as a momento of their years (30) of service. . . . Paul Thompson, bookkeeper, Service Theatre Supply, quit to accept a similar post at the Denver Shipping and Inspection Bureau, which is building a two-story addition to their present building. This will triple their space. Thompson succeeds Evelyn Benson, who has held the post since the bureau opened. She quits to devote all her time to housekeeping. . . . Mr. and Mrs. F. W. Chopping, owners of the West Drive-in, Riverton, Wyo., spent a two-week vacation in Honolulu. . . . Margie Northrup, assistant cashier at Columbia, and Wm. Grenemyer were married. . . . Beverly McAdam, Columbia booking secretary, and Robert Biesemeier engaged to be married in June. . . . Earle Peterson, formerly covering parts of the Denver and Salt Lake areas for United Artists moves into the Denver territory, taking over the northern section, with William Sombar being moved to the central.

DES MOINES

The Valley theatre at Eddyville has been closed. The house had been operated by Frederick Reed, who is a student at Central College. . . . The Iowa at Madrid has been reopened under the management of William Farrell. Mr. and Mrs. Lou Lepovitz, the former operators, have moved to Texas. Farrell, who had been operating the house at Scranton, is from New York. He is a television technician as well as an experienced theatre manager. . . . E. J. Kramer has completed a two-day remodeling job at his Winfield Theatre. . . . George Mullare, manager of the Clarion at Clarion, has resigned in order to take the post of manager of the Collegian theatre in Ames for the Grebach-Central States chain. Bob Nicholson, manager of the Eagle Grove theatre, has been moved to clarion to take Mullare's former post. . . . Nearly 300 exhibitors attended a demonstration of CinemaScope 55 at the Des Moines theatre. . . . The Lone Ranger was in town for three personal appearances at the RKO Orpheum theatre. . . . Lois Loar, Warner branch manager's secretary, was called away by the death of her mother-in-law. . . . Marilyn Wingert is the new PBX operator at Warners. . . . The operators of the Schleswig theatre have announced there will be only one change weekly during February and March.

A RAPID RISE

Albert P. Frank, newly named to the top post of general manager of Fox Wisconsin Amusement Corporation, with headquarters in Milwaukee, started as an usher for National Theatres back in 1940 at the Fond du Lac theatre, Fond du Lac, Wisconsin, and has been with the company ever since. His ability and enterprise carried him upward from usher to chief of service while he was still a student at Fond du Lac High School. Later he became doorman and finally manager of the Fond du Lac theatre.

Albert P. Frank

Just recently Mr. Frank was appointed by Elmer C. Rhoden, National Theatres president, to head the Fox Wisconsin Division. He has moved his wife and two children to Milwaukee for what the family expects will be a long and fruitful stay. His record indicates that it will be.

DETROIT

The Korman Enterprises' weekly "Rock and Roll' stage shows which got off to a fair start, died after the second week. . . . The Ferndale in Ferndale, owned and operated by Herbert Ealand, is out to establish a neighborhood holdover record. "Mr. Roberts" and "Left Hand of God" are now in the sixth week with manager Bill Keeton pondering going into the seventh. . . . Three miles down Woodward Ave. in Highland Park, Sol Krim is doing much the same in his Krim. Normally an art house, the Krim put in "I Am a Camera" as a stop-gap during the newspaper strike in December. Krim, as reported here, decided to drop first runs while he could not advertise. When the papers went back to work, "Camera" business zoomed. Now in its sixth week, "Camera" has no set closing date. . . . Michigan ski fans are expected to see "Ski Crazy" at the Alhambra. As an added attraction all skiers wearing a cast are to be admitted free. . . . "Cinerama Holiday" was to round out a full year at the Music Hall February 15. . . . S. J. Tesluck and son Ernie are taking up the Yale theatre in Yale. . . . Orville Martin, Rex projectionist, died.

HARTFORD

Another Connecticut daily newspaper is increasing its amusement advertising rates. The Hartford *Courant*, effective March 1, will charge $3.64 per column inch daily, and $4.62 per column inch Sunday. . . . The Sampson-Spodick-Bialek Circuit's plans to stage a March world premiere of 20th-Fox's "The Man in the Grey Flannel Suit" at the Fine Arts theatre, Westport, have been dropped because of a prior 20th-Fox commitment to hold the premiere in New York for benefit of the March of Dimes. Parts of the Gregory Peck starrer were filmed in the Westport area. . . . Joseph W. Dolgin of the Pine drive-in, Waterbury, has returned from a Florida vacation. . . . Leon Webbe, of the Bob Schwartz Theatres, is back from a vacation trip to Idaho. . . . Joseph (Chet) Philbrook, Route 46 drive-in, Saddle River, N. J., has been named manager of Smith Management Company's Meadows drive-in, Hartford, succeeding Harold Cummings, who left to join Stanley Warner Theatres in Springfield, Mass. . . . Loew's Poli, New Haven, sneak-previewed MGM's "Meet Me in Las Vegas." . . . Jason Theatrical Enterprises has reopened the flood-damaged Palace, Torrington first run, following remodeling estimated at $100,000. John J. Scanlan III is resident manager.

INDIANAPOLIS

Nick Mallers has reopened the Lake at Warsaw, after a thorough renovation. It has been closed since a boiler explosion in October. . . . Dr. Marvin Sandorf's Twin and Earl Bell's Bellaire drive-ins opened for the season last weekend. . . . Stanley A. B. Cooper was to reopen the Lark at Brazil for weekend operation Feb. 17. It has been closed for the past two years. Cooper will start an "art" policy with "I Am a Camera." . . . Dorothy Robinson, office manager at Paramount, is quitting to accept an administrative job with a new medical clinic here. . . . Marc Wolf returned Wednesday from his vacation trip to Hawaii. . . . The Variety Club held the first of a series of open houses Monday night to acquaint people in radio-television and other branches of the entertainment field with what it has to offer. . . . Floyd Jessup has remodelled the lobby of the Granada at South Bend with a New Orleans motif, featuring wrought-iron grill work.

JACKSONVILLE

Visitors were Phil Berler of Boston, Booker for E. M. Loew's Theatres; Eddie Myerson, Miami drive-in theatre owner; George Cooper, 20th-Fox auditor from New York; Jim Ochs of Dania, buyer for Ochs Theatres; George Norman, Famous theatre, Winter Park; Arthur Davis, Gold Coast Pictures, Miami; Dave Williams, Atlanta, and Manny Reiner, New York, both of I. F. E. Releasing Corp.; and Byron Adams, UA district manager, Atlanta. . . . Jack Courtnay, well-known itinerant Scottish organist who formerly played at the local Florida theatre, died here on February 5. . . . R. C. Mullis, High Springs theatre owner, broke his hip in a fall from a ladder. . . . C. H. "Danny" Deaver is now booking for George Hoover's new Golden Glades drive-in theatre at Miami. . . . LaMar Sarra, FST vice-president and general counsel, was the only Florida lawyer to be singled out for a page-long tribute of praise from Georgia Robles Boone, editor, in her 1956 Florida Governmental Guide.

KANSAS CITY

The Roxy, first run theatre of the Durwood circuit, has initiated *TV Guide* advertising in the Kansas City edition. The first use of this medium was for "Guys and Dolls," which ran seven weeks and broke house records. "Forever Darling" also is being so advertised. . . . Henry Underleider, comptroller of Durwood circuit, is given

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credit for the idea of using the *TV Guide* where entertainment-minded people of the area look for their TV program notes. . . . The demonstration of CinemaScope 55 at the Orpheum theatre February 9 was attended by 550 persons, mostly exhibitors of the area. M. A. Levy, mid-central division manager of Twentieth Century-Fox, made an introductory talk. Joseph Neger, branch manager at Kansas City, was to conduct a demonstration February 17 at the Miller theatre, Wichita, Kansas. . . . One of the four drive-ins that have been operating weekends all winter (with few misses), was closed the weekend of February 10. The other three were open. The cold weather continues.

MEMPHIS

Mayor Orgill said this week he will postpone a final decision on Memphis movie censorship for some time. . . . E. S. Gullett, Benoit theatre, Benoit, Miss., died of a heart attack at his home in Benoit. Mr. Gullett was a frequent visitor to Memphis. He was a civil engineer and was in charge of the building of several drive-ins in Mississippi. . . . Tom Young, branch manager, 20th-Fox has returned from a three weeks' winter vacation in Florida. . . . Mrs. John L. (Mary Frances) Rygaard, cashier at 20th-Fox, and Mr. Rygaard, are parents of a baby daughter, Elizabeth Irene, born at Baptist Hospital in Memphis. . . . Lyle Richmond, Richmond, Senath, Mo., is in a hospital at Poplar Bluff for a second operation. . . . Jack Braunagel, United Theatres, Little Rock, was in Memphis on business. . . . Tommy Pemberton, owner, has closed the Ritz theatre, Boscoe, Ark., for repairs. It will reopen sometime in May.

MIAMI

Marvin Reed becomes one of the youngest executives in the Loew organization with his appointment to the post of manager of the new Loew's Riviera theatre which opened this week with "Picnic." . . . The poised friendliness of Olympia theatre manager Jimmie Barnett received official recognition with his appointment by Miami's Mayor Randy Christmas to the position of official Miami representative and VIP greeter. . . . Down from New York to help his partners open Golden Glades Twin Drive-in recently was Max A. Cohen. . . . For a supposedly retired man, William Scully is still in there pitching especially since taking on the additional responsibilities of director of the board of members for the Marlins, Miami's baseball club. . . . William R. Tully who joined the Wometco organization recently as manager of the North Andrews Drive-in, brings a background of experience dating back to the early sound pictures days when he was associated with the Gordon Circuit. The New England and New York City area knew him for 20 years when he was a manager with Paramount Publix.

MILWAUKEE

Many exhibitors from throughout Wisconsin made up the large turnout at the Fox-Wisconsin theatre here when 20th Century-Fox demonstrated CinemaScope 55 February 7. Much enthusiasm was shown for the new presentation. . . . "Carousel" in the new process will open at the Wisconsin theatre March 16. . . . Bob Gross, district manger of the Smith Management Co., attended a district manager's meeting in Boston, Feb. 14-16. Mr. Gross was recently elected treasurer of the Bluemound Suburban Association. He is also on their board of directors. . . . Jack Jorgens, salesman at MGM exchange, has resigned and will announce a new affiliation soon. . . . The Marion theatre, Marion, Wis., will reopen with Harvey Britten as operator. Mr. Britten is from Marshfield. . . . "Meet Me in Las Vegas" was sneaked previewed at the Towne theatre to great response.

MINNEAPOLIS

Minnesota Amusement Co. has closed the State at Virginia, Minn., its "C" house there which it has operated weekends only. The circuit will continue to operate the Maco, its "A" house in Virginia. . . . Burlesque will return to the Alvin theatre March 1. Edward Ross, a burlesque operator from Kansas City, Mo., has leased the theatre for two years from Ted Mann, who operates the World theatres in the Twin Cities. . . . Martin Storholm has purchased the Mondovi theatre at Mondovi, Wis., from H. G. Sletter. . . . Exhibitors from throughout the territory were enthusiastic over CinemaScope 55 when it was demonstrated by 20th Century-Fox at the Radio City theater here. . . . Miss Universe, who was in for "The Benny Goodman Story," was a recent visitor at the Universal exchange. . . . Kenny Adams, U-I sales manager who suffered a broken ankle recently, is back at work with crutches and a cast.

NEW ORLEANS

Warner Bros. home office executives W. O. Williamson, Jr., Larry Leshansky and Charles Bailey, New York, were here for a one-day conference with southern district division, branch and exchange sales managers. Details of promotional campaigns for 13 of the forthcoming features were outlined. District staff members attending were Ed Williamson, Dallas, Tex.; Grover Livingston, J. D. Woodward, Barney Ross and Carroll Ogburn, Atlanta; J. W. Kirby and Arthur Sklar, Charlotte; John Tomlinson, Jacksonville, and Lucas Connors, New Orleans. The meeting was held at the Roosevelt Hotel. . . . C. J. Briant, resident manager, Loew's, Inc., was host at an invitational private showing of "Meet Me in Las Vegas" at the Imperial, a neighborhood theatre, February 16. . . . Roy Nicaud has taken over the managerial post of Harold F. Cohen Enterprises (formerly Lippert Pictures Exchange). . . . Lawrence Woolner, of Woolner Bros. Theatres and Woolner Bros. productions, plans to be in New York from February 20-26 in the interest of his recently produced feature, "Swamp Women," and an upcoming production, "Enchanted Isle," which is to be made in Hawaii starting in April. . . . The Star at Pineville is now closed because of a fire in the early morning, Feb. 9. The extent of damage hasn't been officially reported. . . . Marie Luella Delahaye, daughter of Mr. and Mrs. Ernest Delahaye, proprietors of Gwen Theatres, Maringuoin, La., became the bride of Alton Smith, January 28.

OKLAHOMA CITY

"The Warriors" was being shown at three suburban theatres in Oklahoma City this week. . . . Dale Robertson, who lived all his life in Oklahoma City before going to Hollywood, has been here visiting. He reports he has written 11 film stories, some just in screenplay form, but others as final shooting scripts ready to start before the cameras. . . . Dale Davis, Okmulgee, Okla., a manager most of his 19 years with Video Theatres, became manager of the Video-Wilbern Theatres in Duncan, Okla., Feb. 8. His assistant is Jim Barton, who also moved to Duncan from Okmulgee. David succeeds Morgan Duval, and Barton takes over the position formerly held by Bob Porterfield. Davis had been in charge of theatre operations for Video in Elk City. . . . The Grove theatre at Groveton, Texas, has been purchased by Darwin Creasy from Mr. and Mrs. Louis Nelms. The theatre will continue to operate under the same name. . . . Mac Wood, a veteran of 41 years in the theatre business, has moved to Cushing, Okla., from Frederick, Okla., to become manager of Cushing's three movie houses, part of the Video Theatres chain. He has been in Frederick for the last three years. He also has managed theatres in Hominy, Wewoka and Seminole, Okla.

PHILADELPHIA

A decrease in assessment of real estate value was enjoyed by only two center-city theatres, although no increases were reported for any of the others. Assessment for the Goldman, which was $759,200 last year, is $741,900 for this year; and the Arcadia dropped from $341,300 in 1955 to $334,300 for this year. . . . James S. Montgomery, a founder of the local Gilbert & Sullivan Players, who also appeared as a singer in radio, television and motion pictures during his career, left an estate valued at $313,499, according to an inventory filed this week. He died last November. . . . The annual report of City Treasurer John L. Hoch in Reading, Pa., shows that admissions ticket taxes on theatres, sports and other entertainments brought $131,286 into the city treasury in 1955. This was below the $135,140 total in 1954, and much lower than the mark in 1953. . . . Milgram Theatre Service announced that it is now doing the buying and booking for the Ritz, Coply, Pa.; Grand. East Stroudsburg, Pa., and the Holland, Old Forge, Pa. . . . Lawrence W. Fenstermaker, manager of the Kutztown, Kutztown, Pa., was re-elected president of the Borough Council at its annual reorganization meeting last week. . . . Harry Waxmann has relinquished control of the Roxy in the Roxborough section of the city. . . . Jerry Janor is the new Screen Guild salesman in the upstate Pennsylvania territory. . . . A. M. Ellis Theatres announced the purchase of the Coatesville drive-in, Coatesville, Pa., from Milton Schlosberg. Work has started to enlarge the open-airer to 850-car capacity, and the grounds will be completely remodeled for reopening in the early spring.

PITTSBURGH

The Stanley theatre doesn't have to worry for bookings for the next few months. Following the current "Lone Ranger," the de luxe house will offer "The Conqueror," "Our Miss Brooks," "Rose Tattoo" and "Miracle In The Rain" in that order. . . . "The Prisoner" follows the impending "Trouble With Harry" in the Squirrel Hill art house. . . . "Eight O'Clock Walk"

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which was dropped from the Squirrel Hill chart, was nabbed immediately by the Studio theatre to follow "The Return of Don Camillo." The new art house also hopes to nab "Marty" March 16 to cash in on its Oscar potentialities. . . . M. A. Silver, Stanley Warner zone manager and Ernest Stern, head of Associated Drive-In Theatres, appointed local co-chairmen of the local "Brotherhood Week" drive. James Hendel, United Artists, serves as distributor chairman.

PORTLAND

Guild Theatre manager Foster off on another business trip to San Francisco. Assistant manager Nancy Welch continues to handle remodeling of the 400-seat art house. . . . Preston Foster was due in town as guest speaker for the Oregon Ad Club. . . . John Waddingham, top artist for the Oregon *Journal*, was pleasantly surprised to see the quality of the art done for "The Man With The Golden Arm" campaign. He relates that "this is the first time a top flight designer, not connected with the movies, was hired to come up with something different and to be done in the artist's own way." . . . Al Forman, boss of United Theatres, was in the East on business.

PROVIDENCE

William J. Trambukis, Loew's State manager, already recipient of many showmanship awards, recently romped off with first prize in another nation-wide exploitation contest. Bill is proudly displaying his $100 check to other local theatremen who have been dropping in to congratulate him. . . . Paul Tighe, Majestic manager, has been temporarily absent from the local scene, being in Scranton, Pa., on a business trip. . . . The Rhode Island premiere of "The Sheep Has Five Legs" took place at the Avon Cinema. . . . "Guys and Dolls" was a holdover at the RKO Albee. . . . Following a protracted spell of rain, snow, sleet, ice and bitter cold weather, clearing skies and rising temperatures were optimistically viewed by local exhibitors who are pretty well fed up on the vagaries of mid-winter weather. The respite from the extremely rough weather gradually brought out more moviegoers. . . . R. I. showmen are seriously eyeing the recent announcement of the local transit company that Saturday and Sunday service would be curtailed. Lack of riders, is blamed by transit officials for the decision; but theatremen, and businessmen alike, claim the present service is inadequate, and fares too high, especially from suburban areas.

SAN FRANCISCO

Invitations to attend the third annual Communion Breakfast, February 19, at the Whitcomb Hotel following the Mass at St. Patrick's Church, San Francisco, were sent to all Catholics in the Film Industry in the Bay Area, Charles J. Maestri, general manager, Lippert Theatres, chairman of the sponsoring committee reports. . . . The Todd-AO "Oklahoma" was to open Feb. 17, at the Coronet theatre leased from the United California Theatres. . . . Post flood re-openings include the River theatre, Guerneville, Feb. 10, and the Yuba City drive-in, Yuba City, March 1. Dave Williams is the owner of the River theatre, and Yuba City is in the Redwood theatres circuit. . . . Bill Beshears is the new owner of the Melody theatre, Highway City, as of Feb. 5. . . . Ward Pennington and Howard Ross, Paramount salesmen, escaped injury when their car plowed into a snow plow in snowy Nevada. . . . Oona Sherman, WB cashier, has a baby boy, Johnny, and Ginger Levy, Columbia booker, a son, Mike. . . . Wayne Glasgow is managing the Cinema theatre.

SAN FRANCISCO

"The Man Who Never Was" was to have its world premiere at the Fox, Feb. 14. . . . John Klee, district manager, Fox West Coast, and Earl W. Long, district manager, Paramount Pictures Theatre Corp., are the representatives of the Northern California Theatre Association on the organizing committee for a motion picture council of high school students. Dr. Morris Williams, co-ordinator of secondary education activities is the chairman. . . . James Velde, western division manager, United Artists, has been promoted to general sales manager. Ralph Clark, district manager, is visiting the San Francisco office. . . . The Reverend Monsignor McCarthy was to be the speaker at the third Communion Breakfast, Feb. 19, at the Whitcomb Hotel. Bob Clark was to be the master of ceremonies. . . . H. C. Kaufman, Columbia exchange manager, is here. . . . The Cerito theatre, El Cerito, Blumenfeld theatres has reopened, and the Sequoia theatre, Sacramento closed.

ST. LOUIS

The Belasco, Washington and State theatres in Quincy, Ill., are running a theatre clock in the newspapers of that city giving the starting hours of shows. . . . The Community Arts theatre of Champaign, Ill., has secured a building in that city and is remodeling it into a theatre for its use. . . . Charles Francis "Bat" Nelson, a former theatre manager at East St. Louis, Ill., was killed at Memphis, Tenn., recently when a fire and an explosion leveled the home of his daughter. . . . Ralph Amacher, branch manager of United Artists, was elected president of the Motion Picture Association of Greater Kansas City, Mo., at a meeting held at the Hotel Muehlebach. Others elected were: vice-presidents, William Gaddoni and Harry Gaffrey; secretary, M. B. Smith; treasurer, Ed Hartman. . . . The Star theatre at Vandalia, Mo., has been reopened after being closed since the first part of September, C. E. Deppe, the manager, has announced. . . . Tom Edwards, theatre manager at Eldon, Mo., has been elected president of the Eldon Chamber of Commerce for 1956.

TORONTO

With this city now the headquarters of the Canadian Film Awards, it is likely the next award ceremonies will be held in Stratford during the coming Shakespearean Festival there this summer. . . . TV is providing the National Film Board with newer and bigger audiences than ever before. In its annual report, the NFB reports that one of its films, "Corral" was seen by an estimated 15,000,000 persons on a network show. The NFB produced 122 original films, plus 113 film translations and adaptations to enable films to be shown through different distribution media. . . . First social event of the year arranged by the Lady Barkers of Toronto Variety Tent No. 28 was a Monte Carlo Night in which $340 for Variety Village was raised. . . . George Davie, manager of the Palace, Toronto, staged a benefit for the fund drive of the Toronto East General Hospital. . . . David Griesdorf, formerly general manager of the Odeon circuit in Canada until his termination with that company, has acquired a substantial interest in International Film Distributors and is now its executive vice-president. He returns to the company after a six years' absence with Odeon. . . . Ralph Ellis, New York sales representative of the National Film Board for the past couple of years, resigned to go to Toronto as representative for a new TV-film sales company. The company will be owned by Sterling Television and Fremantle Overseas Radio & Television, Inc. . . . A new policy of booking two top pictures simultaneously in four houses is being introduced in Winnipeg by Western Theatres Ltd., March 15th.

VANCOUVER

The 50-year old Star theatre on Vancouver's East side was torn down to make way for a new police building. . . . Frank J. Reiss, director of Photographic Services for the government of Saskatchewan, has resigned and will take a position in private industry. In his two years with the Provincial Government, Mr. Reiss was instrumental in creating a comprehensive still photo and motion picture production organization employing a staff of 10 persons. . . . A strike of over 100 projectionists looms closer as their union reports wage talks have stalled again. The members of B. C. projectionists Union 348 (AFL) have called in their International vice-president, Orin M. Jacobson of Tacoma, in an effort to break the deadlock with Famous Players and Odeon Theatres. . . . "Guys and Dolls," after a smashing eight-week run, bowed out of the Odeon-Vogue. . . . Jimmy Davie, who resigned as manager of RKO after 27 years to go into the real estate business, is back on Film Row, replacing Henry Heck as office manager at International Film Distributers. Heck moved over to Empire-Universal in the same capacity. . . . Roy Dederer is building an 850-seat theatre at Medicine Hat, Alberta. . . . J. F. Hawk of Edmonton is constructing a 485-seat house at Edgerton, in the Edmonton area of Alberta.

WASHINGTON

Rudolph Berger, MGM southern sales division manager, was in North Carolina. . . . Attending home office sales meetings in New York was Warner district manager Robert Smeltzer. . . . Ed Lachman, of the Variety Club of New York, was a Washington visitor, and attended the local tent board of governors meeting February 6 to talk about the international convention to be held in New York May 9-12 at the Waldorf-Astoria. . . . The Lone Ranger was an "in person" visitor at the Metropolitan theatre for one day, and also at the day and date Ambassador, uptown, where a special advance preview of "The Lone Ranger" plus "Target Zero," were shown. . . . Jack Benson, of Film Row Booking Service, has joined the firm of Independent Theatres Inc., as vice-president. Harley Davidson is president of the firm. . . . Sid Eckman, assistant branch manager of Metro, lost his father.

Managers' Round Table

An International Association of Motion Picture Showmen — Walter Brooks, Director

Three New Cities In Indiana—Without Theatres?

THEATRE FACTS, the bulletin of the Allied Theatre Owners of Indiana, says, "The future can be bright"—when considering the big increase in population, with the entire country in an expanding economy—meaning more people with more money to spend than ever before. And, they cite the fact that since 1950, the population growth in Indiana has added three cities, the equivalent of Evansville, Fort Wayne and Terre Haute, to the state.

But what intrigues our interest is that with this growth, there are apparently no new theatres, or at least, no new *audiences*, to match. Evansville is a city of more than 130,000, with a dozen theatres, including Loew's Victoria, which seats 2279. Fort Wayne has a population of 133,600 and the largest of twelve theatres is credited with a capacity of 3000. Terre Haute has more than 65,000 people—and a dozen theatres, including the Indiana, with over 2000 seats. Where in these imaginary cities, do the people go to the movies—or is this another "lost" audience?

And we can't be convinced that these missing theatres, nor their audiences, are the result of a "product shortage"—at least, not a shortage of "B" picture for double bills. The public is now seeing five times as many motion pictures on television as the film industry has ever supplied to theatres. There is a choice of 12 to 20 films per day—more than 125 listed this week in the *New York Herald Tribune* television guide, for free. But we still agree with the Indiana bulletin, that the future of motion picture exhibition can be a prosperous one, if we grow up to our new dimensions—and that's not merely a matter of aspect ratio. It includes showmanship, and a new viewpoint in our competitive effort to obtain our share of the public's amusement dollar.

It is also quoted, in this bulletin, that the great bulk of theatre grosses comes from a relatively small percentage of the population who are regular movie patrons. They illustrate by saying that about 75% of the exhibitor's business comes from about 25% of the potential audience, in each community. That's another way of saying what has long been accepted as fact in film industry. It has often been said that some producers and distributors have gotten 80% of their gross income from 20% of the theatres—and, in reverse, only 20% of their revenue from the remaining 80% of the nation's operating theatres.

BROTHERHOOD WEEK

Again, this is "Brotherhood Week"—which always has special significance in motion picture industry. It is one of several national drives that we have adopted as our own, for the good results that are a credit to us, in our local business neighborhoods, along Main Street, in every town across the nation.

By the time this meeting of the Round Table is called to order, you will have received your advertising and publicity kit from national headquarters, and it contains the usual complement of things to contribute to your campaign. And, again, we regret that the original sources don't provide a 24-sheet which could get a wide showing each year, with joint sponsorship, in most communities. Each year, we visualize a poster that might follow the design of that commemorative stamp, showing the heroic chaplains who gave their lives at sea, in a dramatic demonstration of true brotherhood.

We believe that brotherhood belongs in vastly more than one week in February, and that this occasion should prove the starting point of your activity and contact with local businessmen's associations, the luncheon clubs, the service clubs, for an all-year-round observance of the true meaning of the word. Theatre managers have much in common with merchants in their local business activities, and the cultivation of brotherhood will prove it.

¶ GEORGE W. TRENDLE has been an old friend for more than thirty years. He was one of the founders of the Kunsky-Trendle theatre circuit, and one of the earliest theatre executives to step out into the then-new radio field, as president of King-Trendle Broadcasting Corporation, operating the Michigan network and station WXYZ, in Detroit. His picture hangs outside this office door in the Quigley Hall of Fame, which extends the length of our central corridor. George comes to mind, right now, because "The Lone Ranger" is a current film, and seldom has there been a more valuable property than this new Warner Brothers' picture. Consult "Selling Approach" in this week's Round Table to see how extensively this product has been pre-sold. Today, George Trendle's interests include TV, where he was again a pioneer theatre man in a new medium. He has always developed fine, clean program material, for an audience of many millions, and "The Lone Ranger" started with him as a radio transcription series.

* * *

¶ FEBRUARY is not only the shortest, but the sweetest month in the year, for showmen who are alert to their opportunities. So, don't forget, there's an extra day in 1956—"Leap Year Day"—February 29th, which comes only once every four years. It's on a Wednesday, giving you a chance for an extra-profit day in midweek. A bulletin from Fox West Coast and Evergreen Theatres suggests a midnight Owl Show, and a proposal contest on stage, with the girls showing their skill in putting the proposition into well-chosen words. Let the girls pay their way in, and take their boy friends, for a change. They'll love to do it, just to show their feelings in the matter. Promote a ring for a prize through a local jeweler for bona-fide proposals that result in simon-pure engagements, and honor all "Leap Year" birthdays with special attention. After all, these unfortunate people only have a birthday every four years—and they should be entertained, with a flourish. —*Walter Brooks*

Let AMERICAN EXPRESS
arrange your trip to MEXICO
Land of
Walt Disney's
The Littlest Outlaw
Loew's ORPHEUM

Zeva Yovan, manager of Loew's Orpheum theatre, St. Louis, found this cute and colorful street display, perambulating or somnambulating, for "The Littlest Outlaw"—especially effective outside a travel bureau window.

Left to right—and sounding an "A" for the promotion of "The Benny Goodman Story"—manager Bill Zeilor, of the J. P. Harris theatre, Pittsburgh; P. F. Rosian, Universal's district manager; F. J. Guehl, Pittsburgh branch manager, and His Honor, Mayor David Lawrence, who is always willing to harmonize with movie promotions.

YOU'LL TALK
RANSOM!
GLENN FORD
DONNA REED

Lester Pollock's four-foot telephone says "You'll talk" about "Ransom"—when that phone rings in the sensational MGM picture, at Loew's Rochester.

"Three Bad Sisters" make good in Salt Lake City. Here starlets Marla English, Patricia Blake and Roxanne Arlen, receive the keys to city from Mayor A. F. Stewart, while Art Sutton, manager of the Lyric theatre, at left, looks on. You'll have to figure out what's bad about this trio, on a personal appearance tour for the United Artists picture.

Harry Greenman, managing director of the Capitol theatre, on Broadway, poses with two costumers and a fancy juke-box, borrowed for the promotion of "The Benny Goodman Story."

Bill Blake had all these attractive people—four standees, two stand-ins, a commentator and accompanist—on station KJEO-TV, Fresno, California, as a half-hour promotion for "Guys and Dolls."

Exploitation Is No Longer Ours Alone

Hardly a week passes that we don't find, either in the advertising trade press, or in newspaper items that appear in our mail, evidence that the theatre manager is no longer running all of the exploitation devices in his business neighborhood—and that's to be regretted, because it means, as National Screen say in their advertising, "Everybody is getting into the act"—and especially, the amateurs, who should be depending on us.

Currently, we have an example from station CKNW, in Vancouver, city of showmen, who tell the story of their "king-size promotion" of Orange Crush, in their cute house-organ, "Top Dog"— we always read page 2. But this is typical theatre promotion, and so is "Rain, Snow or Shine"—an Orphan's Benefit, which is sponsored, as are all good promotions for theatre or otherwise. Nor are these merely audible—they are strictly visible, on the air and on the street, as ballyhoo for the "Top Dog" in Vancouver stations.

Similarly, in "Tracks"—published by the Chesapeake and Ohio Railroad, we find an item from Denmark, of all places, where a train was stopped at a local station, where a manufacturer gave free underwear to the fattest, the tallest, the handsomest man—and, of course, to all the ladies—as advertising for a textile show, soon to open in the town of Herning. Naturally, it made all the papers, including a house organ in America.

The Press Clams-Up For "Carousel"

One of the most natural point-of-sale campaigns for 20th Century-Fox's "Carousel" is being conducted with the cooperation of the State of Maine, and linked with Capt. Enoch Snow, who is a name in the cast, with the Capt. Enoch Snow who originated Snow's clam chowder and has a seafood company in Maine. This links up properly with the clambake in "Carousel" and will be celebrated in various ways. Certain selected members of the press have received packages containing a typical State of Maine clam dinner, and at midnight, Tuesday, of this week, another clambake was held, prior to the preview of the picture at the Roxy on Thursday, when the press again had an opportunity to clam-up.

Praises New Product

Seymour Morris, in his "Hot News" for aggressive showman from Schine's publicity department, Gloversville, says: "It is a real pleasure to see the way the boys are going after the great line-up of product which we are playing in our theatres. We hope this kind of selling rubs off and we'll see a lot more of it in the Spring season."

WHO DO YOU PICK AS THE DEADLIEST KILLER CHIEFTAIN OF THEM ALL?

1. The deadliest killer-chieftain of them all was over seven feet tall. Was he GERONIMO?
2. The deadliest killer-chieftain of them all was a big man weighing nearly three hundred pounds. Was he CRAZY HORSE?
3. The deadliest killer-chieftain of them all was killed in battle by a U. S. Cavalry Captain in 1864. Was he MANGAS-COLORADO?
4. The deadliest killer-chieftain of them all was the leader of the Mimbreno Apaches. Was he SITTING BULL?
5. The deadliest killer-chieftain of them all was also known as Red Sleeves. Was he RED WING?
6. The deadliest killer-chieftain of them all was the last of the Apache tribes to make peace. Was he COCHISE?

MAKE A SELECTION AND THEN SEE HIM IN EXCITING "FORT YUMA." STARTS SUNDAY — SCHINE'S GLOVE.

John J. Corbett, manager of Schine's Glove theatre, Gloversville, N. Y., handed out this rather interesting if bloody-thirsty list to juvenile admirers of great Indian fighters—and can be used other places.

"8:30" Plan In the News

Sam Horowitz, manager of the Harbor theatre, Brooklyn, is conducting a campaign to ascertain if his audience wants the main feature at 8:30 p.m. instead of the usual late hour show of 10 p.m. with the second feature closing the bill. He gets out an attractive folder, describing the idea, and the reasons for it, and says it has been a very successful promotion for Sunday night business. Folks prefer to see the main feature at the earlier hour, and get home at a reasonable time for next day's business. The folder included a ballot, to be filled out and deposited in a box in the lobby, and the voting has been in favor of the new schedule.

Supplementing the folder and ballot distribution, Sam used a special 40x60 three weeks in advance, a special trailer on the screen, and the regular weekly program, mailed to thousands of Bay Ridge homes, carried the story. All front display and poster advertising near the theatre accented the new hour for the main picture. Patrons who voted and gave their names and addresses received a postcard acknowledgement with the result of the poll and the theatre had a check on its mailing list.

DIPSON'S
PALACE
WORLD PREMIERE
LUCILLE BALL-DESI ARNAZ
JAMES MASON IN MGM'S
"FOREVER DARLING"

The journey to Jamestown, for the world premiere of "Forever Darling"—in spite of the wind and the rain and the sleet and the snow—was a big success. Above, you see the marquee signs at Dipson's Palace theatre, where they had two premiere audiences, most of them on the street outside; and below, Mayor Sanford, of Jamestown, pouring, for Lucy and Desi; and at right, Richard Kemper, division manager for Dipson Theatres, with the stars in an off-side moment.

Selling Approach

THE LONE RANGER—Warner Brothers. In WarnerColor, on the big screen, as you've never seen him before. Hi Yo, Silver! Here come Tonto, Silver and "The Lone Ranger"—one of the best known characters in fiction. Millions know him, and want to see him in his first feature-length film. 24-sheet ideal for lobby and marquee display, and has been posted in 191 cities, where it may be sniped with early playdates. A giant standee, with a 20-minute long-playing record, below cost at $8.15 from your Warner's exchange. No herald mentioned, but you can print your own, using oversized newspaper ad mats, which are good and available in a variety of sizes and styles, including a special display mat for the comic page. The combination mat, selling for 35c at National Screen, gives you six ad mats and one publicity mat, sufficient for small situations. A set of color photos will make an action board to sell color with action. Some special mats will reproduce "Lone Ranger" masks, six-shooter, junior deputy badge and Indian feather as cutouts for the kiddies. Free radio and TV campaign materials for the asking, from your exchange. Remember you have a long-established audience, and they've never seen anything like this on the air. Kresge Stores, and many others, are alerted to work with you, in merchandise tieups. Seldom in motion picture history has any attraction been pre-sold as has been "The Lone Ranger."

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ON TELEVISION—Over 45,000,000 people watch "The Lone Ranger" on a total of 159 stations, including ABC, CBS, and 18 stations in Canada. ON RADIO—Over 21,000,000 people hear "The Lone Ranger" on 203 NBC network stations, plus 18 stations in Canada. IN NEWSPAPERS—Over 45,000,000 readers of "The Lone Ranger" in 286 newspapers. IN NOVELS—Over 2,000,000 copies sold to date of 18 "Lone Ranger" novels, which sell at $1 each. ON RECORDS—Over 1,000,000 copies sold of 9 different "Lone Ranger" platters, continuously listed as a best-seller. IN PUBLICATIONS — 158,000,000 Novelty "Lone Ranger" coloring books, picture books, story books, cut-out books, picture puzzles and comic books. THROUGH MERCHANDISE — More than $10,000,000.00 volume done annually with 76 products carrying "The Lone Ranger" brand.

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The General Mills tieup is a terrific day-and-night barrage on radio and TV, plus fifty million food packages, plus displays in supermarkets and groceries in 40 states, plus Canada! The Merita Bread tieup is effective in eight southeastern states, with their own ads in 62 newspapers, plus standees in stores, plus poster advertising, plus the vast youth organization.

LEASE ON LIFE—J. Arthur Rank—I.F.E. Releasing Corp. In Eastman Color. The first British picture to be distributed in America by I.F.E. A motion picture that will be handed down from heart to heart for years to come. The sometimes gay, sometimes tender, always wonderful, story of a charming gentleman who winked at life, and found it smiling right back, at him! Robert Donat, who was famous as "Mr. Chips" in a heart-warming story that upholds the tradition of his great screen success. A special selling kit has been prepared for early runs starting February 9th in New York and currently across the country, under the direction of Fred Goldberg's publicity staff in New York, and is thus the reason for this review of its contents. Quite in keeping with the type of runs, this has been created more or less on an "art theatre" basis, but deserves wider application in other houses. The publicity stories, the stills, and the newspaper ad mats are quite correct for the purposes intended, but there are no posters mentioned, and there must be some, coming up. Our small towns, or even our key-city first-runs, can't do business without the usual pressbook accessories.

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RIVIERA — Titanus Film — I.F.E. Releasing Corporation. In Technicolor, and filmed on the Riviera. Everything, but everything under the sun, can happen to people who work at play, at the world's most fabulous playground. Starring the m-m-m-m-magnificent Martine Carol, and Raf Vallone. You'll meet people from all the walks of love, on the Riviera. No posters mentioned, nor any pressbook accessories, in this advance campaign kit, but these will be needed to fill playdates beyond the "art theatre" circuits. A handful of photographs sell the bosomy star in typical fashion, and it all looks interesting, and harmless, for midweek dates in most any town across the country. Publicity handouts are most numerous, proving that this "class" audience will read all they can get, but the average, disinterested but nevertheless potential patron needs to be sold.

SPECIAL TRAILERS FAST!

AND SPEED IS WHAT YOU GET WHEN YOU ORDER FROM FILMACK!

You'll have your trailers almost as quickly as if they were made right in your town . . . and they'll be BETTER TRAILERS than you expected! Order from dependable

FILMACK

CHICAGO - 1327 S. WABASH • NEW YORK - 341 W. 44th ST.

Better Refreshment Merchandising

. . . Timely news supplementing the special monthly department covering all phases of refreshment service.

New Owners to Expand Mission Drink Company

Officials of the Cott Beverage Corporation, New Haven, Conn., completed a transcontinental tour recently during which more than 200 franchised bottlers and their key executives attended eight regional conferences to hear first-hand reports of plans afoot to make Mission of California, Los Angeles, a bigger and better company. Mission was recently acquired by the Cott organization.

At the eighth regional meeting, held in the Belmont Plaza Hotel, New York, for Mission bottlers of the northeast, Cott corporation president John Cott told more than 40 bottlers and attending executives that what Mission needed most was dynamic merchandising, advertising and management.

He said that the name Mission Dry Corporation would be changed shortly to Mission of California, and the company had already completed a packaging program that enhances the basic glass bottle design as well as the logotype. In an effort to effect a more efficient distribution plan for Mission bottlers, Mr. Cott announced the new management will open shortly a number of extract and syrup plants throughout the country. He also feels these distribution points will aid materially in getting a larger share of the fountain syrup business for the Mission corporation.

Broiler Equipped for "Charcoal Pit" Effect

Bakers Pride Oven Company, Inc., New York, manufacturers of a line of electric and gas pizza ovens, has announced development of a gas-fired broiler with several special features. Trade-named "Super Glo-Brick Broilers," the equipment has been specifically designed for building a brick, stainless steel or copper enclosure around the unit to give it a "charcoal pit" effect. The manufacturer states that in this way the installation can be made to blend in with other equipment in the refreshment building.

The broilers are available in nine different sizes, according to the number of grates required (the maximum is nine grates wide). All broilers can be equipped for any type of gas: mixed, bottled, natural or manufactured.

Brotherhood Promotional Data Ready

Some 19,000 Brotherhood Week campaign books and promotion kits are being distributed to virtually every exhibitor in the country as well as all exchange offices in 33 cities, it is announced by William J. Heineman and Spyros S. Skouras, national co-chairmen of the 1956 Brotherhood Drive. The promotional material, prepared by the advertising and publicity committee under the chairmanship of Alfred H. Tamarin, will help showmen bring their entire community into the campaign for Brotherhood Week, set to roll next Monday for the period February 19-26.

The kits, which are serviced to theatre owners, managers and exchange officials by National Screen Service under the direction of William B. Brenner, chairman of the accessories committee, contain posters, display cards, membership forms and other material. Under the program outlined in the eight-page campaign book, the highlight of the Brotherhood Week efforts will be a membership fund-raising drive covering theatre patrons, exhibitors, distributors, exchange staffs, salesmen, bookers, theatre personnel and vendors dealing with distributors and exhibitors.

Each participating theatre will designate a single day during Brotherhood Week as collection day. The solicitation of contributions is backed by a special Brotherhood newsreel starring Frank Sinatra. The National Conference of Christians and Jews, which sponsors the annual Brotherhood Drive, is providing containers for the collections.

DeBerry, Maguire Named To Paramount Posts

Managerial promotions at two Paramount branches have been announced in New York by Hugh Owen, vice-president of Paramount Film Distributing Corporation. Edmund C. DeBerry has been elevated from Buffalo branch manager to Cincinnati branch manager. He succeeds Herb Gillis, who has taken over as Washington D. C. branch manager. Mr. DeBerry joined Paramount 16 years ago as assistant booker in Charlotte, N. C. He was successively head booker and salesman before being named Buffalo branch manager in 1951. Hugh Maguire has been named to succeed DeBerry as Buffalo branch manager. Mr. Maguire, formerly sales manager at the Philadelphia branch, joined Paramount in 1931 as clerk and shipper in the New Haven branch. He was a salesman for a number of years before becoming sales manager.

Edward Lider Again Heads New England Exhibitors

BOSTON: The annual meeting and election of officers of Independent Exhibitors, Inc. of New England, the unit of National Allied, was held February 14 at the Hotel Bradford here, preceded by a luncheon. Edward W. Lider was reelected president; Melvin B. Safner vice-president; Edwin Fedeli second vice-president; Henry Gaudet secretary, and Julian Rifkin treasurer. Mr. Safner and Mr. Rifkin were reelected. Nathan Yamins was named national delegate and Edward W. Lider alternate. Board of directors include Norman C. Glassman, chairman; W. Leslie Bendsley; Ned Eisner, Ray Feeley, Leonard Goldberg, Arthur K. Howard, Frank LePage, Albert B. Lourie, Walter E. Mitchell, Daniel J. Murphy, Samuel Resnik, Theodore Rosenblatt, Andrew Tegu and Robert Viano. Carl Goldman was reappointed executive secretary of the organization.

Whitney, Cooper Plans

HOLLYWOOD: Cornelius V. Whitney, president of C. V. Whitney Pictures Co., is currently conferring here with Merian C. Cooper, vice-president and production head of the company, on a comprehensive multi-picture production program. Mr. Whitney is also viewing final prints of his organization's first picture, "The Searchers," which will be distributed by Warner Brothers.

COLUMBIA PICTURES ANNOUNCES THAT PRINTS OF THE FOLLOWING PICTURES ARE NOW AVAILABLE IN OUR EXCHANGES FOR SCREENING

JANE RUSSELL · CORNEL WILDE
HOT BLOOD
CINEMASCOPE Color by TECHNICOLOR
A HOWARD WELSCH PRODUCTION
co-starring LUTHER ADLER · JOSEPH CALLEIA with MIKHAIL RASUMNY • Screen Play by JESSE LASKY, JR.
Produced by HOWARD WELSCH and HARRY TATELMAN • Directed by NICHOLAS RAY

ALEC GUINNESS · JACK HAWKINS
THE PRISONER
Screen Play by BRIDGET BOLAND • Executive Producer SYDNEY BOX
Produced by VIVIAN A. COX • Directed by PETER GLENVILLE

CLEO MOORE
OVER-EXPOSED
with RICHARD CRENNA
Screen Play by JAMES GUNN and GIL ORLOVITZ
Story by RICHARD SALE and MARY LOOS
Produced by LEWIS J. RACHMIL
Directed by LEWIS SEILER

"URANIUM BOOM"
starring Dennis MORGAN · Patricia MEDINA co-starring William Talman
Screen Play by GEORGE F. SLAVIN, GEORGE W. GEORGE & NORMAN RETCHIN • Produced by SAM KATZMAN
Directed by WILLIAM CASTLE • A CLOVER PRODUCTION

DICK POWELL · EVELYN KEYES in
Johnny O'clock
with LEE J. COBB • ELLEN DREW • NINA FOCH • S. Thomas Gomez • John Kellogg
Screenplay by ROBERT ROSSEN • Directed by ROBERT ROSSEN
Produced by EDWARD G. NEALIS • Associate Producer MILTON HOLMES • reprint

CLASSIFIED ADVERTISING

Fifteen cents per word, money-order or check with copy. Count initials, box number and address. Minimum insertion $1.50. Four insertions for the price of three. Contract rates on application. No border or cuts. Forms close Mondays at 5 P.M. Publisher reserves the right to reject any copy. Film and trailer advertising not accepted. Classified advertising not subject to agency commission. Address copy and checks: MOTION PICTURE HERALD, Classified Dept., Rockefeller Center, New York (20)

USED EQUIPMENT

PAIR DEVRY 12,000 PROJECTORS, 70 AMPERE lamphouses, rectifiers, etc., excellent, $1,495; E7 mechanisms, excellent, $475 pair; Magnarc lamphouses, late type $475 pair; Strong 1kw lamphouses and rectifiers $475 complete; bargains on new and used lenses. What do you need? STAR CINEMA SUPPLY, 621 W. 55th St., New York 19.

EXCELLENT COATED PROJECTION LENSES—many brand new! Wollensak "Sunray" Series I: 2", 3", 3½", 3¾", 5", 5¼", 5½", 6", 7¾"—$35.00 pair. Super Snaplite fl. 9—2"-2¼" $170.00 pr.; Superlite 2¾"-3"-3¼" $150.00 pr.; Superlite 3½" $90.00 pr. Trades taken. Wire or telephone order today. S.O.S. CINEMA SUPPLY CORP., 602 W. 52nd Street, New York 19.

NEW EQUIPMENT

BEST CINEMASCOPE BUY! ADJUSTABLE anamorphics $375.00 pr., Mirro-Claric metallic seamless screens 75c sq. ft. Buy on Time. S. O. S. CINEMA SUPPLY CORP., 602 W. 52nd Street, New York 19.

ATTENTION HOLMES USERS! CONDENSER Lenses, 95c; constant speed motors $12.50; shutter shafts $1.25; sound optical lenses $9.95; intermittent $24.50; Star-Sprocket assembly $10.00; EE-14070 Vertical Drive Shaft w/5 gears, bearings $9.75; 1000W T-20C-13 Mogul prefocus lamps $25.00 dozen ($3.95 each). S. O. S. CINEMA SUPPLY CORP., 602 W. 52nd Street, New York 19.

PREPARE FOR "KISMET." LOWEST PRICES. prompt deliveries on Foxhole Sprockets for Standard & Super Simplex, E-7, X-L, Century Projectors; also most soundheads including RCA PS24, MI 1040, 1050, 1060, 9030, 9050; W.E. 206, 208, TA 7400; Simplex 4 Star and Ballantyne. S.O.S. CINEMA SUPPLY CORP., 602 W. 52nd Street, New York 19.

WANTED TO BUY

MARQUEE FOR NEW HAMPSHIRE THEATRE. Send photo, dimensions, price. SCENIC THEATRE, Keene, N. H.

STUDIO EQUIPMENT

MAURER 16 CAMERA, LENS, 2 MAGAZINES, syncmotor, 12V motor w/battery, all cases, complete $2395.00; 5000W Background Projector, reconditioned, $595.00; 10' Title Animation Stand, motorized zoom, stopmotion, $2500.00 value, $975.00; Bardwell McAlister studio floodlites, 3 heads on rolling stand hold 12 bulbs, $180 value, $29.50; Quadlite Heads only, $4.95; Stands only $19.95; Neumade editing tables with worklight, $58.00 value, $33.95; Moviola 35 mm composite sound/picture, $495.00. S.O.S. CINEMA SUPPLY CORP., 602 W. 52nd Street, New York 19.

BOOKS

RICHARDSON'S BLUEBOOK OF PROJECTION. New 8th Edition. Revised to deal with the latest technical developments in motion picture projection and sound, and reorganized to facilitate study and reference. Includes a practical discussion of Television especially prepared for the instruction of theatre projectionists, and of new techniques for advancement of the art of the motion picture. The standard textbook on motion picture projection and sound reproduction. Invaluable to beginner and expert. Best seller since 1911. 662 pages, cloth bound, $7.25 postpaid. QUIGLEY BOOKSHOP, 1270 Sixth Avenue, New York 20, N. Y.

MOTION PICTURE ALMANAC — the big book about your business—1956 edition. Contains over 12,000 biographies of important motion picture personalities. Also all industry statistics. Complete listings of feature pictures 1944 to date. Order your copy today. $5.00, postage included. Send remittance to QUIGLEY BOOKSHOP, 1270 Sixth Avenue, New York 20, N. Y

OWNERS. HELP YOUR HELP TO PRESERVE your property; supply them with Nadell's "Master Guide to Theatre Maintenance." Use it also in training your subordinate staff members (your managers of the future). Compact pocket size, hard covers, indexed for quick reference. Send $5 for each copy to QUIGLEY BOOKSHOP, 1270 Sixth Ave., New York 20. Do it right now while it's on your mind.

HELP WANTED

MANAGER DRIVE-IN THEATRE WESTERN New York State. Write full particulars, age, experience, marital status, etc. BOX 2904, MOTION PICTURE HERALD.

POSITIONS WANTED

MANAGER—CAPABLE, EXPERIENCED CIRCUIT operations. Highest references. Consider anywhere. BOX 2900, MOTION PICTURE HERALD.

PROJECTIONIST: TWENTY YEARS EXPERIENCE. All types projection and sound equipment. Single. Any location. GEORGE D. McLENDON, 1827 Sunset Blvd.. Los Angeles, Calif.

POPCORN

WORLD-WIDE HEADQUARTERS FOR POPCORN, popcorn equipment and supplies. POPCORN VILLAGE, Nashville, Tenn., U.S.A.

THEATRES

MOTION PICTURE THEATRE, GREATER NEW York, wanted. BOX 2898, MOTION PICTURE HERALD.

$22,000 NETTING. NO TELEVISION TOWN 10,000. CinemaScope, modern building, beautiful equipment. Return 23%, $50,000 down. Brochure, P. Mc ADAM, Livingston, Mont.

FOR SALE MODERN SUBURBAN THEATRE, deep south coastal city, air force training center, two story building, store rentals with apartment. 833 seats. BOX 2901, MOTION PICTURE HERALD.

FOR SALE: DRIVE-IN THEATRE LOCATED close to large city in Southern New England. Grosses over $100,000. Please reply to MRS. F. HARDING, 38 Church St., Boston, Mass.

VIRGINIA CHAIN FOR SALE OR LEASE. 4 INdoor, 1 Drive-In. All within 40 miles. Controlled towns. 1955 net profit over $50,000.00. Owner forced to Arizona for health after 30 yr. prosperous business. $150,000.00. Real Estate can also be purchased at fair market value or good leases arranged. BOX 2905, MOTON PICTURE HERALD.

Legion Approves 7 of 14 New Productions

The National Legion of Decency reviewed 14 pictures last week. Three were put in Class A, Section I, morally unobjectionable for general patronage; four in Class A, Section II, as morally unobjectionable for adults; six in Class B, morally objectionable in part for all, and one in Class C, condemned. In Section I are: "Come Next Spring," "Kettles in the Ozarks" and "World in My Corner." In Section II are "Bottom of the Bottle," "Miracle in the Rain," "Parsifal" and "Postmark for Danger." In Class B are: "Cash on Delivery" because it "reflects the acceptability of divorce"; "Hot Blood," because of "suggestive costuming, dancing and situations"; "Invasion of the Body Snatchers" because of "light treatment of marriage"; "The Last Hunt" because of "excessive brutality and suggestive situations"; "Picnic" because of "the unrestrained emphasis on lustful actions, dialogue and situations throughout," and "Slightly Scarlet" because of "low moral tone, suggestive costuming, dialogue and situations." In Class C was "Adorable Creatures" because it "condones immoral actions, and in treatment seriously offends Christian and traditional standards of morality and decency by reason of suggestive costuming, dialogue and situations, and presents material morally unsuitable for the entertainment of motion picture audiences."

Harry Colmer, Sr., Dies

LAKEWOOD, N. J.—Harry Colmer, Sr., 68, who operated theatres in Beach Haven, Brant Beach and Barnegat, seashore resorts in Northern New Jersey, died here recently in Paul Kimball Hospital.

John R. Hatcher, Sr.

LEBANON, TENN.: John R. Hatcher, Sr., 72, theatre manager and civic leader here, died in McFarland Hospital February 5 after an illness of several months. For the past 32 years Mr. Hatcher had been connected with the Crescent Amusement Company of Nashville, managing the company's two Lebanon theatres and other business property.

William D. Gaddoni

KANSAS CITY: William D. Gaddoni, 42, branch manager for MGM here for the past five years, died of heart disease February 12. He started with the company in Albany, N. Y., in 1935 and later had been MGM branch manager in Omaha.

Louis Levy

HARTFORD: Louis Levy, 79, retired Connecticut projectionist, died of a heart attack on an Eastern Airlines flight northbound from Miami February 10. He had served as projectionist at the Warner theatre, Bridgeport, for 30 years, retiring in 1953.

FILM BUYERS RATING

Film buyers of independent circuits in the U. S. rate current product on the basis of its performance in their theatres. This report covers 88 attractions, 3,012 playdates.

Titles run alphabetically. Numerals refer to the number of engagements on each attraction reported. The tabulation is cumulative. Dagger (†) denotes attractions published for the first time. Asterisk (*) indicates attractions which are listed for the last time.

EX means Excellent; AA—Above Average; AV—Average; BA—Below Average; PR—Poor.

	EX	AA	AV	BA	PR
African Lion, The (B.V.)	1	4	13	3	1
All That Heaven Allows (U-I)	1	8	3	–	–
Apache Woman (A.R.C.)	1	3	2	2	–
Artists and Models (Par.)	8	18	6	6	1
Bengazi (RKO)	–	–	–	3	5
Big Knife, The (U.A.)	–	–	1	6	13
Blood Alley (W.B.)	–	8	25	17	3
Bring Your Smile Along (Col.)	1	1	8	1	10
Count Three and Pray (Col.)	4	8	16	9	7
Court Martial of Billy Mitchell (W.B.)	1	12	7	1	–
Desert Sands (U.A.)	–	–	5	7	11
Desperate Hours, The (Par.)	1	1	9	8	11
Diane (MGM)	–	–	–	4	5
Duel on the Mississippi (Col.)	1	1	5	2	2
Female on the Beach (U-I)	1	8	32	14	13
Footsteps in the Fog (Col.)	–	–	4	5	10
Fort Yuma (U.A.)	–	–	3	3	1
Francis in the Navy (U-I)	–	12	29	12	1
Gentlemen Marry Brunettes (U.A.)	–	7	18	8	15
Girl in the Red Velvet Swing (20th-Fox)	–	3	19	28	19
Girl Rush, The (Par.)	–	–	2	22	19
†Glory (RKO)	–	1	3	–	–
Good Morning, Miss Dove (20th-Fox)	1	13	9	26	6
Guys and Dolls (MGM)	5	1	–	–	–
†Hell on Frisco Bay (W.B.)	–	–	–	–	19
I Am a Camera (D.C.A.)	7	2	–	–	4
I Died a Thousand Times (W.B.)	–	–	4	7	6
Illegal (W.B.)	–	–	7	1	3
Indian Fighter (U.A.)	–	6	8	5	3
It's a Dog's Life (MGM)	–	–	2	6	9
It's Always Fair Weather (MGM)	–	1	15	23	26
Kentuckian, The (U.A.)	7	28	26	10	6
King's Thief, The (MGM)	–	–	7	11	9
Kismet (MGM)	–	3	14	12	1
Lady Godiva (U-I)	–	–	4	6	3
Last Command, The (Rep.)	–	1	9	12	15
Last Frontier (Col.)	–	–	3	5	1
Lawless Street (Col.)	–	–	6	4	1
Left Hand of God, The (20th-Fox)	–	37	21	8	5
Lieutenant Wore Skirts, The (20th-Fox)	–	–	4	3	–
†Littlest Outlaw (B.V.)	–	2	2	–	–
Love Is a Many-Splendored Thing (20th-Fox)	18	27	38	10	4
Lucy Gallant (Par.)	–	–	18	15	9
Man Alone, A (Rep.)	–	6	15	9	11
†Man With the Golden Arm (U.A.)	–	–	–	4	–
Man With the Gun (U.A.)	1	10	9	4	11
McConnell Story, The (W.B.)	1	31	34	14	3
My Sister Eileen (Col.)	–	13	23	11	16
Naked Dawn (U-I)	–	–	2	4	1
Naked Street (U.A.)	–	–	–	6	2
Night Holds Terror, The (Col.)	–	–	3	7	19
Night of the Hunter (U.A.)	–	3	14	16	4
One Desire (U-I)	–	–	11	13	9
Pete Kelly's Blues (W.B.)	3	24	10	36	9
Phenix City Story, The (A.A.)	17	16	25	16	1
Private War of Major Benson (U-I)	2	23	29	19	8
Queen Bee (Col.)	–	–	6	8	10
Quentin Durward (MGM)	–	–	5	9	18
Rains of Ranchipur (20th-Fox)	–	4	22	10	–
Rebel Without a Cause (W.B.)	6	34	14	5	–
Return of Jack Slade (A.A.)	–	2	11	2	–
Running Wild (U-I)	1	6	1	2	–
Scarlet Coat (MGM)	–	–	8	10	23
Second Greatest Sex (U-I)	–	3	5	8	2
Seven Cities of Gold (20th-Fox)	–	–	10	24	19
Shrike, The (U-I)	–	2	7	15	12
Sincerely Yours (W.B.)	–	1	5	11	10
Special Delivery (Col.)	–	–	2	3	–
Spoilers, The (U-I)	–	5	6	3	1
Square Jungle (U-I)	–	–	1	3	21
Tall Men, The (20th-Fox)	7	36	15	1	1
Tarantula (U-I)	–	5	–	3	–
Teen-Age Crime Wave (Col.)	–	4	3	2	–
Tender Trap (MGM)	7	21	20	8	–
Tennessee's Partner (RKO)	–	1	12	8	6
Texas Lady (RKO)	–	1	7	8	1
Three Stripes in the Sun (Col.)	1	4	13	6	4
To Catch a Thief (Par.)	6	14	22	14	5
To Hell and Back (U-I)	24	34	4	1	–
Treasure of Pancho Villa (RKO)	–	1	10	11	19
Trial (MGM)	1	8	32	12	4
Ulysses (Par.)	3	1	9	12	9
View From Pompey's Head (20th-Fox)	2	7	12	20	28
Virgin Queen, The (20th-Fox)	1	–	13	11	14
Warriors, The (A.A.)	–	–	6	11	1
We're No Angels (Par.)	–	7	21	22	10
Wichita (A.A.)	2	21	19	6	4
You're Never Too Young (Par.)	1	21	19	13	3

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FEBRUARY 25, 1956

MOTION PICTURE HERALD

Allied Board Reaffirms Fight for Rental Control

Governor Warns Drive-ins To Keep Pictures Clean

"Carousel"—a review

REVIEWS (In Product Digest). THE CONQUEROR, THE LADYKILLERS, URANIUM BOOM, TRACK THE MAN DOWN, INVASION OF THE BODY SNATCHERS, THEY WHO DARE, THE COME ON, MANFISH, OUTLAW TREASURE, OVER EXPOSED, GOLDEN DEMON

Entered as second class matter January 12, 1931 at the Post Office at New York City, U. S. A., under the act of March 3, 1879. Published weekly by Quigley Publishing Co. Inc., 1270 Sixth Avenue, Rockefeller Center, New York 20, N. Y. Subscription prices $5.00 a year in the Americas $10.00 a year Foreign. Single copy 25 cents. *All contents copyrighted 1956 by Quigley Publishing Company, Inc.*

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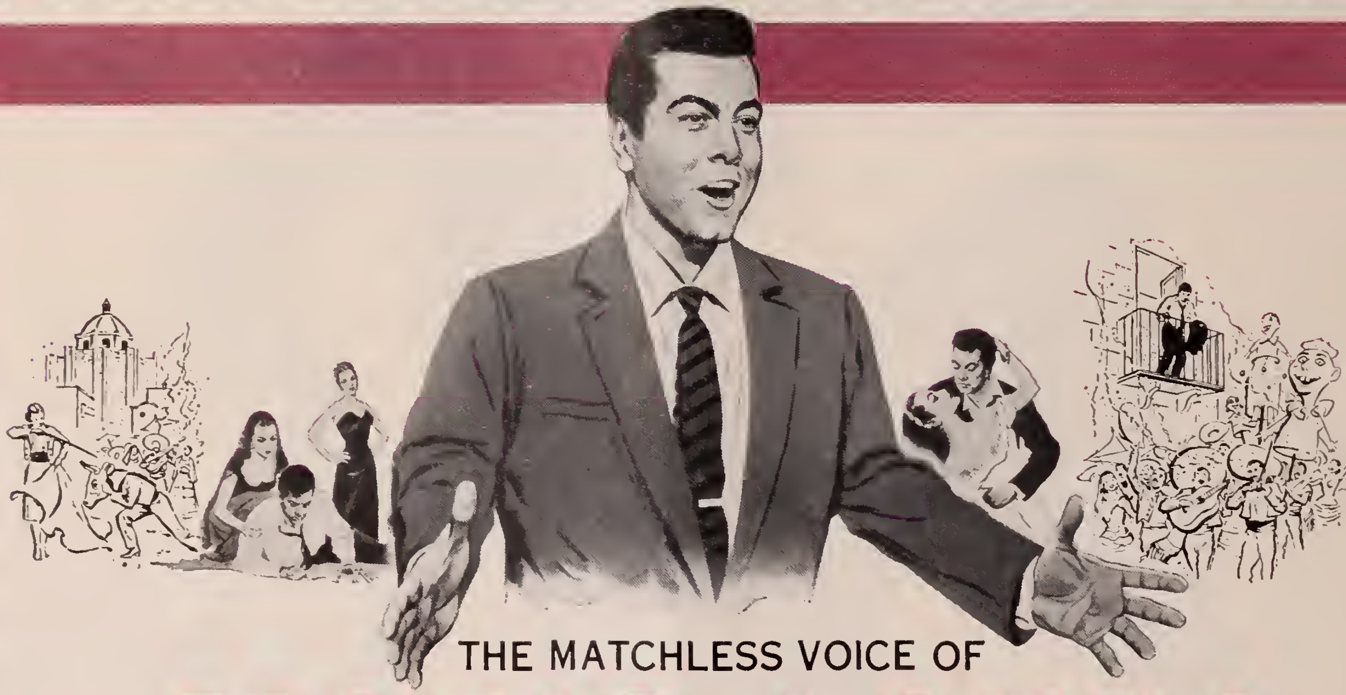

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DETROIT FISHER 9:30 A.M. • INDIANAPOLIS ARLINGTON 1:00 P.M. • JACKSONVILLE ST. JOHNS 9:
MEMPHIS WARNER 9:00 A.M. • MILWAUKEE ALHAMBRA 9:30 A.M. • MINNEAPOLIS UPTOWN 1:00
NEW YORK CRITERION 9:00 A.M. • OKLAHOMA MIDWEST 9:00 A.M. • OMAHA CENTER 1:30
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OOK AT *THE **BIG** LOOK* IN THE
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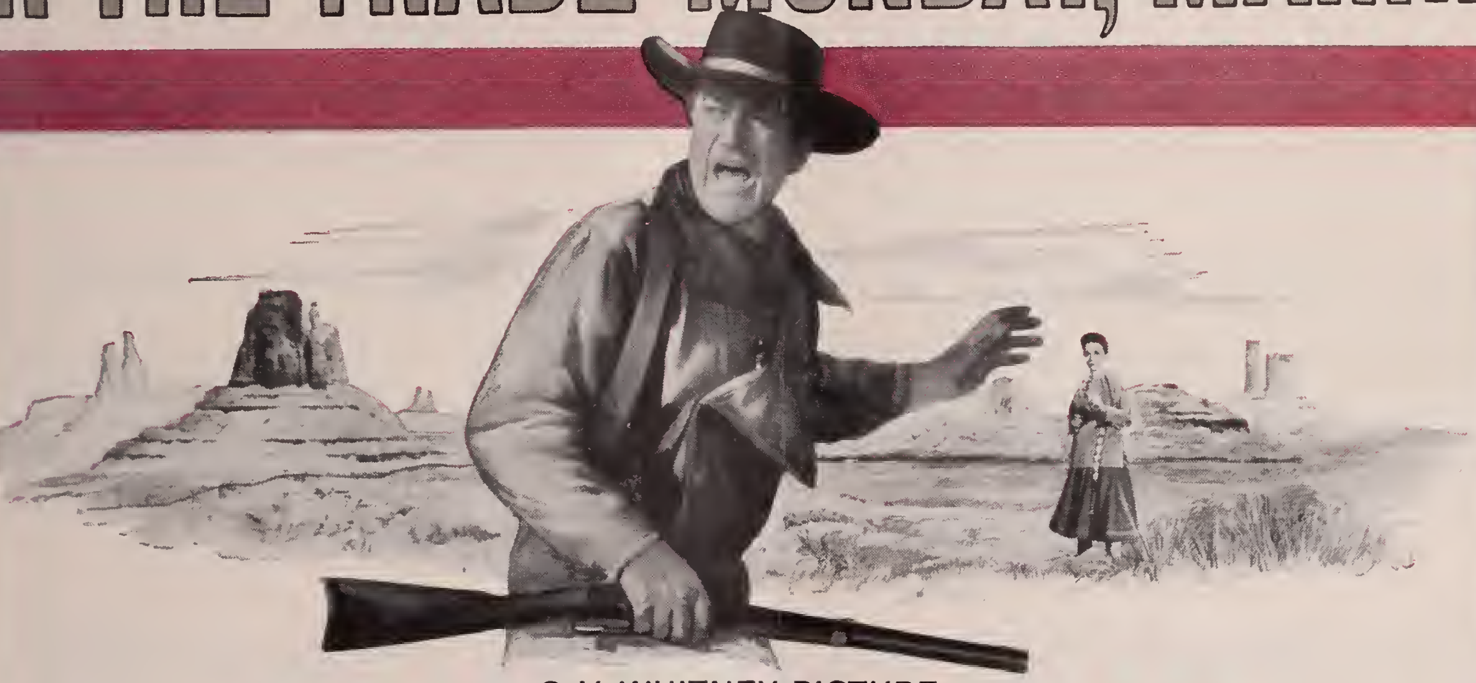

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P.M. • NEW HAVEN ROGER SHERMAN 9:30 A.M. • NEW ORLEANS SAENGER 9:00 A.M.
P.M. • PHILADELPHIA YORKTOWN-ELKINS PARK 1:00 P.M. • PITTSBURGH SCHENLEY 9:30 A.M.
1:00 P.M. • SEATTLE VENETIAN 1:00 P.M. • ST. LOUIS ST. LOUIS 12:45 P. M. • WASHINGTON AMBASSADOR 10:00 A.M.

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CAROUSEL

COLOR by DE LUXE

THE FIRST MOTION PICTURE IN THE NEW

CINEMASCOPE 55

"A NEW MILESTONE IN MOTION PICTURE HISTORY!"

—Front page, N. Y. Journal-American

MOTION PICTURE HERALD

MARTIN QUIGLEY, Editor-in-Chief and Publisher *MARTIN QUIGLEY, JR., Editor*

Vol. 202, No. 8 February 25, 1956

Blow the Whistle

IT is time for a halt to the practice of using negotiations with the Production Code Administration as a take-off for publicizing pictures. Not infrequently the producer—not the PCA—leaks word about a word or a scene being cut. This is a highly irresponsible procedure.

Recently some producers and distributors have adopted the questionable procedure of seeking press attention for their films in connection with their real or imagined dealings with the Production Code Administration. The alleged negotiations are often not in good faith and intended only as a springboard to notoriety.

The Production Code system is a voluntary one. If some producers do not wish to submit their pictures, that is their privilege. If they have disagreements with the PCA staff and seek compromises or appeal decisions, that also is their privilege. However, there is an absence of good faith when pictures which are obviously in violation of the code are submitted just for the sake of publicity. Equally to be deplored is the opening of films without code seals and then seeking such approval to get press attention for subsequent runs.

Although there are naturally disagreements about certain applications of the code and about appeal procedures, virtually all the members of the industry are in favor of the Code system. This fact was again emphasized Sunday in Hollywood at the discussion sponsored by the Motion Picture Industry Council held at the Academy Awards theatre.

Negotiations with the PCA—real or imagined—should not be publicized as a means toward publicity that hurts the industry.

■ ■ ■

Group Buying Responsibility

THE new National Association of Film Service Organizations, headed by Sidney Cohen, can be a constructive force provided it helps its members become increasingly aware of their individual and collective responsibilities.

It was logical and inevitable that the growing number of buying and booking groups would form their own trade association. Especially during the past few years many exhibitors have turned over film buying to an outside organization. Some theatre owners have felt that, despite the decree requirements of buying picture-by-picture and theatre-by-theatre, a group can secure somewhat better terms. Others have felt that, while there may be no saving in rentals, a buying service might be able to get better availabilities than an individual. Whether either viewpoint is correct is debatable.

One of the problems resulting from buying services is that some of their exhibitor clients adopt an "absentee ownership" attitude. Having turned over the vital tasks of buying and booking to others, some theatre owners have been tempted to neglect other phases of theatre operation. Such an attitude may prove fatal to the welfare of all concerned.

Membership in a buying service is certainly no excuse to neglect showmanship or to lose interest in product and industry happenings. The managers of buying services—in their own interest as well as that of their clients and the industry as a whole—have the duty to instill in all members enthusiasm for showmanship, a desire to maintain physically each theatre and an alertness about product and industry events. In the long run, buying services cannot prosper if their customers are in financial difficulty.

■ ■ ■

CinemaScope 55

THE acclaim of customers and critics following the opening of "Carousel", first picture filmed in 55mm CinemaScope, has demonstrated that the advance claims were fully realized.

The promotional campaign, directed by Charles Einfeld, Twentieth Century-Fox advertising and publicity director, was the company's most extensive since "The Robe", two and a half years ago. One extraordinary result was an editorial in the New York *Daily News* on February 20th which said in part, "Speaking just as a movie customer, we'd say the new gimmicks are worth whatever they cost. . . . Hollywood is fighting back (against TV) with all its considerable skill, and we'd say that 'Carousel' is a highly entertaining, and winning, first round."

The large negative, four times the standard 35mm size, makes it possible for the 35mm release print to project a large screen picture as clear and sharp as anything thus far achieved.

While as *The News* put it—"The plays still the thing, of course", good material plus fine techniques add up to record box office receipts.

■ ■ ■

¶ Quote of the Week: "You must play good, wholesome, clean product or you are going to do irreparable damage not only to yourself and your theatre, but to all people engaged in your business, because unfortunately we are usually judged by the few who are not conscious of their obligation to their communities."—Horace Adams, president of Independent Theatre Owners of Ohio in his keynote address to the National Allied Drive-in Convention.

—*Martin Quigley, Jr.*

Letters to the Herald

Looking for Films

To the Editor:

We have the pleasure to introduce ourselves to you as cinema owners in West Africa. We are interested in American motion pictures and should be glad if you could supply us.

For the year 1956, we are holding a very big allocation in dollars to import American films. Against this allocation, however, no films have yet been imported.

We should therefore be glad to receive your offers of American motion picture films. We purchase films on an outright basis including cost of brand new print and publicity material and trailer. Please send us as early as possible pamphlets and booklets of films you would wish to offer as well as their photographs. You might also inform us if there are any of the films with used print yet in good runnable condition and its price.

For any reference, you might please seek all information about us from our Bankers, Messrs. Barclays Bank (D.C.O.) Ltd., Kumasi, Gold Coast.—*NANKANIS CINEMAS (G. C.) Ltd., P. O. Box 865, Accra, Gold Coast, B. W. A.*

•

Movie-Goer Speaks

To the Editor:

I realize that The HERALD is a magazine designed primarily for exhibitors and theatre owners, but I feel that I, as a constant movie-goer, have the right to register a few gripes about what I see. Up until the last year or so, I have attended the movies on about the average of twice a week, occasionally more often. Lately I have halved my attendance, for several reasons which I shall relate in detail further on.

Let me say, before I begin, that, unlike many of the exhibitors who write letters to your magazine, that I have no quarrel with the *types* of films I see. The major studios seem to me to be doing a genuinely praiseworthy job of catering to the "class" and "mass" markets. My complaints concern the *manner* in which all too many of the pictures I see are presented.

My criticisms are these:

1. Major budget films at first run theatres are usually paired with Grade-Z co-features. Part of the time the latter may be accompanied by one of the better British imports, but all too often the "co-hit" may be a juvenile jungle epic or a low-budget Western more appropriate to a "Kiddie Matinee".

I realize that film rentals are such that no theatre owner could afford a continuous policy of programming two first run features, so I for one would be content to settle for one quality film with a program of short subjects, in preference to a second feature which might have trouble getting by even in an "action house".

A two-hour bill, even at the current first run prices, would be preferable to being bored to death. Granted that the double bill was helpful in keeping movie theatres going during the business depression of the thirties, but this is 1956, not 1936! In boom times like these, the low-budget co-feature should be left to the small town and big city neighborhood theatres where a market exists.

2. Too many neighborhood theatres play the same bill at the same time. On any one given weekend in my home town (which is of only moderate size, as cities go), there are at least a half-dozen theatres which follow this policy. This is nothing new, either; it's been going on now for several years. The situation is such that if you are not interested in the bill at your neighborhood theatre and you want to see a movie anyway, you generally have one of two choices: either go to the extra time and expense of going downtown to a first run theatre, or stay home and watch television.

3. Pictures appealing to audiences of widely-separated tastes are too often mismated on the same program. A really classic example of this is the double bill of "Billy the Kid" and "Trial," which I saw recently. Now it just happens that I like both quality Westerns *and* "message" pictures, but what about those who love *one* type and are bored by the other? Many of the patrons walk out, and as a result the exhibitor blames the film, which might have done better with a more appropriate co-feature.

I have taken the trouble to write this letter because I really do enjoy going to the movies, and have been doing so for fully 16 of my 24 years, but if the conditions which I have discussed get too bad, I may wind up going to the movies as infrequently as some of my highbrow friends. The quality level of most of Hollywood's Grade A product is higher than ever; why must its distribution be hampered by such poor showmanship?—*ROBERT F. DUGUAY, Hartford, Conn.*

•

Superscope

To the Editor:

May I please refer to The HERALD, issue of February 11, 1956, page 30. An article appeared headlined " 'Fantasia' now in semi-CinemaScope," which refers to the re-issue of "Fantasia" now playing at the Normandie Theatre in New York.

It so happens that the re-issue of "Fantasia" is in Superscope and is done in the variable aspect technique that we demonstrated to the New York trade press at our first trade showing during April, 1954.—*JOSEPH S. TUSHINSKY, Superscope, Inc., Hollywood 38, California.*

MOTION PICTURE HERALD

February 25, 1956

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MOTION PICTURE HERALD, Martin Quigley, Editor-in-Chief and Publisher; Martin Quigley, Jr., Editor; Raymond Levy, Executive Publisher; James D. Ivers, News Editor; Charles S. Aaronson, Production Editor; Floyd E. Stone, Photo Editor; Ray Gallagher, Advertising Manager; Gus H. Fausel, Production Manager. Bureaus: Hollywood, Samuel D. Berns, Manager: William R. Weaver, Editor, Yucca-Vine Building, Telephone HOllywood 7-2145; Chicago, 120 So. LaSalle St., Urban Farley, Advertising Representative, Telephone FInancial 6-3074; Washington, J. A. Otten, National Press Club; London, Hope Williams Burnup, Manager; Peter Burnup, Editor; William Pay, News Editor, 4 Golden Square. Correspondents in the principal capitals of the world. Member Audit Bureau of Circulations. Motion Picture Herald is published every Saturday by Quigley Publishing Company, Inc., Rockefeller Center, New York City 20. Telephone Circle 7-3100; Cable address; "Quigpubco, New York". Martin Quigley, President, Martin Quigley, Jr., Vice-President; Theo. J. Sullivan, Vice-President and Treasurer; Raymond Levy, Vice-President, Leo J. Brody, Secretary. Other Quigley Publications: Better Theatres and Better Refreshment Merchandising, each published thirteen times a year as a section of Motion Picture Herald; Motion Picture Daily, Television Today, Motion Picture Almanac, Television Almanac, Fame.

On the Horizon

OTHER FOOT?

Please stop or at least control selling of your pictures to our television program producers, the British industry Thursday wired Eric A. Johnston, president of the Motion Picture Association of America. The joint cable was signed by the Cinematograph Exhibitors Association, the British Film Producers Association, and the Shorts Producers Association. Our correspondent informs us the aggrieved complainants are concerned only with their hurts, not with the flooding of American television by British pictures. Fact is, he continues, British producers feel they ought to sell American television because they don't get enough theatre bookings.

COMPO PLANS

Two, or three, men running COMPO? That's what directors probably will decide when they meet in New York soon. Wilbur Snaper, Allied's representative, has been replaced since December 15 by special COMPO counsel Robert Coyne. If Allied stays out, the question directors will ask is whether it's necessary to fill a theoretical vacancy. They also will discuss the anti-tax campaign and the selection of a chairman for the next Audience Awards.

BIG "GUYS"

It was a million for "Guys and Dolls" when it moved Tuesday after 15 weeks and five days at the Capitol, New York, making way for "The Benny Goodman Story". Only "From Here to Eternity" (20 weeks and one day) played longer at the Loew circuit's New York showcase.

RKO FUTURE

General Tire and Rubber Company intends and expects success for its picture venture. A quotation from the parent company (to RKO Teleradio Pictures) report to stockholders: "Encouraged by the trend of increasing world wide industry grosses, RKO is physically and financially geared to recapture its position in the motion picture industry." It also noted that its merger of General Teleradio with RKO Radio gave the picture company promotional support from Mutual Broadcasting and six television stations, and gave the broadcasting company "availability of an almost unlimited source of program material".

TENSION RELIEVERS

According to an independent survey on why people go to the movies just completed by Willmark Research Corporation of New York, most motion picture theatregoers are motivated toward the theatre as a means of escaping from the tensions caused by everyday problems. The survey was conducted among 4,798 theatre patrons as they were leaving theatres in 33 major cities throughout the United States. Interviewers questioned theatregoers at both downtown theatres and neighborhood movie houses in low, middle and high income areas.

QUESTIONS

Allied of New Jersey is asking about types and problems of operation and if anything really startling turns up a public announcement may be made, president Sydney Stern indicated. The questions embrace such matters as fuel consumption, width of marquee and age of house. They will in any event be useful in the Senate hearings.

FRENCH MARKET

The French motion picture industry is seeking to make inroads in the U. S. market as a means of recouping its investment in a heavy output of color and CinemaScope product, according to Edward L. Kingsley, president of Kingsley International. Mr. Kingsley, who just returned from abroad, says the French producers have two main problems: "the rising costs of production to their color and CinemaScope outlays," and "the lack of a U. S. market for French product despite the fact that they have better returns in other countries."

DAVIS' VIEW

Too few and also too poor, is John Davis' summation of the British picture situation. The managing director of the J. Arthur Rank Organization also told Rank circuit managers in London last week quality in American pictures, too, is lessening. Americans, he declared, watch the box office closely and plan accordingly--and this makes their policy indecisive and their pictures poorer, he charged.

Floyd E. Stone--Vincent Canby--William R. Weaver

WHEN AND WHERE

February 29: First annual western regional conference sponsored by the Popcorn and Concessions Association, Desert Inn, Las Vegas.

March 4-6: Mid-winter board of directors meeting, Theatre Owners of America, Hotel Roosevelt, New Orleans.

March 6-7: Annual convention of the Kansas-Missouri Theatre Association, President Hotel, Kansas City, Mo.

March 12-13: Allied Theatre Owners of the Gulf States' ninth annual convention, Roosevelt Hotel, New Orleans.

March 21: Academy of Motion Picture Arts and Sciences, presentation of annual awards, telecast over the NBC network.

April 4-5: Allied Theatres of Michigan, annual convention, Tuller Hotel, Detroit.

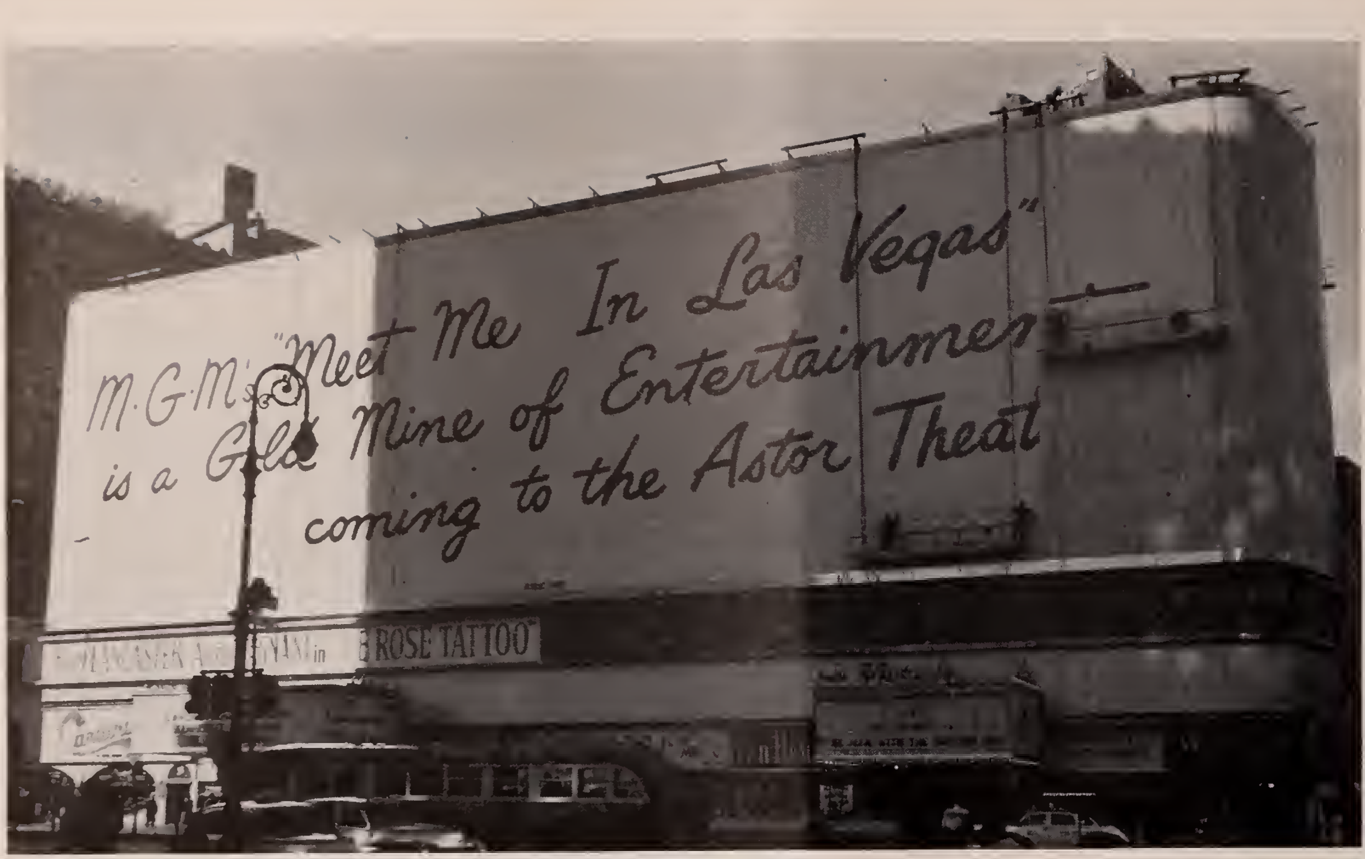
April 29-May 4: Semi-annual convention of the Society of Motion Picture and Television Engineers, Statler Hotel, New York City.

May 8-9: Annual convention of Allied Independent Theatre Owners of Iowa-Nebraska, Fontenelle Hotel, Omaha.

May 9-12: Annual convention of Variety Clubs International, Waldorf-Astoria Hotel, New York City.

June 17-19: Mississippi Theatre Owners Association, 16th annual convention, Edgewater Gulf Hotel, Edgewater Park, Miss.

October 15-16: Annual regional convention of Independent Exhibitors of New England and the Drive-In Theatre Association of New England, Toy Town Tavern, Winchendon, Mass.


M·G·M's "Meet Me In Las Vegas"
is a G Mine of Entertainmen
coming to the Astor Theat
ROSE TATTOO"

This week in pictures

THIS IS THE WORLD'S LARGEST BILLBOARD, says MGM, and it is paying Artkraft-Strauss $25,000 for the privilege of using it first. At the right, suitable Times Square crowds and newsmen watching, Jann Holden (billed by a company release as "water ski champion and a film player") finishes and thereby dedicates the "spectacular." Stretching from 45th to 46th street and strident above the Astor and Victoria theatres, it is 270 feet long, 60 high. How much paint for an announcement? Fifty-four gallons!

Theatre
arch 12th

Photos by the Herald

OPENING "CAROUSEL" at the Roxy, New York: 20th-Fox president Spyros Skouras and his wife, left, are hosts to Mrs. Ogden Reed, Mr. and Mrs. Richard Rodgers, Gov. and Mrs. Edmund Muskie of Maine, and *New York Herald Tribune* publisher Ogden Reed. The picture is reviewed on page 22.

OPENING "PICNIC" at the Radio City Music Hall, New York: in array, Columbia sales manager A. Montague, theatre director Russell Downing, Columbia executive vice-president Jack Cohn, director Joshua Logan and his wife, screen writer Dan Taradash and his wife.

THEY ARE CLOSER to the top. James O'Gara, left, and Jesse Chinich, home office sales supervisors for Buena Vista Film Distribution (the Walt Disney company) have been promoted: Mr. O'Gara becoming eastern division manager, and Mr. Chinich western. Both positions were created during last week's reorganization. The men will continue working out of New York headquarters.

THEIR FIRST SESSION, these being the new directors of the Theatre Owners of North and South Carolina. At the meeting in Charlotte are, front row, Robert Bryant, second vice-president; Jack D. Fuller, president; Mrs. Lucille Price, executive secretary; and Howard McNally, first vice-president—second row, Ernest Stellings, John M. Kime, H. F. Kincey, S. L. Irvin, W. H. Hendrix, Jr., and R. L. Baker. Other directors are Howard Anderson, Harold Armistead, Frank Beddingfield, H. E. Buchanan, George D. Carpenter, J. B. Harvey, R. A. Howell, H. Fin Lee, Roy Rowe, A. Fuller Sams, Jr., and Albert Sotille.

by the Herald

JAMES VELDE, United Artists' new general sales manager, acknowledges a flavorful introduction from former boss, right, Bernard Kranze, now Stanley Warner Cinerama vice-president. Both men were Variety of New York honored luncheon guests last week. With them, chief barker Harold Klein, actress Jayne Mansfield, and Martin Levine, who talked of the international convention, which he will manage.

by the Herald

THE TROUPERS. Introducing actor Barry Jones, left, and actress Ramsey Ames, who contribute to the excitement of United Artists' "Alexander the Great" and whom quite likely you will see or meet. Al Tamarin, center, the company's assistant publicity director, stressed at a New York interview last week they and others during 17 weeks will travel 63,700 miles and appear in 157 cities. Mr. Jones is a classical scholar, Miss Ames a style expert. The "saturation" personal appearances will reach 80,000,000, UA hopes. They will cost $75,000.

THE MEETING LASTED THREE DAYS, and they talked of drive-in sales and showmanship. Executives of Smith Management (22 drive-ins in New York, New Jersey, and New England) in Boston last week. Seated, Edward Lane, comptroller; Richard A. Smith, vice-president; Robert Gross, Chicago; Sidney Sayetta, St. Louis; Howard Spiess, buyer; James Collins, northeast. Standing, Harvey Elliott, New Jersey; Harry Brouse, utilities; Mel Wintman, concessions; Sam Seletsky, head buyer; Jack Hauer, Ohio; Lou Gates, projection; Dick Darby, Detroit; William Powell, advertising; Jerry Green, accountant; Willard Alexander, Baltimore.

WITH TODD-AO in Baltimore. The host was I. R. Rappaport, right, of the Film Centre, in that city, first below New York to house "Oklahoma!"; and his guests were the people who helped him install the process. In usual order are Carl Warner, field engineer; Dr. Walter Siegmund, research assistant of the American Optical Company; Henry S. Woodbridge, president of Todd-AO; Nils Tuxen, motion picture division of the Phillips Company; and Douglas Netter, Todd-AO vice-president.

by the Herald

THE VISITOR. Mrs. Rose Ekerman, our Brazilian representative, and also a prominent equipment agent, in New York studying new equipment, is squired by Art Baldwin, National Theatre Supply export manager.

U.S. CONTROL A MUST: ALLIED

. . . Directors reaffirm stand on regulation; attack new price level and holding practices; Shor, all officers reelected

CLEVELAND: The board of directors of Allied States Association, meeting at the Hotel Cleveland here Sunday and Monday, on the eve of the three-day National Allied Drive-in convention starting Tuesday, gave no indication that the exhibitor group is planning to withdraw its proposals for Government regulation of the industry. (For news of the convention, see opposite page.)

At the conclusion of the board meetings Monday afternoon, Ruben Shor, Allied president, told the press that he "regretted that the producers have no regard for the small business group whose Senate hearing is set for March 21-22." There is new evidence at hand, he said, that distribution is not at all inclined to alter its sales policies, even in the light of the impending hearings. As a consequence, he added, the Allied board feels "more determined than ever" that some sort of Federal control is necessary.

Mr. Shor then said, without elaboration, that if these conditions continue, "there will be other converts to our proposal for Federal regulation." The "other converts" were not named.

Mr. Shor and all other officers of the national group were reelected by the board to fill their posts for another year. Besides Mr. Shor, these include Abram F. Myers, chairman and general counsel; Irving Dollinger, treasurer; Julius Gordon, secretary, and William A. Carroll, recording secretary.

Approve Joint Action

Three resolutions were passed at the final board meeting Monday. One reaffirmed approval of the joint Allied-Theatre Owners of America action in enlisting Federal aid to pursuade distributors to set up a voluntary, all inclusive arbitration system, including film rentals, selling policies and trade practices, and to modify the consent decree to enable divorced circuits to engage in production and distribution under specified circumstances.

The second resolution urged regional Allied units to consider the joint Allied-TOA program at the earliest possible date and to notify the Justice Department of their position.

The final resolution censored certain trade papers for their reporting of the Allied-TOA cooperative plan.

The board Monday wired Spyros P. Skouras, president of 20th Century-Fox, urging him to release "The King and I" in 35mm instead of the projected roadshow version in 55mm in view of the anticipated audience acceptance of "Carousel" in 35mm. Other business included a discussion of the MGM-Quaker Oats free children's admission tie-up following demonstration by Mike Simons, MGM executive in charge of exhibitor relations, of the extensive exhibitor approval of the deal prior to its consummation. Mr. Simons asked the board's agreement to give the deal a try with the reservation to voice disapproval if its proves disadvantageous to exhibitors.

Protest Holding Winners

The board also protested producer policies of withdrawing from release possible Academy Award winners, citing specifically "Marty," "East of Eden" and "Rebel Without a Cause."

Discussion Monday morning was concentrated on film prices, particularly, according to Mr. Shor, on "MGM's terms for 'Guys and Dolls,' Paramount's new 40 per cent floor policy, announced for 'The Court Jester,' 'Anything Goes' and 'The Rose Tattoo,' and Warner Brothers' 'Helen of Troy,' also floored at 40 per cent." Mr. Shor said that the board "is very aggravated" by these terms.

The board took no action on a further campaign for full repeal of the Federal admission tax. In reporting this, Mr. Shor repeated the board's previously announced position that this is not the time to pursue such action.

Concerning the Council of Motion Picture Organizations, Mr. Shor reported that the board had instructed Mr. Myers to reply to a letter from COMPO which had requested Allied's views on what is wrong with COMPO. No report on the Emergency Defense Committee was made to the board since all Allied effort is currently being concentrated on the Senate committee hearings next month. Members of the board, however, did protest the use of film clips on television as a wrong selling method which "more often unsells rather than sells new product."

The Allied Spring board meeting, Mr. Shor announced, will be held as soon as possible after the conclusion of the Senate hearings. The National Allied Convention will be held in Dallas November 26-28, 1956, and will be designed as a tribute to Colonel H. A. Cole, one of the founders of Allied. The next National Allied drive-in convention will be held the week of January 27, 1957, at the Netherland Plaza Hotel in Cincinnati.

'KING' TO BE IN 35MM., 20TH-FOX TELLS ALLIED

Twentieth Century-Fox has agreed to release "The King and I" in 35mm. CinemaScope in July, Allied president Ruben Shor announced Wednesday at the National Drive-in Exhibitors Convention at Cleveland.

The Allied board previously had sent a telegram to 20th-Fox president Spyros Skouras urging him to withdraw the company's announced policy to release the picture initially only on a roadshow basis in the new 55mm. process.

Service Unit Organized in Cleveland

CLEVELAND: The National Association of Film Service, formed in Chicago December 10, 1955, is now firmly established, it's board of directors having approved corporate papers Sunday at the final meeting of a two-day conference here last weekend.

Most of the two-day meeting was devoted according to Sidney Cohen, president, to getting firmly organized. "We now have 16 members," he said, "with seven applicants now under advisement by the board. Eventually we hope to have membership representation in every exchange center. The policy of the organization is to exchange common problems. It is not the organization's policy to set up any uniform plan of operation, but rather to let each member maintain its own individuality."

No definite action will be taken in naming a permanent executive secretary. This will be done at a future meeting of the board of directors. The 16 charter members of the association are:

ABC Theatrical Enterprises, Atlanta and Jackson; R. J. Barnes and Karl Chalman; Queen City Booking Service, Charlotte, N. C.; Hugh Sykes; Theatre Owners Corp., Cincinnati; Herman Hunt; Co-operative Theatres of Ohio, Milton A. Mooney; Texas Theatre Service Co., Dallas, Ed Green; Exhibitors Service Corp., Memphis, Ed Doherty and Grover Wray; Mescop, Inc., Butler, Wis., John Schuler and Fred Florence.

Also, Theatre Associate, Inc., Minneapolis, Tom Burke; Hunt Enterprises, Oklahoma City, Dave Hunt; Capitol Service, Inc., Milwaukee, Dean Fitzgerald; Stearn-Hanna Theatres, Pittsburgh, Bert Stearn and Lou Hanna; Oregon Theatre Cooperative, Portland, Ore., Jack Lovett; Film Service Corp., Salt Lake City, Sid Cohen; Saffle Theatre Service, Seattle, Maurice D. Saffle; Tri-State Theatre Service, Philadelphia, Sanford Gottlieb and Ray Sullender; Independent Theatre Service, Washington, D. C., Harley Davidson.

DRIVE-IN OWNERS HEAR EXHIBITOR UNITY PLEA

. . . Adams tells convention lack of cooperations "stupid mistake"; delegates ask for committee on standardization

CLEVELAND: Over 350 drive-in theatre owners registered here Tuesday for the third annual three day Allied Drive-in Convention at the Cleveland hotel. The crowded program included reports from the national Allied board meeting (see opposite page), addresses by Governor Frank Lausche and by national Allied leaders, a series of clinics concerning drive-in operation, and exhibits and talks by over 200 supply, concessions and equipment representatives.

The delegates

Heard a documented plea for exribitor unity by Horace Adams, general chairman of the convention;

Were warned by Governor Lausche of state "policing" unless they kept their shows clean;

Heard a "report from Washington" by Abram F. Myers, Allied general counsel, which indicated that Allied would support the divorced circuits in their possible production plans but with an eye to the possible revival of the alleged monopoly practices which existed prior to divestiture;

Considered a formal proposal for the establishment by national Allied of a committee of technically experienced members to met producers and urge an aspect ratio standard.

General Allied trade practice policy, rather than specific drive-in matters, was the subject of the open meeting Thursday afternoon. Mr. Myers' report reviewed the matters the board had taken up at its meeting last weekend.

He declared that "exhibitors were uneasy" as to when the circuits "would strike again" by moving into the drive-in field and threatening the security of established operators. He deplored court approval of the acquisition or construction of new drive-ins by circuits in certain areas.

Cites Product Deficiency

Citing what he called a deficiency of 150 pictures a year he asserted that the circuits, if they did produce, would make pictures for the domestic market rather than aiming them at the world market. He pointed out that for instance no football picture has been made in years despite the fact the United States is football mad.

National Allied is opposed to a tax repeal drive at this time, he reiterated, because it is too soon after the previous drive, because there is little chance of repeal by this Congress, and because the benefits of the first one were "dissipated."

Discussion from the floor centered around criticism of rentals, particularly the lack of a uniform price structure adjusted for the smaller situations, and around a possible revival of the Allied Caravan. It was pointed out that the Caravan had declined in usefulness because of lack of information from the Allied members.

The most stupid mistake a business man can make, Mr. Adams said in his keynote speech Tuesday, is to fail to recognize the historical mistakes that have been made over a period of many years in the same business.

For instance, he pointed out, "one of the greatest mistakes ever made in this great industry by exhibitors has been their absolute disregard for the necessity of unity.

"There is nothing that happens in this business that cannot be ironed out by amicable discussions," he continued, "and any time you as a drive-in operator think that you are taking undue advantage of your competitor, you are cutting off your nose to spite your face."

Examples of "Stupidity"

The chairman cited the price war among drive-ins in and near Toledo last summer and a buying situation near Rochester which involved the playing of pictures by some operators at unusually high percentage terms as examples of "the stupidity and the folly of some of our exhibitors."

KEEP THEM CLEAN, GOVERNOR WARNS

Unless the motion picture industry polices itself in the production and exhibition of clean pictures, state governments will do the policing themselves, Governor Frank J. Lausche of Ohio warned the delegates at the opening session of the national Drive-in Convention.

Speaking at the convention luncheon Tuesday, Governor Lausche said the people wanted and would demand wholesome film entertainment and he asked that exhibitors refrain from jeopardizing their present and future operations by showing off-color films.

The same warning was repeated by Horace Adams in his keynote speech. Because the drive-in business is a family business, only wholesome product should be played, he said. He warned against "sex pictures that may appeal to a few morons."

He warned also against playing doubtful or sex pictures, telling the delegates that the drive-in business is a family business. "Playing them," he said, "will do irreparable damage not only to your theatre and yourself but to all people engaged in your business, because unfortunately we are usually judged by the few who are not conscious of their obligations to their communities."

The proposal for a committee on standardization came from Hugh McLachlan of the Y & W Theatres, Indianapolis who conducted the equipment clinic. He told the drive-in operators that it was as important for them to act now on standardization as it is for them to campaign against high film rentals.

"Convert to Magnetic"

He pointed out that no screen can accommodate all the various aspect ratios and added that it is worth the effort now to exert every facility to get a good picture—optically and technically—on the screen. He also urged exhibitors to convert to magnetic sound if they have not already done so.

At the concession clinic, conducted by Edward Lider of Yamins theatres, New England, exhibitors were told of the value of keeping their concession stands up to the minute not only in the nature of the food sold but in equipment and surroundings. Proper promotion as well as modernization has pulled many drive-ins out of the red, he said.

The exploitation clinic, conducted by David Cheatham of Pulaski, Tenn., discussed a number of profitable ideas, including the use of fireworks and of prizes based on license numbers of cars.

The day of the small unattractive drive-in theatre has past and exhibitors are beginning to realize that only the deluxe type of operation can survive. This opinion was expressed by equipment and concession people who had display booths.

In a booth-by-booth survey it was pointed out that drive-in operations showed far more enthusiasm and interest in modernization, new equipment and concession items than they did at the St. Louis convention last year. One equipment manufacturer's representative said that he wrote more orders on Wednesday than he did in three days at the St. Louis meeting.

The interest displayed by the exhibitors in their tour of General Electric's Nela Park Lamp Division Wednesday night was an indication of their belief that proper lighting can do much to attract patronage. Practically the entire registration list of exhibitors made the trip in three shifts. Methods of getting the most out of different types of lighting were explained and demonstrated.

U. A. BUYS OUT PICKFORD INTEREST IN COMPANY

. . . Management group acquires 100% ownership 5 years after taking over; Pickford continues as U. A. producer

United Artists entered a new phase of its corporate history this week with the purchase Thursday of Mary Pickford's stock interest in the corporation by the group which managed the company for the last five years. Announcement of the sale was made by Robert S. Benjamin, chairman of the board of United Artists Corp. and Richard K. Polimer, president of the Pickford Corporation.

Miss Pickford was the last of the original founders and owners of the company to retain an interest in it, the management group having acquired Charlie Chaplin's stock on February 25, 1955. The group, which now owns the company 100 per cent, consists of Mr. Benjamin, Arthur B. Krim, president; and vice-presidents William J. Heineman, Max E. Youngstein and Arnold Picker.

Shown here at the signing of the Mary Pickford agreement (seated, left to right) are Robert S. Benjamin, chairman of the board of UA; Arthur B. Krim, president of UA and Richard K. Polimer, president of the Pickford Corp. Standing (left to right) are UA vice-presidents Arnold M. Picker, Max E. Youngstein and William J. Heineman. Miss Pickford co-founded the independent film distributing company in 1919 with Douglas Fairbanks, Sr., Charles Chaplin and D. W. Griffith. She will continue her 37-year association with United Artists as a producer.

Five Years to the Day

The purchase occurred five years to the day after the management group took over the affairs of the company on February 23, 1951.

Miss Pickford will continue her association with United Artists as a producer. Negotiations are in progress with Mr. Polimer, on behalf of the Pickford Corporation, which call for the production by the Pickford Corporation of a series of motion pictures to be financed and distributed by United Artists.

Upon completion of the transaction Miss Pickford issued the following statement:

"Upon the sale of the United Artists stock I do not feel that I am parting with the company forever and I will always take a prideful interest in its welfare.

Praises Management

"I am happy that, with the purchase of this interest, the fine working team of Krim, Benjamin, Heineman, Youngstein and Picker will now enjoy a larger percentage of stock in the company, which should prove an added incentive to them—not that they need it—as it is a well known fact in the industry that through the dedicated effort of these men United Artists has made a brilliant comeback.

"I sincerely wish them continued success and may the great United Artists rise to even more spectacular heights in the future."

Prior to the purchase of Charles Chaplin's iterests by United Artists Corporation in February, 1955, the Benjamin-Krim group owned fifty per cent of the 16,000 shares of stock, with Miss Pickford and Charles Chaplin each holding 25 per cent. With the purchase of the Chaplin holdings, the Benjamin-Krim group increased its interest to 66 and two-thirds per cent, while Miss Pickford owned the remaining third. At that time, 8,000 shares were held by the management group and 4,000 by Miss Pickford.

The Benjamin-Krim group assumed management of United Artists in February, 1951. Within six months, the company was operating in the black and by the end of the year completed its first profitable twelve-month period since 1946.

As a result of this success, the management group became owners of fifty per cent of the stock (8,000 shares) and acquired ten-year voting control over the remaining stock, which was equally owned by Miss Pickford and Chaplin (they had 4,000 shares each).

Grosses Mount Yearly

During the five years of management by the Benjamin-Krim group, annual world grosses steadily increased, according to a company statement as follows:

1951	$18,000,000
1952	$28,000,000
1953	$36,000,000
1954	$44,000,000
1955	$55,000,000

The 1954 and 1955 grosses are the highest since the founding of the company in 1919. Mr. Krim has predicted a global gross of $65,000,000 for 1956.

United Artists was founded in April, 1919, by Mary Pickford, Douglas Fairbanks Sr., Charles Chaplin and D. W. Griffith. Miss Pickford had continued as a co-owner until the present purchase of her interest.

British Film Due Here

"Wishing Well Inn," a new British comedy-drama, will appear in this country soon under the distribution auspices of Omnifilms, Inc., it is announced by Aaron Sloan, Omnifilms national sales director. Adapted from the stage play, "Wishing Well," by Eynon Evans, it includes in its cast Donald Houston, Petula Clark and Patricia Cutts and was directed by Maurice Elvey.

Consolidated Again Tops

For the second consecutive year, Consolidated Film Industries has won a clean sweep of first-place honor in every laboratory category of a national TV film industry survey. In the country-wide poll of producers, stations, agencies and distributors, CFI duplicated its showing of last year by being named first in quality, first in speed and first in economy.

THIS MAN* COMES TO YOUR THEATRE FOR EASTER PRE-SOLD BY 20TH

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Darryl F. Zanuck presents **GREGORY PECK**
JENNIFER JONES · FREDRIC MARCH in
***THE MAN IN THE GRAY FLANNEL SUIT**
in **CINEMASCOPE** · COLOR by DE LUXE
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Ann HARDING · Keenan WYNN with Gene
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"The Man in the Gray Flannel Suit"
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Big color ads in these leading national magazines to build astonishing pre-opening

PENETRATION

for your playdate. Look for them on newsstands on following dates:

The Man in the Gray Flannel Suit

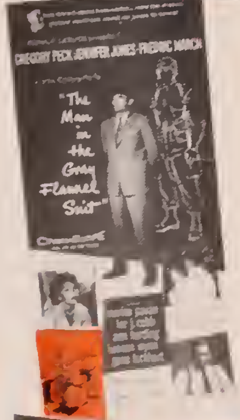
LIFE	March 15	**CHARM**	March 22
LOOK	March 20	**GLAMOUR**	March 22
GOOD HOUSEKEEPING	March 23	**MADEMOISELLE**	March 29
SEVENTEEN	April 1	**TOWN and COUNTRY**	March 31
COSMOPOLITAN	March 23	**HARPER'S**	April 3

APPAREL ARTS . . . . February 1

GREGORY PECK · JENNIFER JONES · FREDRIC MARCH
CinemaScope

And in the all-important Sunday supplements which give you national penetration at the point-of-sale level

THIS WEEK	March 25
PARADE	March 25
PICTORIAL REVIEW	March 18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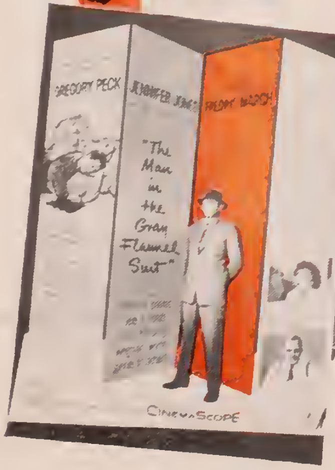
pre-sold for an unprecedented total of

ONE BILLION IMPRESSIONS!


GREGORY PECK JENNIFER JONES FREDRIC MARCH
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MASS COVERAGE!

TWO BREAKS IN

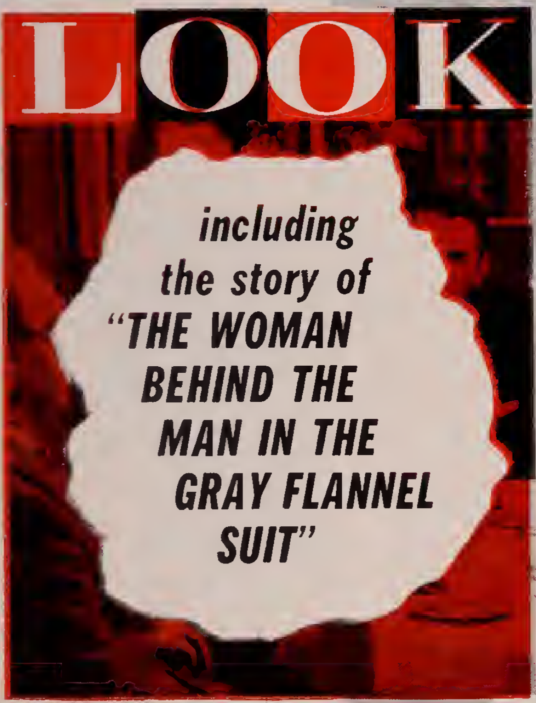
LIFE

including this one

Suiting Up
As a Suburbanite

TWO BREAKS IN

LOOK



including
the story of
"THE WOMAN
BEHIND THE
MAN IN THE
GRAY FLANNEL
SUIT"

And 2-page color spreads in important local Sunday papers like these:

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CHICAGO TRIBUNE
CINCINNATI ENQUIRER
CLEVELAND PLAIN-DEALER
DENVER POST
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DETROIT FREE PRESS
MILWAUKEE JOURNAL
MINNEAPOLIS STAR JOURNAL
NEW ORLEANS STATES TIMES PICAYUNE
PHILADELPHIA INQUIRER
TORONTO STAR WEEKLY

Covers, color spreads, pictorial layouts, editorial comments in every important magazine and Sunday supplement, all breaking at the right time for maximum playdate benefits:

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COLLIER'S
CORONET
REDBOOK
AMERICAN
SEVENTEEN
PARADE
THIS WEEK
AMERICAN WEEKLY
FAMILY WEEKLY
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PARENTS'
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plus unusual supporting coverage in service and specialty magazines!

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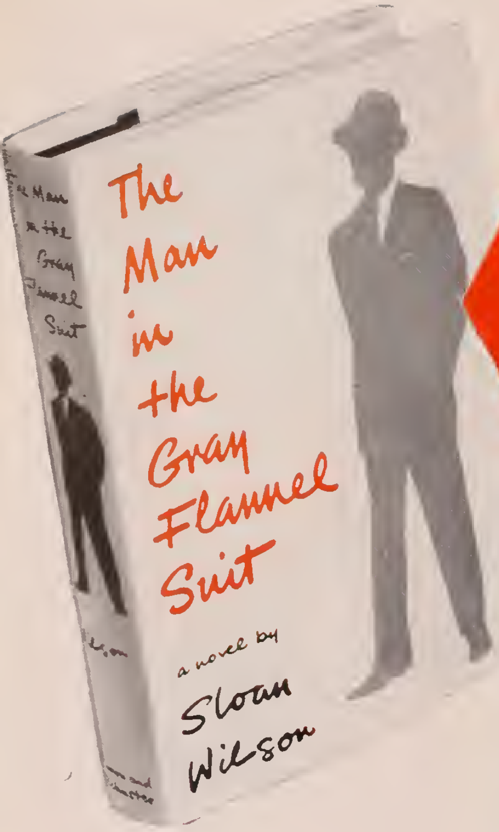

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THE MAN IN THE GRAY FLANNEL SUIT

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PRE-SOLD ON TELEVISION COAST-TO-COAST 3 TIMES!

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GENERAL ELECTRIC'S 20th CENTURY-FOX HOUR
alternate Wednesday nights on 122 stations of the CBS Television Network!

Plus dozens of other important radio and television exposures of personalities and features related to the picture to reach every type of audience!

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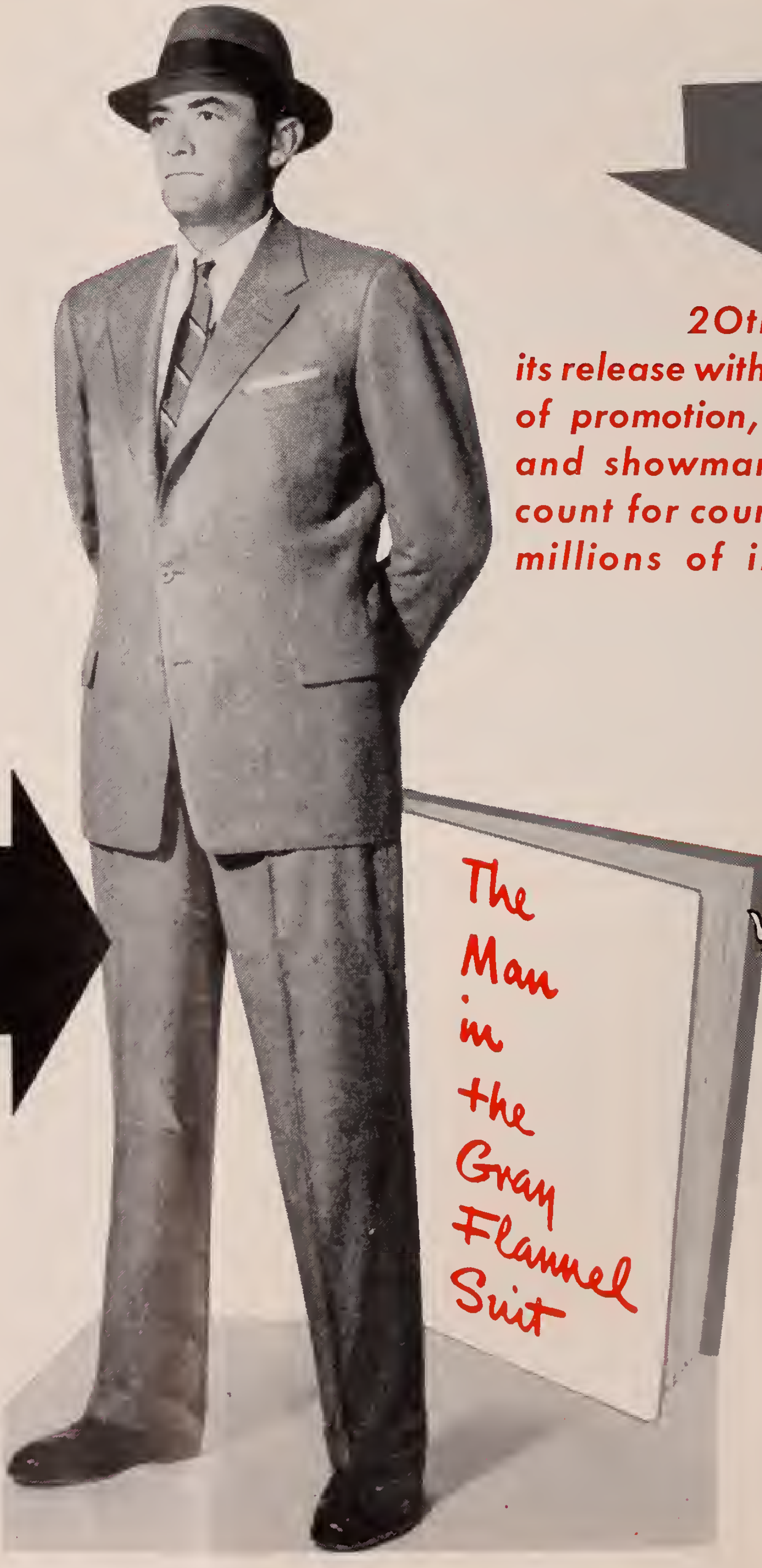
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20th is backing its release with every phase of promotion, exploitation and showmanship to account for countless added millions of impressions!

You can use your own theatre front as a focus for local selling with elaborate displays built around wonderful merchandising aids like this

CUT-OUT STANDEE

which is available in two sizes... four feet and six feet high... from NSS!

"It's a pleasure to do business with 20th!"

TALENT GUILDS SEEK A VOICE IN FILM CODE

. . . Forum of Industry Council, third in series, finds criticism of Code limited largely to few changes in phraseology

by WILLIAM R. WEAVER
Hollywood Editor

Five famous panelists and a distinguished moderator sat down at 8:30 last Sunday evening in the presence of some 200 of their fellow-professionals at the Academy Awards theatre to answer the question, "Should the Production Code Be Revised." At 10:50 the moderator, pleading reasons of clock, brought the meeting to a tired close. The question, posed by the Motion Picture Industry Council as a topic for the third of its Film Creators' Roundtable discussions, remained essentially intact — but a good many other more or less intimately related matters had been attended to decisively and at length.

All in Favor of Consulting

Foremost among the secondary questions brought up and dealt with was the proposal, recently advanced by the Screen Producers Guild, that representatives of the talent guilds—producers, writers, actors, directors—be given opportunity to sit in with the administrators of the Production Code in a consultative capacity. By Sunday evening the proposal had come to a point of focus: the guildsmen among the speakers wish to proffer their counsel to the members of the four-man committee that has been set up since the proposal was launched. Everybody participating in the MPIC forum seemed to favor the idea in one form or another.

Participants were, in the order of their speaking, Samuel G. Engel, who welcomed the gathering and refrained from taking part in the debate; Kenneth Macgowan, one-time newspaper critic, long-time producer, and now professor in charge of the Theatre Arts Department at UCLA, who served as moderator; Dick Powell, Leonard Spigelgass, Robert Aldrich, Jerry Wald, and F. Hugh Herbert. MPIC forums do not arrive at official decisions, or make resolutions, a circumstance which fitted this group of speakers admirably.

Recalls Controversy

Moderator Macgowan, setting the scene, sketched his boyhood career as a newspaper critic in Philadelphia, back in the 2-reeler era of silent pictures, and brought the audience down through the years of controversy prior to 1909 when, he said, the first motion picture censorship act was adopted. He filled in the era in which preliminary efforts to set up a code of operation for the film industry encountered only verbal support, and recounted in general terms the adoption of the present Code.

Producer-director Dick Powell, lead-off man, got the audience and his fellow panelists on his side immediately by reading aloud to them the main body of the Production Code, which came as such interesting news to most of the audience that his reading of it was warmly applauded. Mr. Powell observed, "I think we should devote ourselves to living up to the Code, rather than to changing it." He recited statistics covering attitudes of foreign governments toward acceptance of American films by way of emphasizing the beneficial economic effect of the American industry's self-regulation.

Cites Code Protection

Writer Spigelgass, who followed, paid warm tribute to the Production Code and its administration, both for its direct usefulness to production craftsmen and for the protection it has provided against the rise of political censorships which would make creative working conditions intolerable. Naming no names, but leaving no doubt, he said, "No changes (in the Code) should be forced by any single picture—no film can hold a gun against the Code."

Mr. Spigelgass named the 14 volunteer organizations which maintain reviewing bodies that cooperate with the MPA, and said 53 bills advocating federal censorship have been defeated by a showing of the vigilance exercised by the industry against infractions against morals and other offenses. (Later, answering a questioner from the floor who charged producers with attempts to reap profits by making pictures that are harmful to children, he hotly declared he had never seen anything in his 27 years in Hollywood to justify any such charge.)

Says Protection Failed

Producer-director Aldrich had little to say about possible revising of the Code, and criticized it primarily as an implement of protection which had failed of its purpose, particularly with respect to the independent producer. He asserted that all the principal court decisions against censorship have been won by independents, rather than by the major companies or MPA.

Turning his criticism upon the Code as a defense against other sources of regulation, he said the Legion of Decency had required him to make 23 cuts in one of his pictures after the picture had been approved by the Production Code Administration. Passing lightly over the key question which had been posed to the panel, the producer said the principal question confronting the assemblage was "how a new code would be administered." He didn't explain.

Executive producer Jerry Wald took a firm stand in support of the Code and its administrators, mentioning Joseph I. Breen, Geoffrey Shurlock and others by name in reciting instances in which, during his 23 years in Hollywood and his 200 productions in that time, he had sought and obtained PCA aid and cooperation in handling difficult stories and themes. Outstanding among these, he said, was his handling of rape in "Johnny Belinda" and, more recently, certain potentially offensive material in "Lady Chatterly's Lover."

Leaving that lane of comment, Mr. Wald named the top ten grossers of recent times, beginning with "Gone With the Wind," to show that it is practicable and highly rewarding to make solid, successful pictures within the Code. He said persons who profess inability to do so are victims of their own "impotent imaginations."

Asks for Amendments

Writer Herbert, president of the Writers Guild of America, and a frequent speaker on Code subjects, reiterated his standard observation that the U. S. Constitution has been amended 22 times, suggesting that the Production Code therefore might stand some amending without damage to its prestige, but crossed up his listeners by asserting, "I am in favor of a Code—'though not this one." He didn't specify any other Code as being the one he favors, but did say a Code is preferable to such a number and diversity of censorial regulations and restrictions as would have to be contended with if no industry code existed.

After that Mr. Herbert, a wit of considerable dais renown, chose to read certain passages from a supplementary section of the Code booklet with which the panelists had been provided, and to describe the language of the text as "purple prose." Reading a passage concerning the depictment of impure love on the screen as less than beautiful, the speaker amused his listeners by calling the passage "manifestly idiotic." He was smiling, the while, as if having fun in a manner befitting a group's last speaker.

Correct Mis-Statements

When time came for the audience to ask questions William Gordon, Universal-International studio's Code contact, rose to rectify certain mis-statements that had crept into the record. He pointed out that the Code has been amended several times since its inception, and also that the section of it to which Writer Herbert had addressed his attention was not a part of the main body of the document, with which nobody in the auditorium had quarreled.

FEATURE REVIEW

Carousel

20th Century-Fox—Bustin' out all over

(*Color by DeLuxe*)

For the introduction to the industry and the world of CinemaScope 55, 20th-Fox could not have done better than to go to the work of those ever so ingenious musical geniuses, Richard Rodgers and Oscar Hammerstein II. It was rich inspiration to have come up with one of their best, the inimitable "Carousel," as the rollicking, melodic launching platform for the entertainment rocket which CinemaScope 55 gives every evidence of becoming.

It is happy reporting of plain fact to state flatly that the younger, but bigger brother of CinemaScope is all that was preclaimed for it—and more. The process, as unfolded on the big screen at the Roxy theatre in New York before a plain and fancy benefit premiere packed house, lived up to its advance billing in a fashion that may quite adequately be described as high, wide and handsome. There was a sweep to the background effects, a sensation of depth and a clarity of deep focus at all times that was stunningly effective in its impact, while the color—by DeLuxe—emerged on the screen with a soft, winning integrity which was in itself an achievement of consequence.

•

That there is a great, willing and ready audience market for this production, an audience which will leave the theatre in a flush of sheer enjoyment the exhibitor may count upon, for here is entertainment of the highest order, made especially top-flight by the utilization of this most modern of screen techniques. There is no weakness anywhere in the production, unless it be an occasional tendency to extend a highlight sequence a shade too far; not in itself, however, a serious or penalizing fault.

When Rodgers and Hammerstein turned to Ferenc Molnar's famed "Lilliom," as adapted by Benjamin F. Glazer, for their hit musical, "Carousel," they made it as American as the coast of Maine, and 20th-Fox producer Henry Ephron went just there, to Boothbay Harbor, to film much of the picture's exterior material. Phoebe and Henry Ephron prepared the screenplay, and Henry King directed the film, and each and all brought to the task all the skills which have made of it such a fine production, but nobody—but nobody—could improve the Rodgers and Hammerstein music and lyrics.

•

The cast was selected with matchless care, and the result is a set of matchless performances. For the vital role of Billy, the carousel barker and almost-ne'er-do-well, who wants to love gentle Julie but doesn't quite know how, there is the rich-voiced, well-turned Gordon MacRae, who with this role following that in "Oklahoma" achieves on the screen the soaring heights to which he is entitled, and which now must fall to him.

With him, as the sweet and forgiving Julie, the down east girl whose heart tells her Billy really loves her, is Shirley Jones, likewise a lovely Laurie to MacRae's Curley in "Oklahoma." Supporting these two, most especially and happily, is Cameron Mitchell, splendid as the jail-bird Jigger, who leads Billy fatally astray in Billy's forlorn need for money he never cared about before. Equally important cast-wise, and equally effective, is Barbara Ruick, as Julie's best friend, Carrie. Then—and all faultless—are Claramae Turner, Robert Rounesville, Gene Lockhart, Audrey Christie and Susan Luckey, in particular.

•

Billy, polishing stars in a stunning blue-toned setting representative of the turn-of-the-century Maine waterfront notion of heaven, learns his loved ones are in trouble down below and wins permission from the starkeeper to go down and help. But ere that permission is forthcoming Billy must tell how it all comes about—and the tale unfolds.

It is a simple story of the carousel barker with women at his heels, who falls in love with Julie, but cannot forego his wastrel ways. It tells of his careless ways until he learns he's to be a father. Then comes Jigger's tempting suggestion and the ensuing failure of the holdup, resulting in Billy fatally falling upon his own knife.

•

And now, when he goes back, he finds his lovely daughter, at 15, unhappy because of the father he had been. But he brings clear courage to the child, and a soft contentment to the Julie who recognizes his ethereal presence before and at the daughter's graduation.

But around that simple framework has been woven by deft and brilliant hands the fullsome, melodic, bright and sparking dance numbers staged by Rod Alexander, and such inimitable songs, with their production numbers, as the heady, swinging "June Is Bustin' Out All Over;" "If I Loved You," as sung beautifully by Billy and Julie; the cleverly entertaining "Mr. Snow;" the nostalgically colorful "This Was a Real Nice Clambake," and the strongly effective "You'll Never Walk Alone." A special word for the dancing of Susan Luckey as the daughter, and Jacques D'Amboise, as her partner in a notable beach sequence as the father comes down to watch his unhappy child, living her fears and hopes in ballet expression.

Withal there are stunning, color-saturated backgrounds of astonishing depth and clarity, which add immeasurably, of course, to the over-all impact.

Here, then, is an example of the kind of outstanding entertainment with which the film industry can most successfully meet any challenge, and which is most happily the instrument of this newest ambassador of the theatrical film at its best—CinemaScope 55.

Reviewed at the Roxy theatre, New York. Reviewer's Rating: Superior.—CHARLES S. AARONSON.

Release date, February, 1956. Running time, 120 minutes. PCA No. 17724. General audience classification.

Billy	Gordon MacRae
Julie	Shirley Jones
Jigger	Cameron Mitchell
Carrie	Barbara Ruick
Cousin Nettie	Claramae Turner
Mr. Snow	Robert Rounesville

Gene Lockhart, Audrey Christie, Susan Luckey, William Le Massena, John Dehner, Jacques D'Amboise, Frank Tweddell, Dee Pollock

Armour Predicts Gains For Republic Abroad

"Our better product will enable Republic International to substantially increase its bookings and business this year over those of 1955," Reginald Armour, executive vice-president of the company stated on his recent arrival here from Europe. Mr. Armour mentioned "at least 50 per cent" as the expected rate of improvement. He added that the film business throughout Europe in general is now "very good" for all American companies. He said, however, that the industry in Great Britain had been hit somewhat by commercial television.

Rank Group Has Sales Meeting in Paris

PARIS: The first sales convention of the newly formed Rank Distributing Organisation of France was held here last week at the Marbeuf Cinema with Jack Hiscox, chairman of the French organization, as host. Attending from Britain were Harry Morris, overseas manager, and Ernest Welton sales manager. John Davis came over the day after the convention to address 25 French agents and salesmen at a banquet at Fouquet's. Mr. Davis in an after dinner speech referred to the new setup as "Rank's French family" and said that by the end of the year the company would have distribution offices in all major countries except the United States. A similar convention is planned for next year.

U.A. Shifts Two

Arnold M. Picker, vice-president of United Artists in charge of foreign distribution, last week announced two appointments. Leon Feldun, formerly general sales manager in Germany, has been named general manager for Belgium and Luxembourg, with headquarters in Brussels, succeeding Daniel Frankel, resigned. Morton Raven, assistant manager in Singapore, has been named manager in Trinidad, replacing William Korenbrot, resigned.

Hartman in Own Unit as Producer

HOLLYWOOD: Paramount and Don Hartman this week announced a new arrangement under which Mr. Hartman is relieved of his responsibilities as the company's executive producer in order that he may set up the Don Hartman Production Corp. as an independent company to produce pictures for Paramount release. His contract as an executive producer still had several years to run. He had been in the post since 1951. The first three pictures to be produced by Mr. Hartman under the new setup will be: "The Matchmaker," by Thornton Wilder; "The Chalk Garden" by Enid Bagnold, and "Desire Under the Elms," by Eugene O'Neill. The Paramount studio will continue to function under the general supervision of Y. Frank Freeman, with Jack Karp as executive assistant, D. A. Doran as production assistant and John Mock as story editor.

Don Hartman

Mr. Hartman, a native of Brooklyn, N. Y., was educated at Baylor University and started in show business as an actor in repertory and summer theatre. He also did stints as a director and librettist.

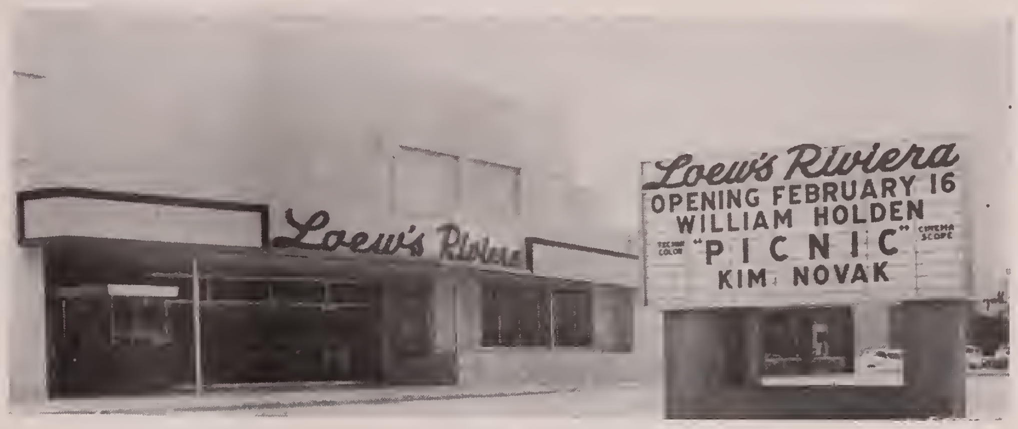
U.A. Sales Conference Opens at Home Office

United Artists was to launch a two-day sales conference at the New York home office Friday, bringing together all district managers from the United States and Canadian territories, William J. Heineman, vice-president in charge of distribution, announced. The distribution planning sessions mark the first meeting of district heads with James R. Velde since his appointment as general sales manager. One of the conclave highlights is the formulation of plans for the special distribution of Robert Rossen's "Alexander the Great," CinemaScope production backed by an elaborate promotion campaign. On hand for the conference were to be Arthur B. Krim, president, and Robert S. Benjamin, chairman of the board. "Alexander" stars Richard Burton.

FPC Dividend

OTTAWA: Famous Players Canadian Corporation, Ltd., has declared a 37½ cent dividend for the quarter ending March 31, payable March 26 to stockholders of record March 2.

Loew's Riviera in Miami, Last Word in Comfort, First New Theatre in 18 Years



MIAMI, FLA.: The million-dollar Loew's Riviera theatre, first new indoor house opened by the Loew's circuit in 18 years, made its public debut last week. Located on Dixie Highway, just across from the University of Miami, the handsome building was designed by Peterson and Shuflin and constructed by Anthony Longo and Sons. The latter firm, which owns the building, leases it to the Loew's circuit on a long term basis. The design, which incorporates some of the most modern conveniences for theatre-goers, includes a large arcade with stone benches where patrons may sit in line, protected from the weather. Electronic air conditioning, a 75 by 125-foot auditorium with a balcony 32 feet deep, and foam rubber seats are other features. The theatre accommodates 1,300. There is parking space for 200 cars.

Dual ceremonies marked the opening. At 1:45 P.M. the mayors of Coral Gables and of South Miami cut a tape officially opening the theatre. The evening ceremonies were backgrounded against searchlights, an illuminated advertising blimp, a 125-piece University of Miami band, baton-twirling Hurricanettes, a battery of still and TV cameras and taping by five Miami radio stations. The two mayors repeated the tape-cutting ceremonies, assisted by MGM's Cyd Charisse and comedian Red Buttons.

Joseph R. Vogel, president of Loew's Theatres, Inc., chats with Dr. Thurston Adams, director of student activities for the University of Miami, at the opening of Loew's proud new Miami showcase, above.

Marvin Reed, former assistant manager of Loew's Grand theatre, Atlanta, is manager of the new Riviera under the supervision of Martin Burnett, division manager. The promotional campaign was the work of Ernie Emerling, Loew's advertising chief, and his associate, James Shanahan.

Granger, Tamblyn Feted At "Last Hunt" Opening

MGM's recent world premiere of "The Last Hunt" at the State theatre in Sioux Falls, South Dakota, and the saturation openings in St. Paul and Minneapolis were featured by multiple appearances and activities of Stewart Granger and Russ Tamblyn, two of the stars of the picture, who came on from Hollywood to revisit the local sites as special guests of Governor Joe Foss and the Minneapolis Amusement Co. Highlights of the premiere centered about the press, radio and TV luncheon attended by representatives from major South Dakota and upper Midwest daily newspapers.

Johnstons on Tour

WASHINGTON: Eric Johnston, MPAA president, and Mrs. Johnston left here this week on the first leg of a round-the-world trip. Their itinerary includes Los Angeles, San Francisco, Japan, the Philippines, Hongkong, Thailand, Malaya, Indonesia, India, Pakistan, Italy and France. He is not expected back until April 1.

Paramount presents

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JEANMAIRE · MITZI GAYNOR · PHIL HARRIS

WHEN THESE STARS SING AND DANCE TO
ANY

Music and Lyrics by
COLE PORTER · Produced by
ROBERT EMMETT DOLAN · Directed by
ROBERT LEWIS

Musical Numbers Staged by Nick Castle · Jeanmaire ballet and "I Get A Kick Out Of You" Staged by Roland Peti

Screen Story and Screen Play by SIDNEY SHELDON · From the Play by Guy Bolton and P. G. Wodehouse (Revised by Howard Lindsay and Russel Crouse)

New Songs by Sammy Cahn and James Van Heusen

COLOR BY TECHNICOLOR

VISTAVISION
MOTION PICTURE HIGH FIDELITY

"A sock musical package with showmanship to put it among the top pix." —*VARIETY*

"Best of the season's musicals. Certain to roll up boxoffice grosses." —*HOLLYWOOD REPORTER*

THE MEN WHO KNOW PICTURES BEST

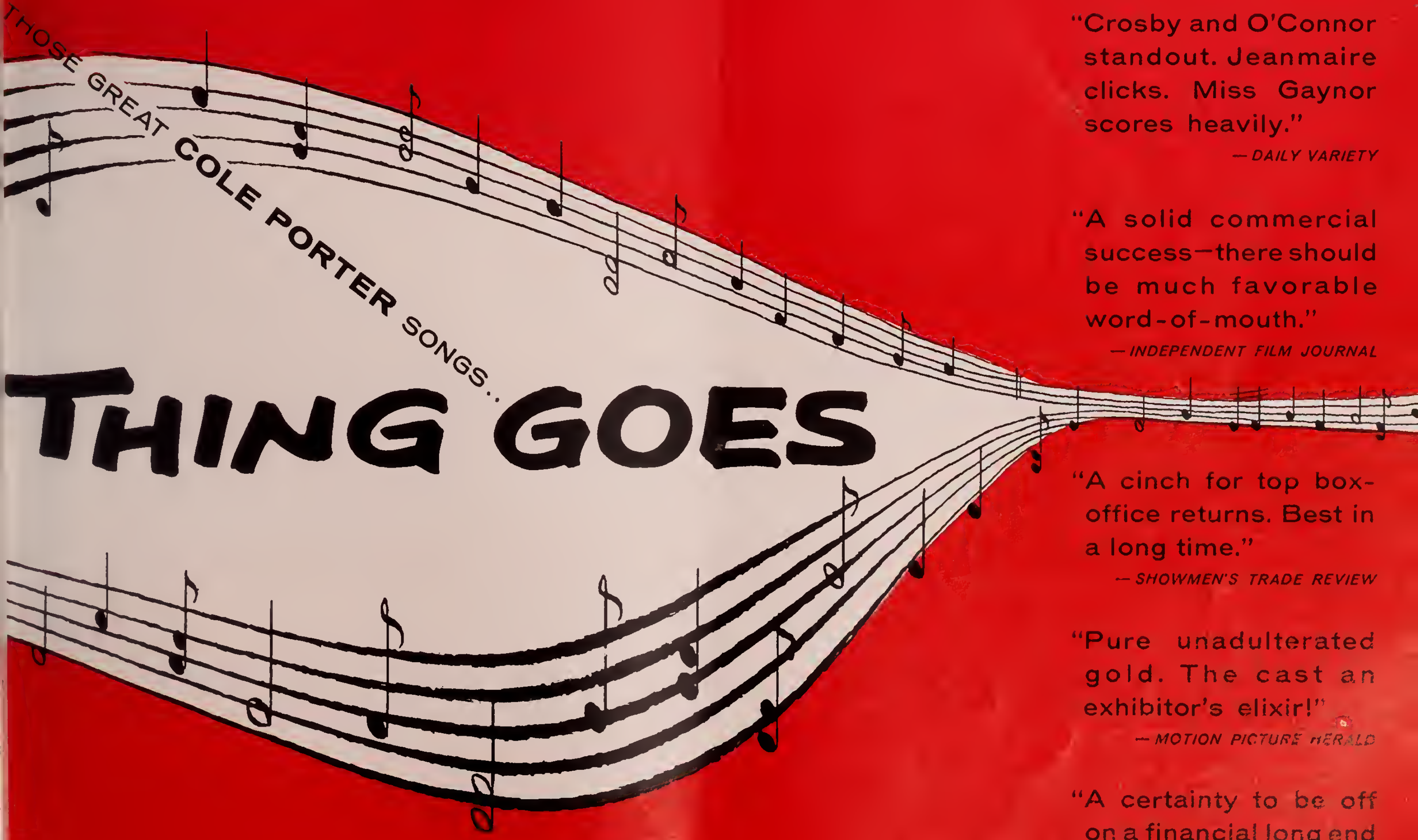
—THE TRADE PAPER REVIEWERS—ALL AGREE THAT IT'S SUPERLATIVE ENTERTAINMENT . . . .

"A hypodermic for sick boxoffices. A sure-fire winner." —*MOTION PICTURE DAILY*

"A smash, strong in commercial values. Unmatchable Cole Porter score!" —*FILM BULLETIN*

"Crosby and O'Connor standout. Jeanmaire clicks. Miss Gaynor scores heavily." —*DAILY VARIETY*

"A solid commercial success—there should be much favorable word-of-mouth." —*INDEPENDENT FILM JOURNAL*


THOSE GREAT COLE PORTER SONGS...
THING GOES

"A cinch for top boxoffice returns. Best in a long time." —*SHOWMEN'S TRADE REVIEW*

"Pure unadulterated gold. The cast an exhibitor's elixir!" —*MOTION PICTURE HERALD*

"A certainty to be off on a financial long end run in every theatre." —*BOXOFFICE*

BOOKED FOR EASTER BY HUNDREDS OF EXHIBITORS

WHO SAW HOW GREAT IT PLAYED AT NATIONWIDE THEATRE PREVIEWS

"No expense spared on this big musical. Best tunes ever from Cole Porter." —*FILM DAILY*

ACADEMY SETS AWARD SLATE

. . . Estimated 44,000,000 saw TV announcement, with winners to be accorded honors on TV March 21 over NBC net

HOLLYWOOD: Nominations for the 1955 Academy Awards were announced last week in a 90-minute telecast over the National Broadcasting Company network. According to a number of eastern circuit and independent theatre executives, theatre business during the program was "satisfactory."

The telecast was seen by an estimated audience of 44,000,000 via 123 television stations. NBC-TV officials reported that the Trendex rating was an average 28.1 as compared with the rating of 30.6 last year.

It was generally agreed by the critics that the show was an improvement over last year's although there seemed to be more interest for the trade than for the average viewer. Ben Gross of the *New York Daily News* said, "it was exceedingly well organized, smoothly done and ran off without an apparent hitch." But he called it "dull."

Fredric March was master of ceremonies and many stars announced the nominations. Film clips from last year's winners and some of this year's nominees were presented.

The nominations for the 1955 Academy Awards, to be given March 21 and also to be telecast over NBC, follow:

Best Motion Picture: "Love Is a Many-Splendored Thing," 20th Century-Fox, Buddy Adler, producer; "Marty," Hecht-Lancaster, United Artists; "Mister Roberts," Warners, Leland Hayward, producer; "Picnic," Columbia, Fred Kohlmar, producer; "The Rose Tattoo," Paramount, Hal Wallis, producer.

Best Actress: Susan Hayward, "I'll Cry Tomorrow"; Katharine Hepburn, "Summertime"; Jennifer Jones, "Love Is a Many-Splendored Thing"; Anna Magnani, "The Rose Tattoo"; Eleanor Parker, "Interrupted Melody."

Best Actor: Ernest Borgnine, "Marty"; James Cagney, "Love Me Or Leave Me"; James Dean, "East of Eden"; Frank Sinatra, "The Man With the Golden Arm"; Spencer Tracy, "Bad Day at Black Rock."

Best Supporting Actress: Betsy Blair, "Marty"; Peggy Lee, "Pete Kelly's Blues"; Marisa Pavan, "The Rose Tattoo"; Jo Van Fleet, "East of Eden"; Natalie Wood, "Rebel Without a Cause."

Best Supporting Actor: Jack Lemmon, "Mister Roberts"; Arthur Kennedy, "Trial"; Joe Mantell, "Marty"; Sal Mineo, "Rebel Without a Cause"; Arthur O'Connell, "Picnic."

Best Director: John Sturges, "Bad Day at Black Rock," MGM; Elia Kazan, "East of Eden," Warners; Delbert Mann, "Marty," UA; Joshua Logan, "Picnic," Columbia; David Lean, "Summertime," Lopert, UA.

Best Writing For Motion Picture Story: "Love Me Or Leave Me," Daniel Fuchs; "The Private War of Major Benson," Joe Connelly and Bob Mosher; "Rebel Without a Cause," Nicholas Ray; "The Sheep Has Five Legs," based on stories by Jean Marsan, Henry Troyat, Jacques Perret, Henri Verneuil and Raoul Ploquin; "Strategic Air Command, Beirne Lay, Jr.

Best Screenplay: "Bad Day at Black Rock," Millard Kaufman; "Blackboard Jungle," Richard Brooks; "East of Eden," Paul Osborn; "Love Me Or Leave Me," Daniel Fuchs and Isobel Lennart; "Marty," Paddy Chayefsky.

Best Story and Screenplay: (writers who have developed their own motion picture stories into completed screenplays) — "The Court Martial of Billy Mitchell," Milton Sperling and Emmet Lavery; "Interrupted Melody," William Ludwig and Sonya Levien; "It's Always Fair Weather," Betty Comden and Adolph Green; "Mr. Hulot's Holiday," Jacques Tati and Henri Marquet; "The Seven Little Foys," Melville Shavelson and Jack Rose.

Best Film Editing: "Blackboard Jungle," MGM, Ferris Webster; "The Bridges at Toko-Ri," Paramount, Alma Macrorie; "Oklahoma!", Rodgers & Hammerstein, Magna, Gene Ruggiero and George Boemler; "Picnic," Columbia, Charles Nelson and William A. Lyon; "The Rose Tattoo," Hal Wallis, Paramount, Warren Low.

Best Scoring Of A Musical Picture: "Daddy Long Legs," 20th-Fox, Alfred Newman; "Guys and Dolls," Samuel Goldwyn, MGM, Jay Blackton; "It's Always Fair Weather," M-G-M, Andre Previn; "Love Me Or Leave," MGM, Percy Faith and George Stoll; "Oklahoma!", Rodgers & Hammerstein, Magna Theatres, Robert Russell Bennett, Jay Blackton and Adolph Deutsch.

Best Scoring Of A Dramatic Or Comedy Picture: "Battle Cry," Warners, Max Steiner; "Love Is a Many-Splendored Thing," 20th-Fox, Alfred Newman; "The Man With the Golden Arm," Otto Preminger, UA, Elmer Bernstein; "Picnic," Columbia, George Duning; "The Rose Tattoo," Hal Wallis, Paramount, Alex North.

Best Song In An Eligible Picture: "I'll Never Stop Loving You," "Love Me Or Leave Me," music by Nicholas Brodszky and lyrics by Sammy Cahn; "Love Is a Many-Splendored Thing," music by Sammy Fain and lyrics by Paul Francis Webster; "Something's Gotta Give," "Daddy Long Legs," music and lyrics by Johnny Mercer; "Love Is the Tender Trap," "The Tender Trap," music by James Van Heusen and lyrics by Sammy Cahn; "Unchained Melody," "Unchained," music by Alex North and lyrics by Hy Zaret.

Best Cinematography Of A Black-And-White Production: "Blackboard Jungle," MGM, Russell Harlan; "I'll Cry Tomorrow," MGM, Arthur E. Arling; "Marty," Hecht-Lancaster, UA, Joseph La Shelle; "Queen Bee," Columbia, Charles Lang; "The Rose Tattoo," Hal Wallis, Paramount, James Wong Howe.

Best Cinematography Of A Color Production: "Guys and Dolls," Samuel Goldwyn Productions, MGM, Harry Stradling; "Love Is a Many-Splendored Thing," 20th-Fox, Leon Shamroy; "A Man Called Peter," 20th-Fox, Harold Lipstein; "Oklahoma!", Rodgers & Hammerstein, Magna Theatre Corp., Robert Surtees; "To Catch a Thief," Paramount, Robert Burks.

Best Achievement In Short Subjects: One Reel—"Gadgets Galore," Warners, Robert Youngson, producer; "Survival City," 20th-Fox, Edmund Reek, producer; "3rd Ave. El," Ardee Films, Carson Davidson, producer; "Three Kisses," Paramount, Justin Herman, producer; **Two-Reel**—"The Battle of Gettysburg," MGM, Dore Schary, producer; "The Face of Lincoln," Cavalcade Pictures, Wilbur T. Blume, producer; "On the Twelfth Day . . . ", Go Pictures, George K. Arthur, producer; "Switzerland," Walt Disney, producer; "24 Hour Alert," Warners, Cedric Francis, producer; **Cartoons (1,000 Feet Or Less)**—"Good Will to Men," MGM, Fred Quimby, William Hanna and Joseph Barbera, producers; "The Legend of Rock-a-Bye Point," Universal, Walter Lantz, producer; "No Hunting," RKO Radio, Walt Disney, producer; "Speedy Gonzales," Warners, Edward Selzer, producer.

Best Art Direction Of A Black-And-White Production: "Blackboard Jungle," MGM, Cedric Gibbons and Randall Duell; set direction, Edwin B. Willis and Henry Grace; "I'll Cry Tomorrow," MGM, Cedric Gibbons and Malcolm Brown; set direction, Edwin B. Willis and Hugh B. Hunt; "The Man With the Golden Arm," Otto Preminger, UA, Joseph C. Wright; set direction, Darrell Silvera; "Marty," Hecht-Lancaster, UA, Edward S. Haworth and Walter Simonds; set direction, Robert Priestley; "The Rose Tattoo," Hal Wallis, Paramount, Hal Pereira and Tambi Larsen; set direction, Sam Comer and Arthur Krams.

Best Art Direction Of A Color Production: "Daddy Long Legs," 20th Century-Fox, Lyle Wheeler and John De Cuir; set direction, Walter M. Scott and Paul S. Fox; "Guys and Dolls," Samuel Goldwyn Productions, MGM, Oliver Smith and Joseph Wright; set direction, Howard Bristol; "Love Is a Many-Splendored Thing," 20th-Fox, Lyle Wheeler and George W. Davis; set direction, Walter M. Scott and Jack Stubbs; "Picnic," Columbia, William Flannery and Jo Mielziner; set direction, Robert Priestley; "To Catch a Thief," Paramount, Hal Pereira and Joseph McMillan Johnson; set direction, Sam Comer and Arthur Krams.

Best Costume Design Of A Black-And-White Production: "I'll Cry Tomorrow," MGM, Helen Rose; "The Pickwick Papers," Renown Production, Kingsley International, Beatrice Dawson; "Queen Bee," Columbia, Jean Louis; "The Rose Tattoo," Hal Wallis, Paramount, Edith Head; "Ugetsu," Daiei, Edward Harrison (Japanese), Tadaoto Kainoscho.

Best Costume Design Of A Color Production: "Guys and Dolls," Samuel Goldwyn Productions, MGM, Irene Sharaff; "Interrupted Melody," MGM, Helen Rose; "Love Is a Many-Splendored Thing," 20th-Fox, Charles Le Maire; "To Catch a Thief," Paramount, Edith Head; "The Virgin Queen," 20th-Fox, Charles Le Maire and Mary Wills.

Best Sound Recording: "Love Is a Many-Splendored Thing," Carl W. Faulkner; "Love Me or Leave Me," Wesley C. Miller; "Mister Roberts," William A. Mueller; "Not As a Stranger," Watson Jones; "Oklahoma!", Fred Hynes.

Best Special Effects: "The Bridges at Toko-Ri," Paramount; "The Dam Busters," Associated British Picture, Warners; "The Rains of Ranchipur," 20th-Fox.

For Distinctive Achievement In Documentary Production: Short Subjects—"The Battle of Gettysburg," MGM, Dore Schary, producer; "The Face of Lincoln," University of Southern California Presentation, Cavalcade Pictures, Wilbur T. Blume, producer; "Men Against the Arctic," Walt Disney, producer; **Features** — "Heartbreak Ridge," Rene Risacher, producer; "Helen Keller in Her Story," Nancy Hamilton, producer.

POINTS TO SENSATIONAL BUSINESS!

The first 208 engagements—in big and small cities—in the Loew's Circuit—in big and small theatres—are *SMASH! SMASH! SMASH!*

AND IT'S STILL GOING GREAT IN NEW YORK (VICTORIA)—LOS ANGELES (FOX BEVERLY)—CHICAGO (WOODS)

Now Watch The Other Dates Pour In!

FRANK SINATRA · ELEANOR PARKER · KIM NOVAK

in OTTO PREMINGER'S **THE MAN WITH THE GOLDEN ARM**

With Arnold Stang, Darren McGavin, Robert Strauss, John Conte, Doro Merande, George E. Stone, George Mathews, Leonid Kinskey, Emile Meyer, Shorty Rogers, Shelly Manne. Screenplay by Walter Newman & Lewis Meltzer. From the novel by Nelson Algren. Music by Elmer Bernstein. Produced & Directed by Otto Preminger.

A UA RELEASE

RANK TO MAKE 20 PICTURES

. . . Davis announces plans for Pinewood Studio for 1956 at a cost above £3,000,000; news gets wide public attention

by PETER BURNUP

LONDON: John Davis scored an obvious bull point for the Rank Organisation when he revealed that the Organisation will make 20 major feature films at Pinewood Studios between now and the end of 1956 at a cost in excess of £3 millions. Sixteen of them, it was stated, will be in colour and VistaVision.

The announcement was given great play in every national newspaper, with the typical comment: No pessimism at Pinewood.

Ambitious Program

In his statement, Mr. Davis pointed out that his is one of the most ambitious film-making programmes ever attempted by a British studio, and is the first time that such a programme has been planned so far ahead, written and cast and with named producers and directors. It is the intention of the Rank Organisation to maintain such a policy in the future.

The statement went on: "It is significant that the Rank Organisation is embarking on this programme at a time of numerically declining film production in other parts of the world. The new Rank films will be vital in bridging the gap and maintaining a stable position for the motion picture theatres of the U.K., and of their many customers and friends overseas.

"The 20 features are designed as international entertainment, with big stories, unusual backgrounds and important star personalities. The answer to the growing competition of television is good stories well told and made."

Pictures Listed

Included on the Rank schedule are "The Black Tent," filmed largely in Tunisia and starring Anthony Steel; "The Battle of the River Plate," a Michael Powell-Emeric Pressburger production starring John Gregson and Peter Finch; "The Spanish Gardener," A. J. Cronin's novel, starring Dirk Bogarde, and "Doctor at Large," the third in the series of highly successful "Doctor" comedies, starring Dirk Bogarde and Donald Sinden. All of these, incidentally, are in colour by Technicolor and VistaVision.

The Rank chief pointed out that the Organisation is now in process of opening its own distribution offices in South American countries. When this operation is completed later this year, it will have its own distribution organisation operating in all parts of the world outside of the United States.

He declared that the production programme is part of an intensified drive being made by the Organisation to secure ever wider showing of British films abroad, from markets which already return more than half the revenue the Pinewood films earn. He added: "Running parallel with this production programme, the drive to popularize its contract artists world wide will be intensified on a scale never attempted before."

To Publicize British Stars

John Davis faced up to the allegation that Britain's stars are virtually unknown outside these Islands and declared that he was embarking on a vast personality-building enterprise. "We are going to use every legitimate method to make the names of our stars known throughout the world," he said.

He referred to the several safaris he had conducted with cohorts of his stars in the last six months to places like Venice, Helsinki, Stockholm and, last week, Paris. Canada is next on the roster and plans are well advanced for a nationwide tour there.

And newsmen wanted to know about the United States. Mr. Davis was less forthcoming in that regard but he left no doubt in the minds of his questioners that a Davis assault on the American fastness was impending sooner or later, unconventional though it might be.

CHANCELLOR'S ORDERS DISTURB THEATRES

Considerable apprehension arises among film executives here over the possible effect on the box office of the Chancellor of the Exchequer's just announced drastic measures to cut personal expenditure.

Following his raising of the bank rate to the inordinately high level of 5½ per cent, the Chancellor proceeded to put severe restrictions on, among other things, hire-purchase operations and food subsidies, all of which will cut heavily into the spending potentiality of the populace. Forward-looking film men are disposed to think that, after an initial setback, the box office will quickly recover. They point out that in times of economic stringency the ordinary citizen looks on the cinema as a place of refuge, or at least the cheapest form of comfort and relaxation.

But there's a fear, momentarily at least, that the Chancellor at this time of what he calls "desperate urgency" will find it impossible to meet the industry's demand for entertainment tax remission when the time comes for accounting in April's budget. Hardest hit among entertainment interests will be commercial TV. Deposits on hire-purchase TV sets have been raised to 50 per cent.

British List '55 Winners

LONDON: The Council of the British Film Academy has announced the names of the films and artists voted by members of the Academy to receive its 1955 awards. The awards will be presented, through the courtesy of the J. Arthur Rank Organisation, March 1, 1956, at the Odeon theatre, Leicester Square, on the occasion of the premiere of "A Town Like Alice."

The recipients are:

Best film from any source, British or foreign, "Richard III" (Great Britain); best British film, "Richard III"; United Nations Award, for the best film illustrating one or more of the principles of the United Nations Charter, "Children of Hiroshima" (Japan); best documentary film, "The Vanishing Prairie" (U.S.A.); special award, for work lying outside the feature and documentary fields, "The Bespoke Overcoat" (Great Britain).

Also, best animated film, "Blinkity Blank" (Canada); best British screenplay, "The Ladykillers," William Rose; best performance by a British actor, Laurence Olivier, "Richard III"; best performance by a British actress, Katie Johnson, "The Ladykillers"; best performance by a foreign actor, Ernest Borgnine, "Marty"; best performance by a foreign actress, Betsy Blair, "Marty"; most promising newcomer to films, Paul Scofield, "That Lady."

The winning actress, Katie Johnson, is a 77-year-old and long retired stage actress. Her performance in "The Ladykillers" charmed audiences all over the country.

Mexicans Announce Plans For "Top" Film Production

MEXICO CITY: The Mexican film industry will try to enter the United States market on a competitive level, Ruben A. Calderon, long-time distributor and exhibitor of Latin-American product and president of the newly-formed Domino Films, has announced. Mr. Calderon said his company plans to produce at least four pictures a year at Azteca Studios in Mexico City, many of them starring top Hollywood personalities. All will be shot in both English and Spanish, he added, and expressed his belief that "the Mexican motion picture industry has developed the necessary know-how and technical ability to compete on the American market in production and distribution of top product."

"Lancers" Debut March 16

Walter Branson, RKO vice-president in charge of world-wide distribution, has announced that "Canadian Lancers" will be released March 16 as the eighth of the RKO-Pathe 1955-56 Sportscope series. Produced in Halifax, Nova Scotia, the film concerns a crack riding group of boys and girls.

THE CITY THAT MIGHT BE YOURS!

TIMELY! Here's a story of vice and corruption that could be happening today in your city, right around the corner from your theatre!

BENEDICT BOGEAUS presents

SLIGHTLY SCARLET

starring

JOHN PAYNE · ARLENE DAHL · RHONDA FLEMING

with
KENT TAYLOR · TED de CORSIA · LANCE FULLER

SUPERSCOPE
Print by TECHNICOLOR

Directed by ALLAN DWAN · Screenplay by ROBERT BLEES · Produced by BENEDICT BOGEAUS

Distributed by RKO RADIO PICTURES

U-I Global Sales Meet

As a further expression of Universal's current global policy, Alfred E. Daff, executive vice-president of the company and president of its foreign subsidiary, Universal International Films, announced this week a global conference to take place in Hollywood May 7. The conference, the first of its kind for U-I, will be attended by branch managers from all over the world, excepting iron curtain countries, together with the foreign department executives. The foreign delegates will see the latest product, discuss new sales and promotion policies, and familiarize themselves with the over-all operation of the studio.

Mr. Daff will preside at the conference, studio officials said, with Americo Aboaf, foreign general manager, conducting the sales meetings. In previous years the company's four foreign divisions—Europe, Latin America, the Far East and Australasia—have met in separate divisional conferences in their areas. The conference arrangement this year is hence a distinct innovation.

Court Demands Austin Complaint Rewrite

The owners of the Austin theatre in Kew Gardens, N. Y., Rogoff & Becker, last week were given 30 days to rewrite their complaint in a treble damage anti-trust action against 20 industry defendants. Judge John F. X. McGohey disallowed the theatre's contention that this "class action" is similar for all independent indoor theatre owners and operators in the U. S. The judge stated that the anti-trust action filed by the plaintiff's attorney, Arnold Malkan, seeking $1,080,000 in damages, must be rewritten without any mention made of the "class action." Mr. Malkan filed the suit against 12 circuits, seven production-distribution companies and the Motion Picture Association of America in November, 1954, charging that the Austin theatre was being unreasonably held behind a Skouras theatre in Forest Hills, N. Y., in runs and clearances. The action, according to Mr. Malkan, also sought to allow similar theatres throughout the country to join the anti-trust action.

ELC Suit Trial Closes; Briefs Due March 16

Trial of the Eagle-Lion Classics suit against RKO and Loew's theatres ended last week when Federal Judge Archie Dawson took the case under advisement. Chesapeake Industries, parent company of ELC, had charged inability to obtain sufficient playoff of ELC product in the New York Metropolitan area and had instituted a $15,000,000 suit. All briefs must be submitted to the court March 16.

BLUMENSTOCK TO BE AT NEW YORK OFFICE

HOLLYWOOD: Because of increased promotional activity, Mort Blumenstock, vice-president in charge of advertising and publicity for Warner Bros., will make the New York home office, rather than the studio, his permanent headquarters, it was announced by Jack L. Warner, vice-president and executive producer. "This will insure the closest possible collaboration of advertising-publicity efforts with the distribution department and our general sales manager, Ben Kalmenson," Mr. Warner added. Mr. Blumenstock is due in New York March 1. Bill Hendricks continues as studio publicity director with Gil Golden and Larry Goleb in New York as national advertising manager and eastern publicity director, respectively.

March 21 Is Probe Date

WASHINGTON: The Senate Small Business subcommittee has announced that March 21 and 22 are the new dates for the start of its hearings on film industry trade practices. The hearings were originally set for February 2, but were postponed because subcommittee chairman Humphrey (D., Minn.) and several other members were tied up on the pending Farm Price Support Bill. Subcommittee officials said the postponement all the way to March 21 and 22 was also because of the Farm Bill which is scheduled to come up on the Senate floor late this week.

Present plans are for the March hearings to be devoted to exhibitor witnesses, with distribution executives and Government officials to be heard later. Subcommittee officials said they had the exhibitor witnesses lined up for the earlier date, but would have to check now to see if the same witnesses could testify on the new dates.

Skouras Is New York Red Cross Chairman

Spyros P. Skouras, president of 20th Century-Fox, has been named chairman of the Greater New York Motion Picture Committee for the 1956 Red Cross campaign for members and funds, it is announced by H. S. M. Burns, president of Shell Oil Company, who is serving as general chairman for the campaign in Greater New York. It was also announced that Mr. Skouras is planning a luncheon of executives of the industry, including theatres and circuits, producers and distributors, and equipment and service firms, to enlist their aid in obtaining contributions toward the work of Red Cross.

National Has Cinemiracle Approval

Having won Justice Department approval last week to produce up to 16 features in its Cinemiracle process over a five and one-half year period, National Theatres this week awaited similar approval from the New York District Court, scheduled to hear the matter Friday.

National's right to produce and distribute features in the Cinemiracle process, described earlier as "compatible with Cinerama," was limited by the Justice Department by all sorts of restrictions as to where the films could be shown or what other production arrangements could be made during this period. At the end of the five and one-half years, starting from the date of the exhibition of the first Cinemiracle feature, National's right to produce in the process would terminate. The circuit then would be required to license on a reasonable royalty basis all who want to make Cinemiracle films and all exhibitors who want to install Cinemiracle equipment.

In actuality, the New York Court was to act on a petition by National for amendment to the original 20th-Fox consent decree, which banned the circuit from producing or distributing films. The Justice approval for National to enter production is the second time the Department has permitted a divorced circuit to go into production—the first was approval granted Stanley Warner to produce Cinerama features.

Could Petition Court

Under the petition, National, after three and one-half years, could petition the Court to produce additional features. The circuit could distribute for an extra two years—or a total of seven and one-half years—any of the 16 films produced during the five and one-half year period. This would give the company time to make money from films produced during the end of the five and one-half year period.

National would be permitted to install permanent equipment to show Cinemiracle equipment in up to 24 of its own theatres, but it could do this in no more than one of its theatres in any one city, except New York, Chicago and Los Angeles, where it could equip two theatres. It could equip an additional six theatres with permanent equipment if it could show that exhibitors in those communities were not interested in a Cinemiracle license.

Stern Joins IFE

Harry Stern has been appointed IFE Releasing Corporation western district sales manager with headquarters in Los Angeles, replacing Alex Cooperman, it is announced by Manny Reiner, general sales manager of the company.

Tax Fight Chairmen Are Named

Robert J. O'Donnell, national chairman of COMPO's Federal tax campaign committee, announced last week 53 industry representatives had agreed to serve as chairmen or co-chairmen of state tax committees in 33 states and the District of Columbia. Organization of local or regional committees in these states has begun. Formation of committees in 435 Congressional districts is also under way, he said.

Chairmen and co-chairmen named to date include:

ARIZONA, George Aurelius; ARKANSAS, K. K. King and James S. Carbery; CONNECTICUT, Harry Shaw and Albert M. Pickus; DELAWARE, Lewis S. Black and Edgar J. Doob; DISTRICT OF COLUMBIA, A. Julian Brylawski and Orville Crouch.

FLORIDA, LaMar Sarra; GEORGIA, Willis Davis and O. C. Lam; ILLINOIS, Duncan Kennedy, David Wallestein and George Kerasotes; KENTUCKY, Gene Lutes; LOUISIANA, Maurice F. Barr; MAINE, C. J. Russell, Sr. and Ralph Tully.

MASSACHUSETTS, Martin J. Mullin (also general chairman for New England exchange area); MICHIGAN, Harold H. Brown; MINNESOTA and SOUTH DAKOTA, Harry French and Edmond R. Ruben; MISSOURI (Eastern Section), Edward Arthur.

MISSISSIPPI, A. L. Royal; MONTANA, Carl E. Anderson; NEW HAMPSHIRE, Melvin Morrison and Lloyd Bridgham; NEW JERSEY, Charles Smakwitz., Maurice Miller and Walter Reade, Jr.; NEW MEXICO, Ed Kidwell and Nathan Greer.

NEW YORK CITY METROPOLITAN AREA, Harry Brandt and Emanuel Frisch; ALBANY exchange area, Elias Schlenger; BUFFALO exchange area, George McKenna; NORTH CAROLINA, Harry Buchanan; NORTH DAKOTA, Ed Kraus; OHIO, Frank Murphy and Herman Hunt.

EASTERN PENNSYLVANIA, Ted Schlanger and Bill Goldman; RHODE ISLAND, Ed Fay and Benjamin Greenberg; SOUTH CAROLINA, Robert Bryant; TENNESSEE, M. A. Lightman, Jr.; TEXAS, John Q. Adams; VERMONT, Frank O'Neil; VIRGINIA, Cartlon Duffus and Seymour Hoffman.

WASHINGTON, Fredric A. Danz; WYOMING, Russell Schulte and Ray Davis.

Fitter Quits Paramount For U.A. Division Post

Al Fitter, who resigned last week as assistant to Hugh Owen, vice-president of Paramount Film Distributing Corp., has been appointed western division manager of United Artists, it was announced by William J. Heineman, vice-president in charge of distribution of U.A. He replaces James R. Velde, recently named U.A. general sales manager. Eugene Jacobs, of Paramount's Kansas City branch, has replaced Mr. Fitter at Paramount.

Toronto WOMPIs Hold Valentine's Dance

TORONTO: The Toronto Club of the Women of the Motion Picture Industry held its first Valentine's Dance recently at the Seaway Hotel here. Over 250 attended. Dancing to the music of Curly Posen and his orchestra, a buffet supper and door prizes were some of the features.

People in The News

B. G. KRANZE, resigning as United Artists' general sales manager, was to be given a farewell banquet in the Sherry-Netherland Hotel, New York, February 24, by UA. He is becoming vice-president of the Cinerama division of Stanley Warner.

JOSEPH HAZEN, production associate of HAL B. WALLIS, went to Hollywood this week where the two will confer on production plans.

J. RAYMOND BELL, public relations executive of Columbia, has been elected chairman of the National Judicial Council of the Public Relations Society of America.

VIC BERNSTEIN, Chicago sales manager for Allied Artists for the past year, has been promoted to the post of branch manager there.

E. H. GEISSLER, vice-president and general manager of the Wil-Kin Theatre Supply Inc. of Atlanta, has been appointed a member of the board of Theatre Equipment Dealers Association.

LEWIS J. LIESER has joined I.F.E. Releasing Corporation as sales representative in the Pittsburgh and Buffalo areas replacing SAL DE GENNARO who moves to I.F.E.'s Washington office.

COLONEL JOSEPH F. GOETZ, former RKO Theatres executive, has been named director of public relations for the Allied Air Forces in Southern Europe.

Lawrence Heads Film Producer Association

Robert Lawrence has been elected president of the Film Producers Association of New York, the organization has announced. Mr. Lawrence, who is president of Robert Lawrence Productions, Inc., succeeds Walter Lowendahl, executive vice-president of Transfilm, Inc. who now becomes a member of the FPA board of directors. Others elected were: Harold Wondsel, vice-president; Cal McKeon, secretary; Edward Lamm, treasurer. The board of directors includes: Walter Lowendahl, Pete Mooney, David Pincus, C. M. Foutz, and Jack Henderson. A committee has been named to meet with the American Association of Film Producers of Chicago in that city February 25, to discuss the formation of a national film producers organization.

Kalmus Award Committee For 1956 Is Named

HOLLYWOOD: Dr. John G. Frayne, president of the Society of Motion Picture and Television Engineers, has announced the appointment of a six-man committee to select the 1956 winner of the Society's Herbert T. Kalmus Gold Medal Award. Presentation will be made at the Society's 80th convention in Los Angeles in October. The Kalmus award was instituted to honor major contributors to the scientific progress of color in motion pictures. Chairman of the committee is Dr. Deane R. White of du Pont, Parlin, N.J. Other members are Dr. C. R. Daily, Paramount, Hollywood; William F. Kelley, Motion Picture Research Council, Hollywood; Dr. H. H. Duerr, Ansco, Binghamton, N. Y.; Frank N. Gillette, General Precision Laboratories, Pleasantville, N. Y., and Dr. Cyril J. Staud, Eastman Kodak, Rochester.

RKO Circuit Profit Up

Net income of RKO Theatres Corp. for the year ended December 31, 1955, was $1,976,169, as compared with $829,920 for the 1954 calendar year, it was announced last week by Dudley G. Layman, vice-president and treasurer. The net earnings last year, before deductions for special items, amounted to $2,153,900, as compared with $1,704,100 in 1954.

Special items consisted of gains and losses from disposal of theatre properties and a net loss on a lease cancellation in 1955, and also an increase in the reserve for taxes and contingencies in 1954.

The comparative nets were arrived at after the deduction of special items which, in 1954, showed a provision for income taxes of prior years and contingent liabilities of $1,000,000. No such provisions were included in the 1955 report. The income from operations in 1955, before deductions, totalled $5,594,311, compared with $5,192,329 in the previous year. As of December 31 there were 3,151,736 shares of common stock outstanding. On the same date in 1954 there were 3,242,536 in the same category, not including 179,200 shares held by the corporation in 1955 and 672,377 shares in 1954.

SPG Woos MGM Group

The Screen Publicists' Guild has applied to the National Labor Relations Board for certifications as bargaining agent for the members of the MGM home office publicity and advertising departments, it was announced this week by Harry Hochfeld, guild president. MGM advertising-publicity employes were members of the SPG from its inception in 1940 until about 1950. They had been unorganized up to the present.

O'Brien Is Honored by Virginia Unit

RICHMOND, VA.: A gold lifetime pass to Virginia theatres has been presented to A. Frank O'Brien, recently retired Richmond general manager for the Fabian Circuit, the Virginia Motion Picture Theatre Association announced at a luncheon preceding the annual winter business meeting last week here. The presentation was made by Morton G. Thalhimer as a tribute to Mr. O'Brien's 55 years in show business.

Some 60 exhibitors, including past presidents Sidney Bowden and Leonard Gordon, attended the luncheon and business meeting that had been arranged to follow a special screening of the new 20th Century-Fox CinemaScope 55 at the Byrd theatre

Convention chairmen include Morton Gerber, coordinator; Jack Fruchtman and Vincent Iorio, banquet; Julian Brylawski, distinguished guests; Bernard Lust and Clark Davis, drawings; Robert Johnson, drive-ins; Joel Margolis, entertainment; Jake Flax, exchanges; Joe Bernheimer and George Crouch, exhibits; William Dalke, Jr. and Lloyd Wineland, Sr., finance; Mrs. John Broumas, ladies; Marvin Goldman and Harry Roth, president's reception; Frank LaFalse and Jack Foxe, publicity; Jerome Baker and Henry Hiser, recreation; Harry Bachman and John Broumas, registration; Tom Baldridge and Orville Crouch, talent.

AMPP Again Elects Johnston, Freeman

HOLLYWOOD: Eric Johnston this week was reelected president, and Y. Frank Freeman chairman of the board, of the Association of Motion Picture Producers. E. J. Mannix was elected a vice-president. Reelected to a similar post was B. B. Kahane. Charles S. Boren was renamed vice-president in charge of industrial relations and James S. Howie was named secretary-treasurer.

Smith Management Co. Holds Three-Day Meeting

BOSTON: Smith Management Company last week conducted a three-day meeting of district managers, department heads and key personnel men at the home office here. Richard A. Smith, vice-president, presided in the absence of Philip Smith, president, who was in Florida. Every phase of drive-in operation for the 22 units in the circuit was discussed in detail. On the agenda were such subjects as theatre promotion, maintennance, budgets, concessions, public utilities, office procedure, booking projection and playgrounds. William T. Powell, division manager who is director of advertising and public relations for the circuit, spoke on general theatre operations. Others addressing the group were Mel Wintman, head of concessions; Sam Seletsky, head film buyer and booker; Edward Lane, comptroller; Harry Broude, head of public utilities, and Lou Gates, chief projectionist.

THE WINNERS CIRCLE

Pictures which were reported as doing above average business in key cities of the nation for the week ended February 18 were:

Albany: The Benny Goodman Story (U-I); Diabolique (UMPO) 2nd week.

Atlanta: Helen of Troy (W.B.) 2nd week; I'll Cry Tomorrow (MGM); Picnic (Col.); Shack Out On 101 (A.A.).

Baltimore: The Benny Goodman Story (U-I); Forever Darling (MGM); The Rose Tattoo (Par.).

Boston: The Benny Goodman Story (U-I); Helen of Troy (W.B.); Man With the Golden Arm (U.A.).

Buffalo: Forever Darling (MGM); Guys and Dolls (MGM) 9th week; Helen of Troy (W.B.) 4th week; Picnic (Col.); The Rose Tattoo (Par.).

Chicago: The Benny Goodman Story (U-I); 3rd week; The Desperate Hours (Par.) 3rd week; Diabolique (UMPO) 9th week; I'll Cry Tomorrow (MGM) 9th week; The Lieutenant Wore Skirts (20th-Fox) 2nd week; The Man With the Golden Arm (U.A.) 8th week; The Night My Number Came Up (Continental).

Columbus: Forever Darling (MGM); Helen of Troy (W.B.).

Denver: Bottom of the Bottle (20th-Fox); The Court Jester (Par.); The Deep Blue Sea (20th-Fox) 2nd week; Diabolique (UMPO) 2nd week; Forever Darling (MGM); Helen of Troy (W.B.) 2nd week; The Man With the Golden Arm (U.A.) 2nd week.

Des Moines: The Benny Goodman Story (U-I) 3rd week.

Detroit: The Benny Goodman Story (U-I) 2nd week; Helen of Troy (W.B.); I Am a Camera (D.C.A.) 7th week.

Hartford: Battle Stations (Col.); Bottom of the Bottle (20th-Fox); Guys and Dolls (MGM) 9th week; Sheep Has Five Legs (UMPO); Trouble With Harry (Par.).

Indianapolis: The Benny Goodman Story (U-I) 2nd week; The Court Jester (Par.); Forever Darling (MGM).

Jacksonville: The Benny Goodman Story (U-I) 2nd week; Helen of Troy (W.B.); Picnic (Col.); Trouble With Harry (Par.).

Kansas City: Bottom of the Bottle (20th-Fox); Forever Darling (MGM) holdover; Helen of Troy (W.B.) holdover; The Littlest Outlaw (B.V.) holdover; The Man With the Golden Arm (U.A.) 2nd week.

Memphis: Helen of Troy (W.B.).

Miami: Guys and Dolls (MGM) 9th week; I'll Cry Tomorrow (MGM); Picnic (Col.).

Milwaukee: The Court Jester (Par.) holdover.

Minneapolis: The Benny Goodman Story (U-I) 2nd week; Helen of Troy (W.B.); The Man With the Golden Arm (U.A.) 2nd week.

New Orleans: The Benny Goodman Story (U-I); Diabolique (UMPO) 3rd week; Forever Darling (MGM); Hell On Frisco Bay (W.B.); The Last Frontier (Col.).

Oklahoma City: The Big Knife (U.A.); Bottom of the Bottle (20th-Fox) 3rd week; Forever Darling (MGM); Summertime (U.A.); Trouble With Harry (Par.) 3rd week.

Philadelphia: The Benny Goodman Story (U-I) 2nd week; The Court Jester (Par.) 2nd week; I'll Cry Tomorrow (MGM) 3rd week; The Man With the Golden Arm (U.A.) 4th week; The Rose Tattoo (Par.) 3rd week.

Pittsburgh: The Last Hunt (MGM); The Long Ranger (W.B.); Never Say Goodbye (U-I); Trouble With Harry (Par.).

Portland: Forever Darling (MGM); Helen of Troy (W.B.); The Littlest Outlaw (B.V.) 2nd week; The Man With the Golden Arm (U.A.).

Providence: Guys and Dolls (MGM) 4th week; The Sheep Has Five Legs (UMPO).

San Francisco: Diabolique (UMPO) 8th week; Divided Heart (Rep.) 2nd week; Forever Darling (MGM) 2nd week; Guys and Dolls (MGM) 14th week; Helen of Troy (W.B.) 4th week; The Littlest Outlaw (B.V.) 4th week; The Man With the Golden Arm (U.A.) 4th week.

Toronto: The Lone Ranger (W.B.); Picnic (Col.); The Trouble With Harry (Par.) 4th week.

Vancouver: Doctor at Sea (JARO); The Great Waltz (MGM) (Reissue).

Washington: All That Heaven Allows (U-I) 2nd week; The Court Jester (Par.) 2nd week; Diabolique (UMPO) 6th week; Guys and Dolls (MGM) 13th week; The Littlest Outlaw (B.V.) 3rd week; East of Eden and Battle Cry (W.B.) (Reissues).

The National Spotlight

ALBANY

The Variety Club expects a substantial addition to Camp Thacher Fund from sponsorship of Adirondack AAU Golden Gloves boxing tournament in Mid-City Arena, Menands, March 19-20. Ben Becker, honorary member, vice-principal of Philip Schuyler High School and Adirondack AAU president, will direct the two-night bouts. . . . The Stanley Warner Stanley in Utica staged a late Saturday night Harlem Rock 'N' Roll stage show. . . . With the final closing of Grand and the leasing of another Fabian theatre, the Leland, Paul Wallen took to the latter George Econome, assistant manager, Vic Shepard, night superintendent, and Harold Tanner, doorman. Stanton Patterson, who had managed Leland since Wallen moved to Grand, was transferred to Fabian's Palace as Bill With's assistant.

ATLANTA

N. E. Cavini, Astor's New York special representative, was in at the local office. . . . President William Richardson, Astor and Capital Exchanges, is back at his office after a visit out of the city. . . . Hilda Knight, accounting department, Allied Artists, has returned after a spell of illness. . . . John R. Hatcher, 72, longtime theatre and civic leader, died at his home in Lebanon, Tenn. Mr. Hatcher was manager for the Crescent Amusement Co. there. . . . L. W. Bevel, city manager for the Grove and Ridge theatres, Oak Ridge, Tenn., died at his home there. Mrs. Bevel will assume management of the theatres. . . . James C. Sanders has been appointed manager of the Martin theatre, Dawson, Ga. He replaces Jerry Evans, who goes over as manager of the theatres in Brewton, Ala. . . . The new Cinemorada theatre, Ilamdorada, Fla., owned by Major and Mrs. Robert L. Duncan, has opened.

BALTIMORE

Milton Schwaber, head of Schwaber Theatres, is vacationing in Miami. . . . Jim Richards has resigned as assistant manager of the Little theatre. . . . Richard Dizon, Hiway manager, is visiting in Washington. . . . Jack Whittle, owner of the Avenue theatre, has returned from a Florida vacation. . . . Timonium drive-in was closed temporarily due to rain and sudden thaw turning roads into a sea of mud. . . . Crest theatre was burglarized and reported a safe containing $2,000 was stolen. . . . Sam Tabor, Republic salesman, has returned from a Florida trip. . . . Red Collier, Stanley manager, hosted "The Lone Ranger" at a press luncheon. . . . It's rumored that Carlin's Park, the city's oldest amusement park, will make way for a drive-in theatre. . . . Ira Sichelman, 20th-Fox branch manager, was here visiting accounts.

BOSTON

The highlight of the industry's part in the Brotherhood Week drive is the midnight show at Loew's State theatre March 2, with a sneak preview of a first run film and entertainment on the stage. Admission is by contribution of at least one dollar to the National Conference of Christians and Jews, with the public invited to the affair. . . . Ray Curran, Metro salesman, is in Eastern Maine General Hospital, Bangor, for kidney surgery. . . . Funeral services were held for Frank Cronin, 46, theatrical publicist, who died following a heart attack. He is survived by his widow and a young son. . . . Nick Lavidor, manager of the independent University theatre, Cambridge, is joining Smith Management Company March 3, as assistant to Mel Wintman, head of concessions. No replacement has as yet been announced at the University spot. . . . Arnold Berger, former district manager for Smith Management Company, and Cosmo Debonis are developing a new shopping center in North Andover, Mass.

BUFFALO

Jack Chinell, manager of the RKO office has been cited by an insurance company for winning second place in a nation-wide contest in connection with bookings of the traffic and highway safety film, "Devil Take Us." Chinell was presented with a handsome bronze plaque. . . . At the Brotherhood annual luncheon Friday, in Hotel Statler a special industry table was to include Elmer F. Lux, Arthur Krolick, George H. Mackenna, Charles B. Taylor, Jack Mundstuk, Robert T. Murphy, Edward F. Meade, Edward Miller, Charles B. Kosco and Ben Dargush. . . . Murray Whiteman, past chief barker, Buffalo Variety Club, is vacationing in Hot Springs for three weeks. . . . Hugh Maguire, former sales manager for Paramount at the Philadelphia exchange, has arrived in Buffalo to take over the management of the local branch of the same company, succeeding Edmund C. DeBerry, who has been named manager for Paramount Pictures in Cincinnati. . . . Jerry Fowler, Geneva Theatre, Geneva, conducted a successful "Miss Valentine" contest last week with the local high schools.

CHARLOTTE

Elvis Presley was a tremendous success here. Over 6,000 persons saw his show at the Carolina last Friday and several thousands were turned away. . . . "Benny Goodman Story" opened to disappointing business at the Manor, but business picked up by the weekend. . . . "Bottom of the Bottle" had a fair opening at the Carolina. . . . "Man With the Golden Arm" was reported as strong at the Plaza. . . . Republic's "Stranger at My Door" was screened for exhibitors and made such a hit that it was screened again for those who missed it. . . . "Meet Me in Las Vegas," MGM's new musical, was screened at the Center theatre Thursday, Feb. 16. . . . Three ice hockey games last week drew thousands to the Charlotte Coliseum.

CHICAGO

Lent and an epidemic of snow storms in themselves took a toll at box-offices, but a large number of theatre managers, particularly in neighborhood areas, said they noted a 15 to 20 per cent decrease in attendance because of the Academy Award activity on TV Saturday night. . . . Harry Nepo, who bought the Times Theatre Building for a reported $55,000, expects to start operating the theatre within the next month or two, depending on completion date of an over-all modernization program. Paul Gielow has been named as manager of the Times. . . . Herb Ellisburg, who has been working with Nepo, will tackle his first venture in managing an outdoor property when he opens the Halsted Drive-in March 15. On March 1 the Ellisburgs move from the Piccadilly Hotel to the Bedford Villa in South Shore. . . . Manager Williams of the Roseland theatre has recovered his health completely now and is spending full time at the theatre.

CLEVELAND

Cleveland Hotel was all ready to welcome more than 400 exhibitors for the National Allied Drive-In Convention and the National Allied board meeting. . . . Only six of the seven board members of the National Association of Film Service Corp. showed up for the board meetings here on Friday and Saturday. Unable to attend because of illness in the family was Hap Barnes of Atlanta and Jacksonville. Present were Sidney Cohen, president, Lou Hanna, Pittsburgh; H. McManus, Cleveland; Ed Doherty, Memphis; Ed Green, Dallas, and Maurice Saffle, Seattle. Pat McGee, who was expected, was also prevented from coming by illness. On the business agenda of the new film service organization was discussion of candidates for a general secretary. . . . Herb Horstemeier, buyer-booker, has taken on the accounts of the Strand, Fremont; Willow, Clyde and the Knox Auto theatre, Mt. Vernon. . . . Rudy Norton, United Artists salesman, added a fifth link to his grandfather chain with the birth of a son, Michael James, born in Columbus, O., to his daughter, Mrs. James Coulter.

COLUMBUS

"Helen of Troy" moved from RKO Palace to RKO Grand for a second week. . . . "Forever Darling" was held three additional days after its first week at Loew's Ohio. . . . City council of Wilmington, Ohio, repealed the three per cent admissions tax retroactive to Jan. 1, following more than a year's work by theatre men including Bill Reisinger, manager of the Murphy, and Robert Wile, secretary of the Independent Theatre Owners of Ohio. . . . Mrs. Max Stearn, operator of the Southern, has recovered from injuries sustained when her garage door fell on her head and neck. . . . Critical ap-

(Continued on following page)

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proval greeted CinemaScope 55 at the special showing of scenes from "Carousel" and "The King and I" at the RKO Palace. . . . Robert Wile was a discussion group leader in a conference on freedom of communications held at the Southern Hotel here. The conference was sponsored by the Ohio Education Association, Sigma Delta Chi, National Education Association and the Commission for the Defense of Democracy Through Education. . . . Bill Yeakle, former manager of the Paramount, Hamilton, Ohio, is the new manager of the Markay, Jackson, Ohio. He succeeds Clay Hadley, who will be in charge of the Louvee, Wellston, Ohio, for two weeks and then will return to Logan, Ohio, to manage the Hocking Drive-in.

DENVER

Wolfberg Theatres has taken over the Monaco Drive-in, formerly operated by L. K. Lee and Paul Rothman. Wolfberg Theatres now has six drive-ins here, and the Paramount, first run. . . . Dick Fulham, 20th-Fox branch manager, went to Albuquerque, N. M., to emcee the CinemaScope 55 demonstration at the Sunshine. . . . 20th-Fox is remodeling the former ad sales room into three rooms in order to give each of the salesmen a private office. The bookers' desks will also undergo modernizing. . . . Joe Stone, branch manager of National Theatre Supply, is spending two weeks in Salt Lake City conferring with Ray Miller, resident salesman. . . . James Peterson, president Allied Rocky Mountain Independent Theatres, owner the Vogue, Littleton, Colo., has gone to the East Coast on a visit, and also to attend the Cleveland drive-in convention last weekend.

DES MOINES

Bob Nicholson, manager of the Princess theatre in Eagle Grove, has been named manager of the Clarion at Clarion. He will continue to live in Eagle Grove while managing both houses. . . . The management of the Story theatre in Story City entertained businessmen at two morning coffees last week to promote a "Trade at Home" campaign. Short talks by Al Myrick, Lake Park theatre owner, and Charles Niles, Anamosa operator, were followed by a discussion on the topic, "Developing a Sense of Loyalty to the Home Town of Today." . . . The Johnson-Tapager American Legion has closed the Memorial theatre at Thompson until April due to poor attendance. . . . The office and hallway of the Watson theatre in Graettinger is being remodeled and redecorated. . . . Theatre managers, movie people and others were being interviewed here last week by Jules Pfeiffer, 41, New York producer of stage hits during the last 15 years. Pfeiffer has been on a nationwide tour to study the "road" with its tribulations and successes. . . . The Inaugural Ball, annual dinner-dance held by Variety Club, will be Mar. 3 at the Standard Club. Frank Rubel, who will begin his second term as chief barker, will be honored at the event.

DETROIT

Three hundred Detroit and outstate exhibitors are co-operating for Brotherhood Week. At the meeting at the Variety Club owners, operators and exchange executives laid state-wide plans. Co-chairmen are Harold H. Brown, president of United Detroit Theatres, and Otto Ebert, general manager of the RKO Film Exchange. State chairman is M. F. Gowthorpe, Butterfield president. . . . Souvenirs were given to newspaper people by the management of the Music Hall celebrating the "Cinerama Holiday" first anniversary. . . . Kim Novak was selected "New Face of 1955" by fans, managers, exhibitors and employes in the *Free Press'* annual poll.

HARTFORD

The Strand theatre, subsequent-run situation at Willimantic, Conn., closed for nine months, has been reopened by Garim E. John. New price policy calls for 50 cents, adults; and 25 cents, children. . . . Harry F. Shaw and Lou Brown of Loew's Poli-New England Theatres are serving on the selection committee for the New Haven Advertising Club's Gold Medal Award. . . . Harry Feinstein, Stanley Warner zone manager, and family will vacation in Florida next month. . . . Albert M. Pickus, TOA vice-president and operator of the Stratford theatre, Stratford, Conn., has been named civil defense chairman of the Stratford Chamber of Commerce. . . . John Silverwatch of the Hartford Drive-in and Mrs. Silverwatch are parents of their first child, a baby boy. . . . Mrs. Lee Kissner, at one time in office manager-booker chores at RKO, has shifted to a similar post at Republic's Connecticut exchange. . . . Maurice Bailey of the Bailey Theatres has been named to his third two-year term on the New Haven Board of Finance.

INDIANAPOLIS

Trueman Rembusch, Indiana exhibitor and National Allied leader, is vacationing in Florida. . . . Y & W is installing a new playground at the Cascades Drive-in, Bloomington. . . . The Roxy at Gary is being converted to a commercial property by Mrs. Jim Bikos, widow of its late owner. . . . Sol Greenberg, Y & W booker, is recuperating from a minor operation. . . . Harold Swigert has taken over the Marion at Poseyville from Tom Goodman. . . . Bob Conn, former 20th-Fox branch manager, recently transferred to Chicago, was speaker at the CinemaScope 55 demonstration in Fort Wayne Tuesday. . . . Manny Marcus, Indiana-Ohio exhibitor, has returned from three weeks in Florida. . . . Hugh McLachlen, Y & W maintenance supervisor, has been elected president of the Good Fellows Club, a benevolent group at Muncie.

JACKSONVILLE

Both morning and afternoon newspapers are running a boxed movie clock to inform readers of feature starting times at first run houses. . . . Glenn Gryder, buyer and booker for the Talgar Theatre Co., has resigned to form his own Florida Buying and Booking Service with offices in the local Guaranty Life Bldg. . . . Mark DuPree and Robert Harris, FST executives, were back after a week of field work in the Miami area. . . . Ed Boyd, former Pottstown, Pa., exhibitor, was here en route to a new theatre post in southwest Florida. . . . Nick Fortunas, theatre owner of Apalachicola, flew his own plane on a recent trip to the local film exchanges.

KANSAS CITY

The Tri-States award for courtesy, a feature climaxing the circuit's constant program in this field, was won by Paramount theatre, Kansas City. The formal presentation was at a dinner in the theatre. . . . William D. Gadonni, for five years branch manager at Kansas City for MGM, with the company 21 years, died February 12, after suffering a heart attack at his home. He had been at his office that day, and had appeared in good health. He was a Navy veteran of World War II, a member of St. Ann's Catholic church, and of the Holy Name Society. He had served two years as secretary of the Motion Picture Association of Greater Kansas City, until the recent annual meeting. . . . Mrs. Mary Cook, member of the Kansas State censor board since the summer of 1955, was recently appointed chairman, to succeed Mrs. Frances Vaughan, long-time chairman, who resigned as the end of her latest term approached. . . . Matt Plunkett, for a year manager of the RKO Missouri at Kansas City, is being transferred to Des Moines, Iowa, to be manager of the RKO Orpheum there, succeeding Jerry Bledow.

LOS ANGELES

Here from New York is William Pizor, Filmakers vice-president in charge of foreign distribution. . . . Visiting his cousin Max Torodor of the Panorama theatre in Panorama City was Lou Kopman, one-time film salesman and exhibitor in Minneapolis. . . . Alex Cooperman, sales manager for I.F.E. Releasing Corp., has resigned his position. He will be succeeded by Harry Stern, who has long been associated with film distribution here. . . . Harry Vinnicof, head of the Vinnicof Theatre circuit, sustained a fractured arm due to a fall in his home. . . . Max Laemmle has redecorated his Los Feliz theatre, neighborhood house here, and installed a new concessions stand. Al Eisman has joined the staff as Laemmle's assistant. . . . With a June completion date, construction has begun on a 1,200-car drive-in in Vista, Cal., by Dan Johnson, who operates the Escondido drive-in and the Ritz in nearby Escondido. Johnson has leased a 15-acre site and plans an investment of between $125,000 and $150,000 in the venture. Lou Berman, operator of the Sky-Vu drive-in, Oxnard, has made Bob Thiel manager. . . . Art Burnham, former Azteca Films salesman, has joined Mexfilms, Chicago.

MEMPHIS

Construction of the new Whitehaven shopping center south of Memphis—which will include a 1,400-seat theatre—begins soon. The Whitehaven theatre will be operated by Augustine Cianciolo, who operates the Plaza, Rosemary, Luciann and Rosewood theatres in Memphis. . . . Lyle Richmond, owner, Richmond theatre, Senath, Mo., who recently underwent surgery at a Veterans Hospital in Poplar Bluff, Mo., was in Memphis this week, booking and buying, and recovering nicely. . . . Art Katzen, formerly with MGM, is the new director of publicity for Interstate Theatres, working out of Houston. Katzen was in Memphis this week. . . . An invitational showing of "The Con-

(*Continued on opposite page*)

(*Continued from opposite page*)

queror" was held at Warner Theatre Feb. 22. Hosts included R. V. Reagin, branch manager, RKO; Slim Arkin, Warner manager; and John Cleghorn, vice-president and general manager of television station WHBQ. . . . The Warner Bros. film, "Helen of Troy," did more than twice average business the first week at Warner theatre. . . . Mrs. E. S. Gullett, C. J. Collier and Bem Jackson, who operate the Jackson-Collier theatres in Indianola, Cleveland and Ruleville, Miss., were in Memphis on business.

MIAMI

Movieland VIP's were plentiful at the opening of Loew's Riviera which had Joseph R. Vogel, Charles Feldman, George Hoover, Max Cohen, Mori Krushen, John Murphy, Ernie Emerling and many others present to view showplace and "Picnic," which was premiere feature. Manager Marvin Reed was happy about the turnout. . . . The Flamingo and Royal were also in on the triple premiere of the film and Claughton's Don Tilzer went all out on promotion which included a contest tie-in with Glamorene Rug Cleaner, free Bantam books to the first 50 patrons at the Royal, distribution of advertising bookmarks at the leading lending libraries and advertising on the paper sacks of food Fair markets. . . . The Roosevelt switched to Molly Picon in her English-Yiddish musical "Farblonjete Honeymoon" which Leon Schachter will present for a limited showing. . . . Al Stanton came down from Jacksonville where he was manager of the Edgewood to become manager at the Florida, replacing Ralph Puckhaver who joins the publicity staff of Howard Pettingill, all FST.

MILWAUKEE

Some of the most ardent fans the Milwaukee Braves have are all the people in the motion picture industry. Now a son of a theatre manager will have a chance to try out with the Braves. The lucky boy is Joseph Reynolds, Jr., son of Joe Reynolds, manager of the Towne theatre. Joseph, Jr., 19, will try out with the Milwaukee Braves about the middle of April. A graduate of Rufus King high school, he has played baseball since 1948. . . . Tony La Porte, Avalon theatre, is a proud grandfather. His daughter gave birth to his first granddaughter named Linda. . . . John Mednikow announced a new salesman at National Screen is Harry Schnackenberg. . . . Oliver Trampe, chief barker of Wisconsin Variety, announced that on April 7 Tent 14 will hold a past Chief Barker's party. Past chief barkers and their wives will attend the party of which more details will be announced later. . . . Nat Nathanson was in town this week visiting the Allied Artists exchange. . . . Al Sickels, traffic manager of Film Service, is vacationing in California.

MINNEAPOLIS

Stars Stewart Granger and Russ Tamblyn and director Richard Brooks were in for the Northwest premiere of MGM's "The Last Hunt" at the State, Minneapolis, and the Paramount, St. Paul. The three came here from the world premiere in Sioux Falls, S. D. . . . Rae Wilk, daughter of Reno Wilk, manager of Triangle Outdoor Theatres, Minneapolis, was married to Sidney Bash in Los Angeles. . . . Ralph Pielow's Quad-States Theatre Service is handling the buying and booking for the Grand theatre at Mohall, N. D., and the Trail theatre at Newtown, N. D. . . . Northwest Theatre Corp. is doing likewise for the city-owned Auditorium theatre at Red Wing, Minn., and the Lyric at Rugby, N. D. . . . Mary Jo Harper is the new stenographer at Warner Brothers. . . . The neighborhood Avalon, an art house, held over the Finnish "The Witch" for a fifth week. . . . CinemaScope has been installed in the Towne at Florence, Wis., and the Grand at Mohall, N. D. . . . R. W. McKie and Ray Allmendinger of Sioux Falls, S. D., purchased the Lennox theatre at Lennox, S. D., from John E. Doyle.

NEW ORLEANS

Andy Bevelo, Exhibitors' Cooperative Service, advised Transway to resume transportation service with the reopening of the completely remodeled and CinemaScope-equipped Bailey at Bunkie, La. At the same time, he requested them to suspend service to the Fox, at Bunkie, and the Fox, at Marksville, La., due to closing. . . . McElroy Theatres closed the Glenwood at Shreveport, La. . . . Drive-ins scheduled for reopening for the 1956 season are Prophit and Hinckle's Star, Tallulah, La., March 1, under the management of H. G. Prophit, Jr., and Neil Mixon's Mixon, Amite, La., on February 25. . . . Mrs. Sarah Waterall Hall asked Transway to resume transportation service with the reopening of the Bayou, Bayou, LaBatre, Ala. . . . J. J. Burke has taken over the operation of the Beach, an open air walk-in theatre, Fairhope, Ala., from Stephen Riggs. He has scheduled it for reopening May 4. . . . Curtis Willard, back at the helm of the Victory, Loxley, Ala., advised of its reopening after a couple of months closing by previous operator, Mrs. Sue Hinton. . . . George N. Pattis, Asbury Park, N. J., representative of Dixie Cup Company, said that he soon plans to open headquarters here catering to the territory amusement trade. . . . Teddy Solomon, head of N. Solomon theatres, McComb, Miss., operator of both indoor and drive-in theatres in Louisiana, Mississippi, Alabama and western Florida, has entered the real estate business in his home town.

OKLAHOMA CITY

Leo Lacy is the new manager of the Knob Hill theatre here. . . . A new concession stand has been built at the 77 drive-in theatre. Both the Knob Hill and 77 are part of the Barton chain. . . . Mr. and Mrs. Bob Barton were to attend the National Allied Drive-in convention at Cleveland this week. From there they were to visit the Jerry Bartons at Washington, D. C., before returning home. Bob and Jerry are the sons of Mr. and Mrs. R. Lewis Barton, and Bob is booker for the Barton theatres here. . . . Mr. and Mrs. Harold Combs were to attend the convention of drive-in theatre owners at Dallas this week. . . . Joe Valentine, manager of the Agnew theatre, threw a party on Valentine's Day for employes of the theatre. . . . "Day the World Ended" was shown at three suburban theatres in Oklahoma City last week. . . . Extensive remodeling of the Dickinson theatre at Topeka, Kas., is in progress. . . . Ellis Ford, veteran Houston theatre man, who was manager of the Delman theatre for many years, has been named manager of the two Willowin theatres in Houston, the Broadway and the Yale. He replaces L. E. Newton. . . . Charles A. Bull, 76, retired Wichita, Kas., theatre owner and operator, died February 12 in Wichita.

PHILADELPHIA

Melvin Fox, head of the independent chain of Fox Theatres, was a representative at the 1956 Inaugural Conference for Israel Bonds at Miami Beach, Fla. He is a leader in the local effort of Bonds for Israel. . . . Variety Club's American Legion Post 713 presented a certificate to District Attorney Victor H. Blanc, a past commander and a former chief barker of the local club. Veteran exhibitor Henry Friedman flew in from Nassau for the occasion. . . . Exton Drive-In, Inc., was organized here as a business corporation. . . . Bob Marcus bought out the interest in the Roxy and Jeffries, local neighborhood houses, held by Harry Waxman, exhibitor of Atlantic City, N. J. . . . Larry Mackay, manager of the Suburban, who has been in Temple University Hospital since last November, is reported recovering. . . . "Cinerama Holiday" marked its first anniversary at the Boyd last week with a cocktail reception in honor of the Swiss Minister, Henry de Torrente. . . . Local film exploiteers staged a testimonial luncheon at the Poor Richard Club for Eddie Rosenbaum, veteran exploiteer last with Columbia here and now retired. . . . Tom Walker, Comerford Theatres executive; the circuit's Harry Spiegel and John Gibbons, manager of the Strand, all of Scranton, Pa., are assisting in the Lackawanna County polio campaign. . . . Charles Donahue, R.K.O. booker, is on indefinite leave of absence because of illness.

PITTSBURGH

"Picnic" followed "The Benny Goodman Story" on the J. P. Harris screen. . . . Harris, incidentally, flew here from Europe to try to avert the razing of the Gardens, an historic sports shrine, operated by his Harris Amusement Co. since 1932. It will be torn down in May to make room for a new apartment building, so Harris will have to seek elsewhere for his "Ice Capades" and hockey offerings. . . . Critics Harold Cohen, Kap Monahan and Leonard Mendlowitz flew to Las Vegas for the world premiere of MGM's "Meet Me in Las Vegas." . . . "Bottom of the Bottle" set for the Fulton after its current "Never Say Goodbye." . . . The double bill of "Battle Cry" and "East of Eden" drew big business in 17 simultaneous Stanley Warner neighborhood bookings. . . . Jim Harvey, Art Cinema manager, back on the job after a two-week tussle with a virus. . . . "Guys and Dolls" in its fourth week in the Nixon still holding up well. . . . "Meet Me in Las Vegas" gets an early Penn booking, March 16.

PORTLAND

Preston Foster and spouse Sheila D'Arcy were in town for a couple of days as guests of the Oregon Ad Club. . . . Guild Theatre manager Marty Foster still in San Francisco

(*Continued on following page*)

(Continued from preceding page)

on business. Assistant manager Nancy Welch completed gigantic remodeling job for the 400-seat Art spot while Foster was away. . . . Paramount manager Dick Newton has "The Rose Tattoo" set for his theatre next week. . . . Jack Engerman back from a trip to Los Angeles. He and Zolly Volchock, bosses of Northwest Releasing Corp., have entered another business in addition to NW Releasing.

PROVIDENCE

William J. Trambukis, Loew's State manager, received a terrific publicity break when the Providence *Sunday Journal* devoted the entire first page of the feature amusement section to "The Man With the Golden Arm." . . . "The Sheep Has 5 Legs" was given its Rhode Island premiere at the Avon Cinema. . . . "Helen of Troy" held for a second week at the Majestic, while "Guys and Dolls" was running into a fourth week at the RKO Albee. . . . Al Siner, Strand manager, cashed in on the recent Audience Awards winners, presenting "East of Eden," and "Battle Cry," both on the same bill. . . . While not opening until next June, the Warwick Musical Theatre, staging a drive for the sale of season tickets, is already running sizable advertising in the local press. Announcing a 12-week season, the tent theatre will offer such attractions as "Mr. Roberts," "Kismet," "High Button Shoes," "South Pacific," "Plain and Fancy" and "Guys and Dolls," among others. . . . Joseph Jarvis, owner-manager of Riverside's Gilbert Stuart Playhouse, recently staged a special MGM Encore Festival.

SAN FRANCISCO

Don Yarbrough, publicist, San Francisco office of Fox West Coast Theatres, has been appointed 20th Century-Fox southeastern division head of publicity and exploitation with headquarters in Atlanta, Georgia. . . . With the opening of "Carousel" in CinemaScope 55 at the Fox theatre, San Francisco adds a third roadshow. "Guys and Dolls" is in the 14th week at the Stagedoor theatre, "Oklahoma" opened at the Coronet theatre on the 17th. . . . Brotherhood Week cochairmen are Joseph Blumenfeld, Blumenfeld Theatres, exhibitor chairman, and Al Shmitken, Warner Bros. Pictures Distributing Corp., distributor chairman. . . . Funeral services for Earle Williams, booker and buyer for the past 12 years for Principal Theatre Circuit and Royal Theatres Ltd., were held last Thursday. Mr. Williams was 57. . . . Beuna Vista Film Dist. Co. has moved its office to 230 Hyde Street. . . . J. J. Perry is planning a March 1 reopening of the flood damaged Klamath theatre, Klamath. . . . H. Neal East, western division manager, and Robert Rubin, executive assistant from the New York office, are expected at the Paramount office, next week. . . . Homer Wall, office manager, United Artists, is in Mary's Help hospital for a check-up.

ST. LOUIS

Tuesday and Wednesday nights have been set aside as "Buddy Nights" by the Richmond theatre at Senath, Mo., when you can bring in your buddy for 10 cents. . . . The Rogers theatre at Poplar Bluff, Mo., is staging a "Holiday for Mexico" contest and is urging its patrons to vote for their favorite candidate. . . . Reeves Addington, manager of the Williams theatre at Ashdown, Ark., has just announced a change in his cash night for 10 weeks, during which a set sum is given every night, until a new registration book is set up. . . . The Ritz theatre at California, Mo., has announced that it will be closed on Tuesday, Wednesday and Thursday nights. On the other nights the feature picture will be shown twice.

TORONTO

Newspapers joining in the Moviegoers' Academy Awards Contest, the Hamilton *Spectator* and the *Telegram*, Toronto, have given considerable space to the announcement of their participation in the contest. . . . Dr. Leon Lortie, Montreal, was appointed by the Canadian Cabinet to the position of vice-chairman of the National Film Board, which is a new position. . . . Two major houses in the city, Loew's Uptown and Loew's Yonge St., will feature, day-and-date, "The Benny Goodman Story." The policy if successful, will inaugurate a new policy for the theatres. . . . Seven Canadian cities joined with 13 USA and 114 foreign ones in the global premiere of Warners' "Helen of Troy." . . . John Allen, Thorold, Ont., exhibitor, has become district representative for a brokerage house.

VANCOUVER

More bad news for theatres: City Council has taken the first step toward approval of bingo provided, in this case, the profits go toward the battle against juvenile delinquency. What the community centres want is the removal of the $125 license. . . . A candy bar thrown by a teen-ager tore the $1,200 screen at the Cinema theatre in Swift Current, Sask. . . . Les Toffey and George Reid, of Vancouver, sold the 420-seat Ladner theatre and an office building in the Fraser Valley town to Owen Bird, operator of small town theatres in B. C. Bird is the president of British Columbia Exhibitors Association. . . . Jack Armstrong, manager of the Odeon-Plaza, Victoria, is the father of a second son. His wife Edna was formerly with the Odeon district office in Vancouver.

WASHINGTON

Sam Wheeler, Wheeler Film Exchange, and Mrs. Wheeler, were vacationing in Florida. . . . Spyros Skouras, 20th Century-Fox president, and Charles Einfeld, head of advertising, were Washington visitors. . . . Ten members of the Variety Club board of governors sat at the "Variety" table at the Brotherhood Banquet February 20 at the Sheraton Park Hotel. . . . Jay Carmody, drama editor of the Washington *Evening Star*, will be a guest of honor at a luncheon on March 7 in the ballroom of the Willard Hotel. He recently returned from Hollywood where he was chosen "critic of the year" by the Screen Directors Guild. . . . Jack Bryson, director of the legislative information dept. of the Motion Picture Association, underwent surgery at George Washington University Hospital. . . . Notice has gone out to Variety Club members of the International Convention in New York May 9 to 12 at the Waldorf-Astoria Hotel. . . . The Variety Club board of governors will meet March 5.

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Most coupon clippers are far-seeing. They can recognize a good investment at less than 20 paces.

There are various types of coupons. The one below suggests a good investment, too. Smart showmen who clip this particular coupon are taking a short-cut to an investment that pays dividends in perfect sound, satisfied patrons, and vanishing service worries.

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Theatre

City and State

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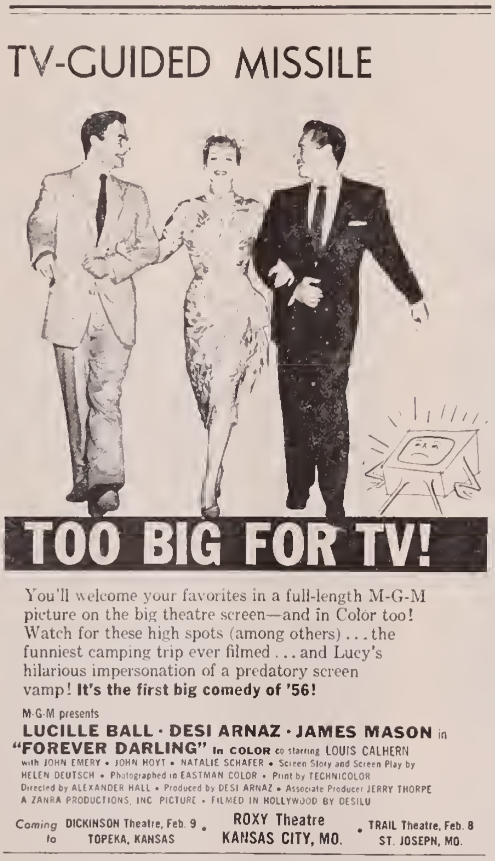
Managers' Round Table

An International Association of Motion Picture Showmen — Walter Brooks, Director

There'll Always Be a Theatre—With Our Techniques



TV-GUIDED MISSILE

TOO BIG FOR TV!

You'll welcome your favorites in a full-length M-G-M picture on the big theatre screen—and in Color too! Watch for these high spots (among others) . . . the funniest camping trip ever filmed . . . and Lucy's hilarious impersonation of a predatory screen vamp! **It's the first big comedy of '56!**

M-G-M presents
LUCILLE BALL · DESI ARNAZ · JAMES MASON in
"FOREVER DARLING" In COLOR co-starring LOUIS CALHERN
with JOHN EMERY • JOHN HOYT • NATALIE SCHAFER • Screen Story and Screen Play by HELEN DEUTSCH • Photographed in EASTMAN COLOR • Print by TECHNICOLOR
Directed by ALEXANDER HALL • Produced by DESI ARNAZ • Associate Producer JERRY THORPE
A ZANRA PRODUCTIONS, INC. PICTURE • FILMED IN HOLLYWOOD BY DESILU

Coming to DICKINSON Theatre, Feb. 9 TOPEKA, KANSAS • ROXY Theatre KANSAS CITY, MO. • TRAIL Theatre, Feb. 8 ST. JOSEPN, MO.

Another splendid example of point-of-sale advertising from the Kansas City edition of TV-Guide. This is a full-page, aimed at armchair shoppers for the best in entertainment. Read the whole story in the Round Table editorial of Feb. 11th.

JUST BEFORE the press preview of "Carousel" last Thursday morning at the Roxy theatre, Bill Gehring, speaking for 20th Century-Fox, invited the newspaper and trade-paper people present to "move around" in the theatre, and find out for themselves that "every seat is a good seat" for CinemaScope 55. The several hundred representatives of the press were urged to try vision from other angles than from the loge seats assigned to them.

And therein lies the great value of "Carousel" and the new CinemaScope in average theatres across the world. Now, ordinary patrons can have the privilege of "the best seats in the house"—something that goes usually to the fortunate or the favored who can afford to obtain orchestra seats, front or center. And there are other advantages too, that will prove to our critics and our loyal audiences, that *there will always be a theatre,* using our new techniques.

The Messrs. Rodgers and Hammerstein have brought us their great theatrical properties, beginning with "Oklahoma!" and now "Carousel"—soon to be followed by "The King and I" which promises, from excerpts shown, to surpass them all. We believe that these famous artists, authors and composers will never again be satisfied with the limitations of what is laughingly known as "the legitimate theatre." We think their next great effort may be an original for motion pictures in our new dimensions, and that the stage versions will be relegated to second place, by virtue of the greater 'Scope and color that we can give them.

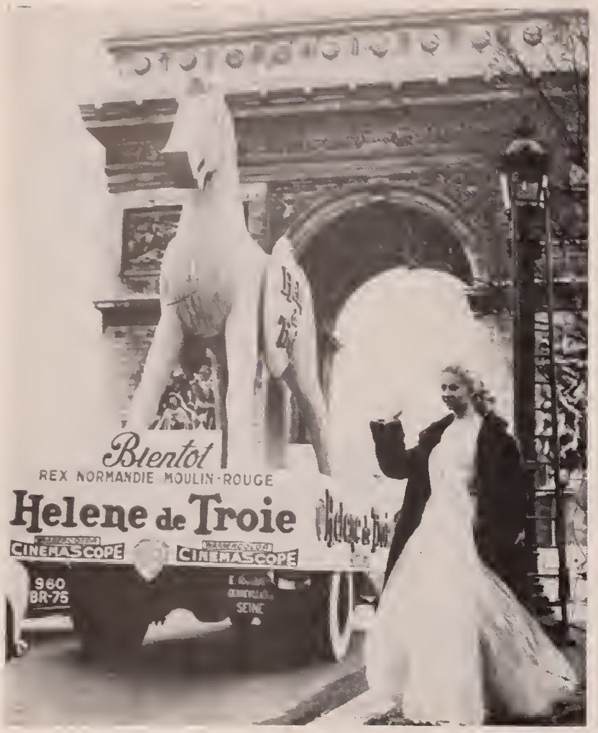
The contribution of Rodgers and Hammerstein, and their producers and distributors in CinemaScope and Todd-AO, includes not only their understanding of theatrical arts, plus compelling beauty, lilting music, great tenderness and every demand for comedy—but they do still more, they bring us the new faces and new talents we have been crying for. Patrons of these productions will not only see our new techniques at their best, but also some very attractive people who are new to our audiences,

We should be grateful to the sources, the instigators, the investors and those who inspired this new association for film industry. It has brought us salvation from our slump into oblivion, the downbeat that is proclaimed too often by exhibitor leaders, and which can only be overcome on local grounds with national prestige. We have been shown the way—how many will realize it?

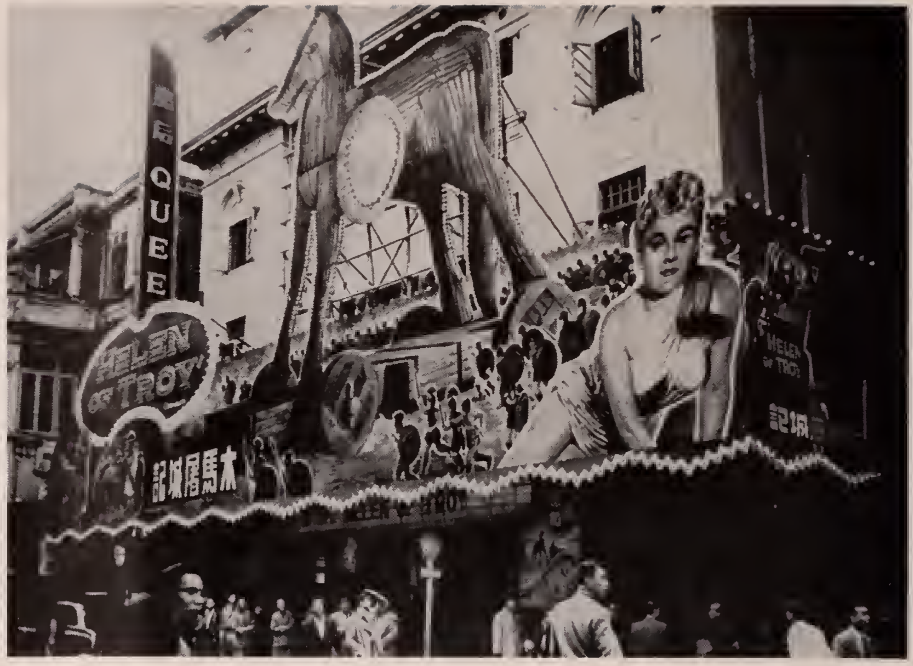
¶ LARRY WOODIN, well known as owner-manager of the Arcadia and other theatres in Wellsboro, Pa., and long-time member of this Round Table, has news for us in a dispatch from our neighboring town in Pennsylvania. It is merely that Shirley Jones, who is only the newest star in the two top pictures on Broadway—"Oklahoma!" and "Carousel"—was Larry's discovery, when she won the contest which he staged to select "Miss Pittsburgh" in the "Miss America" series of 1952. Shirley was a runner-up in the "Miss Pennsylvania" finals in Philadelphia, but that's where she got her start. Larry Woodin has been responsible for scholarships and other prizes, won by fifty girls in the "Miss America" and other contests, in Pennsylvania—and we know there are pretty girls out there—that's something else we found out forty years ago.

❧

¶ BILL CARROLL, long-ago friend with us in Metro, and since with the Allied Theatre Owners of Indiana, quotes a recent reference we made to comparisons with the legitimate theatre, in which we said, "The road is dead . . . but it died of natural and *local* causes,"—and we've been replying, in kind, by degrees, on this editorial page. But, coming up, is a first-hand, and very personal story—for the old Opera Houses were part of our life for nearly fifty years, and we have many things to remember that will be recalled by other members of this meeting. The "road" ceased to exist with the passing of the "Opera House" in a thousand towns. And it was for natural and local reasons—for we were there when it happened, and can testify as a material witness. There is so much that is nostalgic in this story—and so much that is pertinent today. If Bill will pardon while we wipe away some tears, we'll recall the Opera House for all of you who have similar memories, and it can be both instructive and inspirational, if you see it that way. It was here that we acquired our original love for the theatre, and made it our whole career. *—Walter Brooks*


Bientot
REX NORMANDIE MOULIN-ROUGE
Helene de Troie
CINEMASCOPE
CINEMASCOPE
960 BR-75
SEINE

WONDERFUL, the way Warner's world premiere of "Helen of Troy" responded, with wooden horses and beautiful girls. (We have lots more pictures of them!) Above, Miss Helen of Troy, of Paris, France, with the ballyhoo horse, posed at the Arc de Triomphe—and below, a similar but atmospheric horse, as standing street display for the Fukuoka Toho Gekujo, in far-away Japan.


QUEE
HELEN OF TROY
木馬屠城記

A global world premiere in 141 cities in 56 countries produced such extravagant displays as this example at the Queen's theatre, Hongkong—all in keeping with international showmanship.

The Trojan Horse Is World Ballyhoo

JACQUES SERNAS
SKÖNA HELENA
ROSSANA PODESTA
ROSSANA PODESTA
REGI ROBERT WISE
JACQUES SERNAS

At the Lorensburg theatre, Gothenburg, Sweden, this gala front, with hardly any horses, but plenty of acclaim.

TUSCHINSKI
CINEMASCOPE
HELENA van TROIE
SCALA

Reinier Uges, operator of the Lutusca theatre, Rotterdam, Holland, whose son is a student assistant with Loew's State, in Providence, R. I., and who sent us this picture.

Again in Japan, another colossal horse in Tokyo—and you'll admit it was quite a creation to attract attention. The Japanese Royal Family came to the premiere performance.

トロイのヘレン
ロードショウ

Showmen in Action

Monty Salmon, veteran showman, member of this Round Table since its inception, and managing director of the Rivoli Theatre on Broadway, has gone to Florida to further recuperate from the grievous injury he suffered more than a year ago. His address is 801-64th Street, South, St. Petersburg, Florida, Box 22.

◆

The Denham theatre, Denver, asked readers of local newspapers in a blind ad—"Want a good laugh? Then call Acoma 2-6668." The thousands who took the tip got exactly that—a good laugh, as recorded by Danny Kaye. This went on for two days before phone callers were advised to find out what Danny was laughing about, this Friday at the Denham, when you see "The Court Jester."

◆

C. Austin Palmer, manager of MCM's Martin theatre in Wildwood, Florida, has been elected a City Commissioner, we are advised by Hugh G. Martin, who is proud to have his managers take active part in civic affairs.

◆

Toby Ross, manager of Schine's theatres in Corning, N. Y. is first on the circuit to report an Easter Kiddie Show, signed up with a local dairy, for Saturday morning, April 7th. The sponsor pays all the bills for this early bird.

◆

Five Walter Reade theatres are now presenting their unique series, "Curtain at 8:40" which has been established in their local areas as a presentation of so-called "art" films, on a "one-shot" basis, in a majority of cases as a fund-raising device for various organizations who sells tickets in advance for their own benefit. In keeping with theatrical presentation, coffee is served in the lounge, the staff are in evening dress, and the attractions are of the highest type for class audiences.

Miss Anna Bell Ward, of Ward Theatre Enterprises, in Lexington, Ky., and an old friend over many years, has been in the hospital in Cincinnati, and returned there January 15th. Her many friends and associates in film industry wish her quick recovery.

◆

Carl Dickerson, manager of Schine's Colonia theatre, Norwich, N. Y., ran a cooperative advertisement with the Chenango and Unadilla Telephone Company, to emphasize the importance of your telephone, essential in every home, as a promotion for "Ransom"—which makes the telephone very important, indeed.

◆

Roger Stitt, manager of the Eckel theatre, Syracuse, who has been a member of the Round Table since the days of A-Mike Vogel, sends a newspicture of a pony giveaway for Disney's "The Littlest Outlaw"—with Harry Unterfort holding the bridle.

◆

G. E. Rathman, manager of the Marion theatre, Marion, Iowa, sends his program calendar for February—"a checkerboard of hits"—which is interesting typographically, in two colors, with the convincing underline, "You'll enjoy your movies at the Marion."

◆

Keith May, who is now manager of the Fox theatre, Sterling Colorado, says he got a lift out of the citation given him for his "Tuesday Teen Time for Ten Cents" matinee, which he will resume in the Spring. He encloses a "call card" issued to doctors and others, showing their seat locations.

◆

Tony LaPorte, operator of one of Milwaukee's largest theatres, the Avalon, on the South Side, helped the neighborhood Lion's Club to raise money by showing them how to sell lamp bulbs in a campaign for the blind, entitled "Light for Sight."

Tickets For Students As Inducement

Miss Estelle Steinbach, manager of the Garfield theatre in Milwaukee, has created a special form of "student ticket" which differs in essential ways with the usual format. Miss Steinbach, is a Round Table member, and has been with Fox-Wisconsin for 35 years, so she speaks from experience in her handling of a difficult problem.

The students pay $1 for a special ticket, and the first time they present it, they get in free. After that, they are charged a special student, or "in-between" price that is not as high as adults pay, nor as low as juveniles. The special price obtains until the end of June, 1956, or as long as the bearer is in good standing. On the ticket appears the name of the student and the high school that he or she attends. This gives the theatre manager closer contact, and also the school authorities greater interest in the good conduct of their students, in theatres. It is expected to curb much of the juvenile delinquency that becomes destructive.

Miss Steinbach also has theatre parties for teen-agers, at the Garfield, which have been very successful, with an average attendance of 2,000. For a recent controversial picture on youth relations, plainclothes men were stationed to prevent disorder—but, instead, some girls were found crying in the rest rooms by matrons who said they were disturbed by revelations, on the screen. Miss Steinbach is a member of the Mayor's Committee.

◆

Mel Gaitskill, manager of Schine's Paris theatre, Paris, Kentucky, and Miss Pearl Bryant, Schine manager at the Federal theatre, Federalsburg, Maryland, who are old hands in this kind of promotion, have both held highly successful contests to name "Miss Valentine"—something they do every year in two small situations. Selecting "Miss Valentine" is regular procedure in Schine theatres.

The pre-release opening of Republic's "Come Next Spring" is a good omen for the new season, and it starts in Little Rock, Arkansas, with the personal appearance of Steve Cochran, who co-stars with Ann Sheridan, in this heart-warming picture. At left, the scene in front of the Center theatre, with Mrs. Wilma Cox, the manager, at Steve's right, (glad to meet you, Wilma!); in the middle, the new "Come Next Spring" bride who was a contest winner—with Steve, of course; and at right, Harrison Reader, not identified, Jimmie Thames, advertising-publicity director for Rowley-United theatres, and Steve, with Bill Saal, from Republic Pictures in New York.

SOMETHING WE CAN BE THINKING ABOUT

Jack Hillyer, vice-president of United Film Service, Kansas City, has sent us samples of the "Leading Citizens" campaign which his organization, and their associate company, Motion Picture Advertising Service, are distributing throughout the country. The affiliated companies sell "Screen Broadcasts"—an advertising service in theatres, which is well known to our members.

The "Leading Citizens" campaign is a direct-mail approach to local merchants, to convey to them the importance of the motion picture theatre. As the prospectus says, "Among the poorest moviegoers are the proprietors of the leading businesses. Most of them are so wrapped up in their own problems, they overlook the value of the theatre in the affairs of the neighborhood. They forget that the theatre pulls the public to their stores, out of their homes, and where they can see window displays, or into town from rural areas."

A Series of Cards Is Mailed for You

There are thirteen basic mailing cards, jumbo size, in this collection, plus an extra "Admit Two" pass for getting acquainted—and one entitled "The Power of the Press" to favor the local newspaper, and "The Power to Destroy" which opposes excise taxes. All are good—and the one illustrated below is a fair sample. There are several "plans" offered—and, in our opinion, this is where confusion can follow. Under one plan, the exhibitor sends in a mailing list of 100 or more names, and the cards are mailed direct from Kansas City, with his imprint. Or, under another plan, the exhibitor orders the cards and mails them himself. Or, if desired, the addressing and preparing are done in Kansas City, but the prepared cards are all returned by parcel post, to be mailed under local postmark. The cards must carry 2c postage, and they cost 4c each, but we admit we are not quite sure, reading the literature, whether this is inclusive or added. And if we can't figure it out, then the idea needs a salesman to explain all. Both United and M.P. Advertising have salesmen who travel the country, getting local screen advertising, and we've been in small theatres when they came in to pay the manager his money.

Much That Is Good About This Scheme

There is so much that is good about this direct mail campaign addressed to "Leading Citizens" that we decided to outline the general scheme and suggest that the whole idea be clarified and simplified, so more managers could use it with greater efficiency. An important factor in the theatre's success is the relationship with businessmen in the community, and if business leaders speak well of your theatre, many will follow their example. This is a good chance to develop something—if you've never done it before—and to follow the leader in obtaining local good will. Among the cards shown is "Keep a Light in Your Store Window", "More Traffic Past Your Doors", "Safe and Happy Smallfry", "An American Privilege", "If the Theatre Disappeared", "Some Thoughts on Merchandising", "The Power of the Press and the Screen", "Life, Liberty and the Pursuit of Happiness" and others, which are planned as a series, to be mailed at two-week intervals over a period of time.

We would be glad to hear from Round Table members who have had experience with this proposition, and will report their findings for the benefit of others.

Wearing Gray Flannel

"The Man In the Gray Flannel Suit" is an exploitation and merchandising natural for 20th Century-Fox and exhibitors in general, since there are national and local tieups with all manner of apparel and accessory people, for both men and women. In fact, "The Girl in the Gray Flannel Suit" is appearing strongly in national advertising, almost matching the men's wear trades in sales approach. The Gregory Peck-Jennifer Jones pictures is current in March.

▼

Walter T. Murphy of the Capitol theatre, New London, Conn., made sure to have his theatre included in the list of retail merchants sponsoring the annual Downtown Shopping Bargain Days which appeared in large newspaper ad.

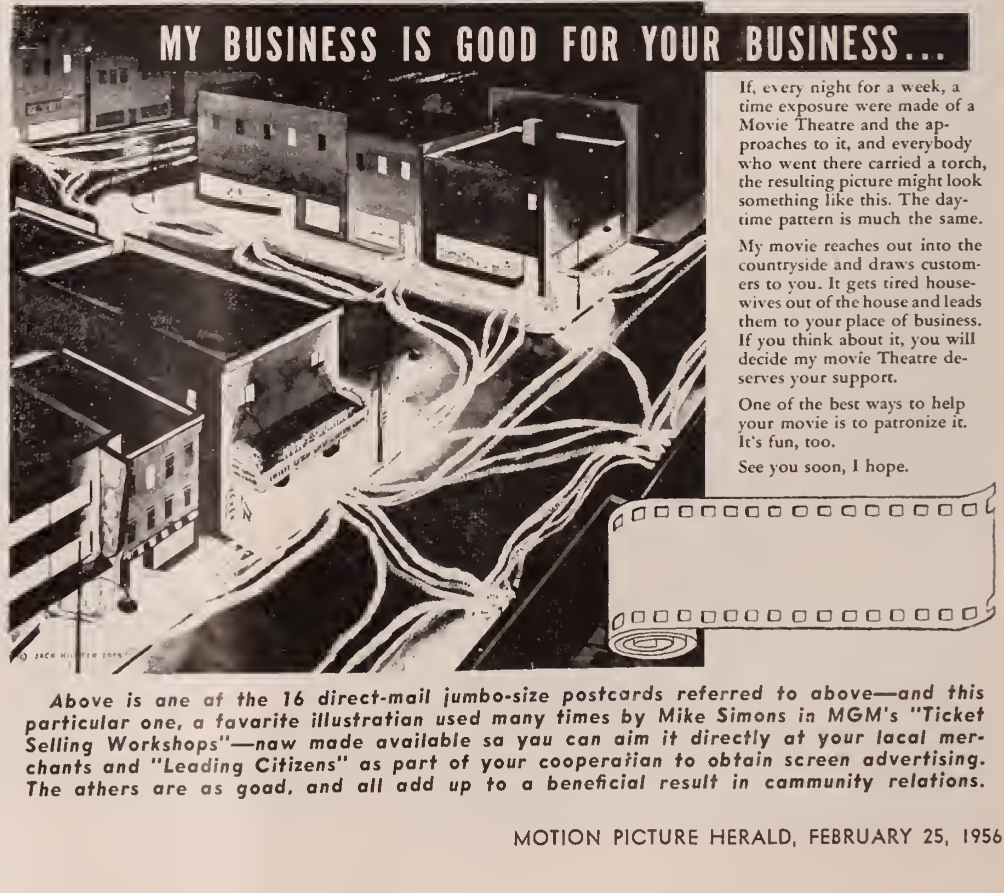
"Personality Parade" For Ivan Ackery

Ivan Ackery, who has built a house, gotten married, fired his secretary or something, according to rumors percolating this way from Vancouver, is back in our pages with a report that reaches us in a round-about fashion, rather than by the old direct beam. The Ack has always had personality, or plural—for more Hollywood stars and other celebrities shown up on his stage than you'd believe. They like Vancouver, and Ivan likes them.

Now, he is credited with a "Personality Parade" as a new attraction—every Friday night he introduces a local, national or international celebrity and interviews the visitor, as a feature of a local talent show that his audience literally "eats up" in their appreciation. He plans well in advance, and lines up names that make news. The stage show consists of good stand-by numbers, such as a Barbershop Quartette, all-magic show, Chinese show, plus outstanding personalities borrowed from TV, radio and night-clubs.

The point is, his Friday night business has been built to the point where it is nothing short of sensational—and the moral of this story—you can do it, too, and for the same reason. You have to dig for dough these days, and prospecting along old veins of gold pays off.

Irv and Dave Jacobson took a newspaper page to announce the opening of the Palace theatre, Torrington, Conn., following complete remodeling of the flood-damaged house.



MY BUSINESS IS GOOD FOR YOUR BUSINESS...

If, every night for a week, a time exposure were made of a Movie Theatre and the approaches to it, and everybody who went there carried a torch, the resulting picture might look something like this. The daytime pattern is much the same.

My movie reaches out into the countryside and draws customers to you. It gets tired housewives out of the house and leads them to your place of business. If you think about it, you will decide my movie Theatre deserves your support.

One of the best ways to help your movie is to patronize it. It's fun, too.

See you soon, I hope.

Above is one of the 16 direct-mail jumbo-size postcards referred to above—and this particular one, a favorite illustration used many times by Mike Simons in MGM's "Ticket Selling Workshops"—now made available so you can aim it directly at your local merchants and "Leading Citizens" as part of your cooperation to obtain screen advertising. The others are as good, and all add up to a beneficial result in community relations.

Selling Approach

HELEN OF TROY — Warner Brothers. CinemaScope, in WarnerColor. The face that launched a thousand ships. In all the world, there was never another like Helen. This is the age of Titans, this is the story that belongs to the world, this is a picture that will live forever. From the famous "Iliad" of Homer. Three years in the making, six million dollars to produce. Tumultuous wonders and the tremendous romance of history's most famous runaway lovers. 24-sheet and all posters and accessories have been designed to give you the "Trojan Horse"—the trademark of this particular production for advertising display. See this week's picture page, for reports from around the world. No herald mentioned, and this picture needs one for school distribution, so you can print your own using an oversized newspaper ad mat, many of which are vastly too big for any other use. But the newspaper ads are numerous enough to make up for this shortcoming. A set of teasers will answer all purposes in a majority of situations, and the combination mat at 35c provides six ad mats and publicity mats for small theatres. Audio-Visual Study Guide is exactly correct for schools, and costs 6c to 15c a copy, depending on quantity. Get them for teachers, and school authorities. A Dell comic book will sell this to the kids. A special promotion brochure is mentioned in the pressbook, at 10c a copy, for opinion-makers, libraries and civic groups. There are two sets of stills—"action" and "revelry"—and watch carefully which you post on school bulletin boards. Each is right in the proper place.

THE BOTTOM OF THE BOTTLE — 20th Century-Fox. CinemaScope, in color by DeLuxe. Van Johnson, Ruth Roman, Joseph Cotten, Jack Carson in what is not exactly an "Alcoholic Anonymous" picture, in spite of the misleading title. What goes on, inside the Texas ranch society jungle. Here they are, the party wives, the live-it-up boys, the thrill-seeking husbands, in the pleasure empire of today's great Southwest! 24-sheet will make a great cut-out or other display for your lobby or marquee. All posters have the basic theme of "bottle"—which is not quite the whole idea. Two-color herald from Cato Show Print has front cover and two-page spread that contain all the best advertising slants. Newspaper ad mats sell a sensational story of brother-against-brother, with the caption, "The lid is off," to promise an exposé of society living, where you buy respectability for cash on the line. The complete campaign mat is excellent, and supplies everything you need or want in small situations. Eight ad mats and slugs, up to 2-columns wide; and two publicity mats, all for 35c at National Screen.

I'LL CRY TOMORROW—MGM. The remarkable story of Lillian Roth. This picture was filmed on location—*inside a woman's soul!* Her meteoric rise to fame, her fall to Skid Row, and her inspiring comeback to happiness, through love. A motion picture of remarkable realism and radiance. From the best-selling book that rocked the nation. Susan Hayward in her dramatic portrayal of the star who went from fame to shame, and back again. 24-sheet and all posters have the drama-torn picture of the leading character, which is the advertising note for all of your campaigns. Two-color herald from Cato Show Print gives you the best selling approach. Buy it blank and imprint locally with the back page advertisement of a cooperative sponsor. Newspaper ad mats are good, strong, and black, with a variety to choose from. You can stress the alcoholism theme as much as you wish, but so many readers of the book will want to see the picture for that reason. The 25c Pocket edition of the book has outsold any other—new editions running into the millions.

THE ROSE TATTOO — Paramount. VistaVision. Hal Wallis' production of Tennessee William's famous stage success. The boldest story of love you have ever been permitted to see! Burt Lancaster, Anna Magnani, with an all-star cast. 24-sheet, and all advertising materials, have the very strong, action poses of Burt Lancaster, driven to emotional extremes by Anna Magnani, the most exciting actress of our times. A folder herald keys the campaign, and you will know how to handle it with your audience. "The Rose Tattoo" is a tempestuous love tale that was never intended for children's matinees, but their elders may agree with the N. Y. Film Critics, who nominated Miss Magnani as "the best actress of the year." Newspaper ad mats in generous assortment, from small space ads to large display, and a set of teasers that will attract attention in advance. A large ad, No. 405, reproduces the pressbook cover, and it is a stopper for any class audience. The complete campaign mat is especially well selected, and has ten ad mats and slugs, plus four publicity mats, all for the price of one 35c mat, at National Screen.

SPECIAL TRAILERS FAST!

We deliver quality trailers in a hurry. Let us serve you!

Filmack TRAILER CO.

CHICAGO 1327 S. WABASH
NEW YORK 341 W. 44th St.

Better Refreshment Merchandising

. . . Timely news supplementing the special monthly department covering all phases of refreshment service.

New Plant in Evanston Opened by Orange Crush

The Orange-Crush Company, Evanston, Ill., has moved into a modern new plant in that city at 2201 Main Street, built, the company states with only one objective in mind —"to better serve (our) bottlers and fountain distributors." The plant was formally opened last Tuesday with an open house reception. The company is celebrating its 40th anniversary this year, and officials report that the success of its new "king-size" bottle has been outstanding in the fruit drink field.

New Dime Bar Catches On During Tests in Theatres

"Light and Low," the new dime bar made by the Washington Candy Company, Brooklyn, N. Y., met with "unusual acceptance" in its recent pre-testing period among theatre concessionaires in the New York and Philadelphia markets, according to a report by the company. The double bar has an all coconut center with a bittersweet chocolate coating. It is being promoted as a "low calorie" product since it contains corn syrup rather than sugar and added fats. This "low-calorie" aspect has been emphasized in advertising and promotion of the new product.

To Theatre and Concession Managers—

Gain deserved recognition for your better refreshment merchandising ideas. Make yourself eligible for Motion Picture Herald's Special Merit Awards by sending in reports on how you have applied showmanship and built business at your refreshment stand. Make the reports detailed.

Include photos of your stand and samples of any printed matter.

Reports considered by the editors to be of interest to readers will be published, with due credit.

From the published reports, selections will be made for citations. Citation-holders qualify as finalists for the annual Special Merit Awards.

Send your entries to: The Editor, Better Refreshment Merchandising Department, Motion Picture Herald.

CLASSIFIED ADVERTISING

Fifteen cents per word, money-order or check with copy. Count initials, box number and address. Minimum insertion $1.50. Four insertions for the price of three. Contract rates on application. No border or cuts. Forms close Mondays at 5 P.M. Publisher reserves the right to reject any copy. Film and trailer advertising not accepted. Classified advertising not subject to agency commission. Address copy and checks: MOTION PICTURE HERALD, Classified Dept., Rockefeller Center, New York (20)

USED EQUIPMENT

PAIR DEVRY 12,000 PROJECTORS, 70 AMPERE lamphouses, rectifiers, etc., excellent, $1,495; E7 mechanisms, excellent, $475 pair; Magnarc lamphouses, late type $475 pair; Strong 1kw lamphouses and rectifiers $475 complete; bargains on new and used lenses. What do you need? STAR CINEMA SUPPLY, 621 W. 55th St., New York 19.

EXCELLENT COATED PROJECTION LENSES—many brand new! Wollensak "Sunray" Series I: 2", 3", 3½", 3¾", 5", 5¼", 5½", 6", 7¾"—$35.00 pair. Super Snaplite fl. 9—2"-2¼" $170.00 pr.; Superlite 2¾"-3"-3¼" $150.00 pr.; Superlite 3½" $90.00 pr. Trades taken. Wire or telephone order today. S.O.S. CINEMA SUPPLY CORP., 602 W. 52nd Street, New York 19.

NEW EQUIPMENT

BEST CINEMASCOPE BUY! ADJUSTABLE anamorphics $375.00 pr., Mirro-Claric metallic seamless screens 75c sq. ft. Buy on Time. S. O. S. CINEMA SUPPLY CORP., 602 W. 52nd Street, New York 19.

ATTENTION HOLMES USERS! CONDENSER Lenses, 95c; constant speed motors $12.50; shutter shafts $1.25; sound optical lenses $9.95; intermittent $24.50; Star-Sprocket assembly $10.00; EE-14070 Vertical Drive Shaft w/5 gears, bearings $9.75; 1000W T-20C-13 Mogul prefocus lamps $25.00 dozen ($3.95 each). S. O. S. CINEMA SUPPLY CORP., 602 W. 52nd Street, New York 19.

PREPARE FOR "KISMET." LOWEST PRICES, prompt deliveries on Foxhole Sprockets for Standard & Super Simplex, E-7, X-L, Century Projectors; also most soundheads including RCA PS24, MI 1040, 1050, 1060, 9030, 9050; W.E. 206, 208, TA 7400; Simplex 4 Star and Ballantyne. S.O.S. CINEMA SUPPLY CORP., 602 W. 52nd Street, New York 19.

WANTED TO BUY

MARQUEE FOR NEW HAMPSHIRE THEATRE. Send photo, dimensions, price. SCENIC THEATRE, Keene, N. H.

POPCORN

WORLD-WIDE HEADQUARTERS FOR POPcorn, popcorn equipment and supplies. POPCORN VILLAGE, Nashville, Tenn., U.S.A.

HELP WANTED

MANAGER DRIVE-IN THEATRE WESTERN New York State. Write full particulars, age, experience, marital status, etc. BOX 2904, MOTION PICTURE HERALD.

WE ARE LOOKING FOR AN EXPERIENCED exploitation minded manager for a New York State situation. Please reply, giving salary requirements, past experience, references, and possibilities of arranging for an interview. BOX 2906, MOTION PICTURE HERALD.

AN EXCEPTIONAL OPPORTUNITY FOR A showman with proven background who wishes to better his present position and salary Have opening in first-run theatre in town 40 miles from Philadelphia. State: Age, experience, qualifications and full particulars in first letter. Address to: E. L. TRENCHARD, William Goldman Theatres, Inc., 15th and Chestnut Streets, Philadelphia 2. Pa.

BOOKS

RICHARDSON'S BLUEBOOK OF PROJECTION. New 8th Edition. Revised to deal with the latest technical developments in motion picture projection and sound, and reorganized to facilitate study and reference. Includes a practical discussion of Television especially prepared for the instruction of theatre projectionists, and of new techniques for advancement of the art of the motion picture. The standard textbook on motion picture projection and sound reproduction. Invaluable to beginner and expert. Best seller since 1911. 662 pages, cloth bound, $7.25 postpaid. QUIGLEY BOOKSHOP, 1270 Sixth Avenue, New York 20, N. Y.

MOTION PICTURE ALMANAC — the big book about your business—1956 edition. Contains over 12,000 biographies of important motion picture personalities. Also all industry statistics. Complete listings of feature pictures 1944 to date. Order your copy today. $5.00, postage included. Send remittance to QUIGLEY BOOKSHOP, 1270 Sixth Avenue, New York 20, N. Y.

MANAGERS INCREASE YOUR COMPETENCE and income—use the Master Guide to Theatre Maintenance to learn more about the endless technical details of efficient care of theatre property. Thoroughly indexed for quick reference, convenient pocket size, hard covers. Invest in Your Own future, send $5.00 to QUIGLEY BOOKSHOP, 1270 Sixth Avenue, New York 20, N. Y Do it now while it's on your mind.

POSITIONS WANTED

MANAGER—CAPABLE, EXPERIENCED CIRCUIT operations. Highest references. Consider anywhere. BOX 2900, MOTION PICTURE HERALD.

PROJECTIONIST: TWENTY YEARS EXPERIENCE. All types projection and sound equipment. Single. Any location. GEORGE D. McLENDON, 1827 Sunset Blvd.. Los Angeles, Calif.

THEATRES

$22,000 NETTING. NO TELEVISION. TOWN 10,000. CinemaScope, modern building, beautiful equipment. Return 23%, $50,000 down. Brochure, P. MCADAM, Livingston, Mont.

FOR SALE MODERN SUBURBAN THEATRE, deep south coastal city, air force training center, two story building, store rentals with apartment. 833 seats. BOX 2901, MOTION PICTURE HERALD.

VIRGINIA CHAIN FOR SALE OR LEASE. 4 INdoor, 1 Drive-In. All within 40 miles. Controlled towns. 1955 net profit over $50,000.00. Owner forced to Arizona for health after 30 yr. prosperous business. $150,000.00. Real Estate can also be purchased at fair market value or good leases arranged. BOX 2905, MOTON PICTURE HERALD.

FOR RENT THEATRE BUILDING ON MAIN thoroughfare leading to N. Y. thruway, 65 miles from New York City, population 33,000, fast growing community, near big industrial development and air force base. Will cooperate on improvements. BOX 2907, MOTION PICTURE HERALD.

STUDIO EQUIPMENT

MAURER 16 CAMERA, LENS, 2 MAGAZINES, syncmotor, 12V motor w/battery, all cases, complete $2395.00; 5000W Background Projector, reconditioned, $595.00; 10′ Title Animation Stand, motorized zoom, stopmotion, $2500.00 value, $975.00; Bardwell McAlister studio floodlites, 3 heads on rolling stand hold 12 bulbs, $180 value, $29.50; Quadlite Heads only, $4.95; Stands only $19.95; Neumade editing tables with worklight, $58.00 value, $33.95; Moviola 35 mm composite sound/picture, $495.00. S.O.S. CINEMA SUPPLY CORP., 602 W. 52nd Street, New York 19.

Buy Foreign Rights

WASHINGTON: The United States Information Service has bought the foreign rights to the film, "Report on Puerto Rico, USA" from Emerson Yorke Studio in New York. The independently-produced picture will be distributed by the USIS with multilingual commentary tracks in some 18 countries abroad as part of the Government's overseas picture program.

Walter W. Gross Dies; Film Executive, Lawyer

Walter W. Gross, 60, director, vice-president and general counsel of American Broadcasting-Paramount Theatres, Inc., and a prominent attorney in the motion picture industry for many years, died suddenly at his New York home February 16 of a heart attack. Mr. Gross was associated with American Broadcasting-Paramount Theatres, Inc., and previously with Paramount Pictures for the past 23 years. A graduate of Harvard Law School, he had practiced law in New York since 1920 and was a member of the Association of the Bar of the City of New York and the New York County Lawyers Association. His widow, two sons and a daughter survive.

Thomas M. Curley

ST. LOUIS: Thomas M. Curley 67, retired theatre owner, died here February 17. During his long career, Mr. Curley worked for the William Goldman theatres and in 1923 purchased the Queens theatre and the adjacent Queens Airdrome from Mr. Goldman. In 1930 Mr. Curley purchased the Ashland theatre and for a time owned and operated the old Lee theatre. He retired several years ago.

Francis Perry

Francis Perry, 83, owner of the Orpheum theatre, Foxboro, Mass., died February 16. A past president of Independent Exhibitors, Inc., of New England, he was an active member of Allied until his illness a few years ago. A son, Francis Jr., who operates the theatre, survives.

Loew's Sets Dividend

Directors of Loew's, Inc., last week declared a dividend on the common stock of 25 cents per share, payable March 31, 1956 to stockholders of record as of March 9, 1956.

FILM BUYERS RATING

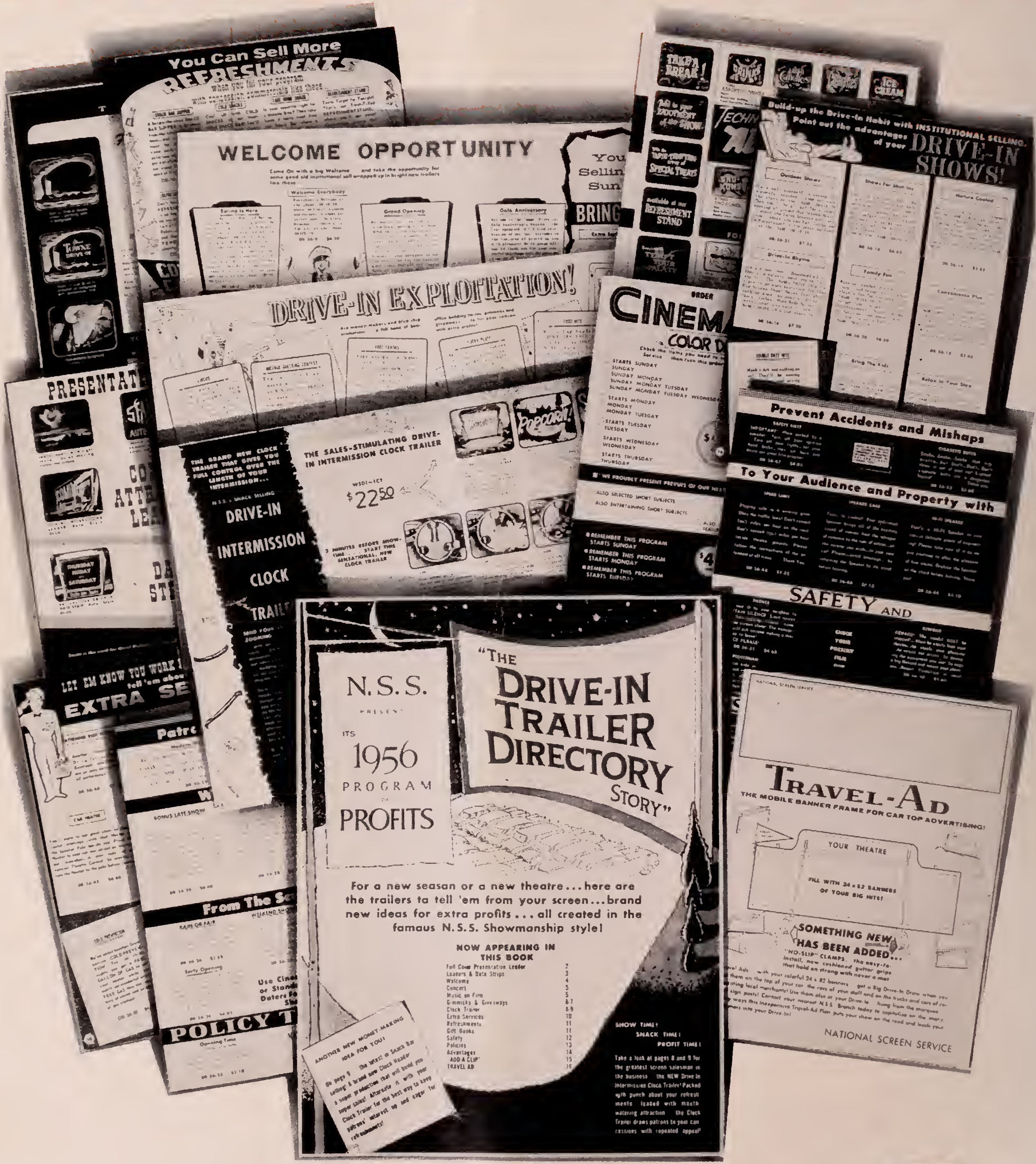
Film buyers of independent circuits in the U. S. rate current product on the basis of its performance in their theatres. This report covers 93 attractions, 3,178 playdates.

Titles run alphabetically. Numerals refer to the number of engagements on each attraction reported. The tabulation is cumulative. Dagger (†) denotes attractions published for the first time. Asterisk (*) indicates attractions which are listed for the last time.

EX means Excellent; AA—Above Average; AV—Average; BA—Below Average; PR—Poor.

	EX	AA	AV	BA	PR
African Lion, The (B.V.)	1	4	14	8	15
All That Heaven Allows (U-I)	2	8	4	–	–
Apache Woman (ARC)	1	4	2	2	–
Artists and Models (Par.)	8	25	7	6	1
†At Gunpoint (A.A.)	–	–	–	3	2
Bengazi (RKO)	–	–	–	3	5
Big Knife, The (U.A.)	–	–	1	6	13
Blood Alley (W.B.)	–	8	25	17	3
Bring Your Smile Along (Col.)	1	1	8	1	10
Count Three and Pray (Col.)	4	8	16	9	7
Court Martial of Billy Mitchell (W.B.)	1	13	9	2	–
Desert Sands (U.A.)	–	–	5	7	11
Desperate Hours, The (Par.)	1	1	9	11	12
Diane (MGM)	–	–	–	4	10
Duel on the Mississippi (Col.)	1	1	5	2	2
Female on the Beach (U-I)	1	8	32	14	13
Footsteps in the Fog (Col.)	–	–	4	5	10
Fort Yuma (U.A.)	–	–	3	8	1
Francis in the Navy (U-I)	–	12	29	12	1
Gentleman Marry Brunettes (U.A.)	–	7	18	12	15
Girl in the Red Velvet Swing (20th-Fox)	–	3	19	28	19
Girl Rush, The (Par.)	–	–	2	22	19
Glory (RKO)	–	1	3	–	–
Good Morning, Miss Dove (20th-Fox)	1	13	9	26	6
Guys and Dolls (MGM)	7	1	–	–	–
Hell on Frisco Bay (W.B.)	–	–	2	–	19
I Am a Camera (DCA)	7	2	–	–	4
I Died a Thousand Times (W.B.)	–	–	4	7	6
Illegal (W.B.)	–	–	7	1	3
Indian Fighter (U.A.)	–	6	13	7	3
It's a Dog's Life (MGM)	–	–	2	9	11
It's Always Fair Weather (MGM)	–	1	15	23	26
Kentuckian, The (U.A.)	7	29	26	12	6
King's Thief, The (MGM)	–	–	7	11	9
Kismet (MGM)	–	3	14	15	1
Lady Godiva (U-I)	–	–	4	6	3
Last Command, The (Rep.)	–	1	9	12	15
Last Frontier (Col.)	–	–	3	5	2
Lawless Street (Col.)	1	–	6	4	1
Left Hand of God, The (20th-Fox)	–	37	22	8	5
Lieutenant Wore Skirts, The (20th-Fox)	–	1	8	5	–
Littlest Outlaw (B.V.)	–	3	2	–	–
†Lone Ranger, The (W.B.)	1	–	2	–	2
Love Is a Many-Splendored Thing (20th-Fox)	18	27	38	10	4
Lucy Gallant (Par.)	–	–	20	15	10
Man Alone, A (Rep.)	–	6	18	9	11
Man With the Golden Arm (U.A.)	2	–	–	4	–
Man With the Gun (U.A.)	1	14	10	4	11
McConnell Story, The (W.B.)	1	34	34	14	3
My Sister Eileen (Col.)	–	13	23	12	16
Naked Dawn (U-I)	–	–	2	4	1
Naked Street (U.A.)	–	–	–	6	2
Night Holds Terror, The (Col.)	–	–	3	7	19
Night of the Hunter (U.A.)	–	3	14	16	4
One Desire (U-I)	–	–	11	13	9
Pete Kelly's Blues (W.B.)	3	24	10	36	9
Phenix City Story, The (A.A.)	17	16	25	18	2
Private War of Major Benson (U-I)	2	23	29	19	8
Queen Bee (Col.)	–	–	8	8	10
Quentin Durward (MGM)	–	–	5	9	19
Rains of Ranchipur, The (20th-Fox)	–	7	23	11	2
†Ransom! (MGM)	1	–	–	1	3
Rebel Without a Cause (W.B.)	9	40	14	5	–
†Red Sundown (U-I)	–	3	1	–	–
Return of Jack Slade (A.A.)	–	2	11	2	–
Running Wild (U-I)	1	6	1	2	–
Scarlet Coat (MGM)	–	–	8	10	23
Second Greatest Sex (U-I)	–	3	5	11	2
Seven Cities of Gold (20th-Fox)	–	–	10	24	19
Shrike, The (U-I)	–	2	7	15	12
Sincerely Yours (W.B.)	–	1	6	11	11
Special Delivery (Col.)	–	–	2	–	3
Spoilers, The (U-I)	–	5	7	4	1
Square Jungle (U-I)	–	–	1	4	22
Tall Men, The (20th-Fox)	7	40	16	2	1
Tarantula (U-I)	–	6	–	3	–
Teen-Age Crime Wave (Col.)	–	4	3	2	–
Tender Trap, The (MGM)	9	23	20	9	–
Tennessee's Partner (RKO)	–	1	12	8	6
Texas Lady (RKO)	–	1	7	8	1
There's Always Tomorrow (U-I)	–	–	–	2	14
Three Stripes in the Sun (Col.)	1	4	14	6	4
To Catch a Thief (Par.)	6	14	22	15	5
To Hell and Back (U-I)	24	35	4	1	–
Treasure of Pancho Villa (RKO)	–	1	10	11	19
Trial (MGM)	1	8	33	17	4
Ulysses (Par.)	3	1	12	12	9
View from Pompey's Head (20th-Fox)	2	7	13	20	28
Virgin Queen, The (20th-Fox)	1	–	13	11	14
Warriors, The (A.A.)	–	–	6	11	1
We're No Angels (Par.)	–	7	21	22	10
Wichita (A.A.)	2	21	19	6	4
You're Never Too Young (Par.)	1	21	19	13	3

PROFITABLE READING!



N.S.S.
PRESENTS
ITS
1956
PROGRAM
OF
PROFITS

"THE DRIVE-IN TRAILER DIRECTORY STORY"

For a new season or a new theatre . . . here are the trailers to tell 'em from your screen . . . brand new ideas for extra profits . . . all created in the famous N.S.S. Showmanship style!

NOW APPEARING IN THIS BOOK

Full Color Presentation Leader	2
Leaders & Date Strips	3
Welcome	4
Concert	5
Music on Film	5
Gimmicks & Giveaways	6-7
Clock Trailer	8-9
Extra Services	10
Refreshments	11
Gift Books	11
Safety	12
Policies	13
Advantages	14
"ADD A CLIP"	15
TRAVEL AD	16

ANOTHER NEW MONEY-MAKING IDEA FOR YOU!

On page 9 . . . the latest in Snack Bar selling! A brand new Clock Header . . . a super production that will build you super sales! Alternate it with your Clock Trailer for the best way to keep patrons' interest up and eager for refreshments!

SHOW TIME!
SNACK TIME!
PROFIT TIME!

Take a look at pages 8 and 9 for the greatest screen salesman in the business . . . the NEW Drive-In Intermission Clock Trailer! Packed with punch about your refreshments . . . loaded with mouth watering attraction . . . the Clock Trailer draws patrons to your concessions with repeated appeal!

You Can Sell More REFRESHMENTS
WELCOME OPPORTUNITY
DRIVE-IN EXPLOITATION!
PRESENTATION
LET 'EM KNOW YOU WORK EXTRA
From The Screen
POLICY
THE SALES-STIMULATING DRIVE-IN INTERMISSION CLOCK TRAILER
$22.50
DRIVE-IN INTERMISSION CLOCK TRAILER
CINEMA COLOR
Build-up the Drive-In Habit with INSTITUTIONAL SELLING. Point out the advantages of your DRIVE-IN SHOWS!
Prevent Accidents and Mishaps
To Your Audience and Property with
SAFETY AND
TRAVEL-AD
THE MOBILE BANNER FRAME FOR CAR TOP ADVERTISING!
YOUR THEATRE
SOMETHING NEW HAS BEEN ADDED...
NATIONAL SCREEN SERVICE

Get it FREE at your nearest branch of

NATIONAL *Screen* SERVICE
PRIZE BABY OF THE INDUSTRY

MARCH 3, 1956

MOTION PICTURE HERALD

Toll TV issue may go to Congress, FCC Head says

THE LION ROARS – An editorial

Better Theatres

for MARCH

Air-Conditioning for Attraction at Less Than You Think

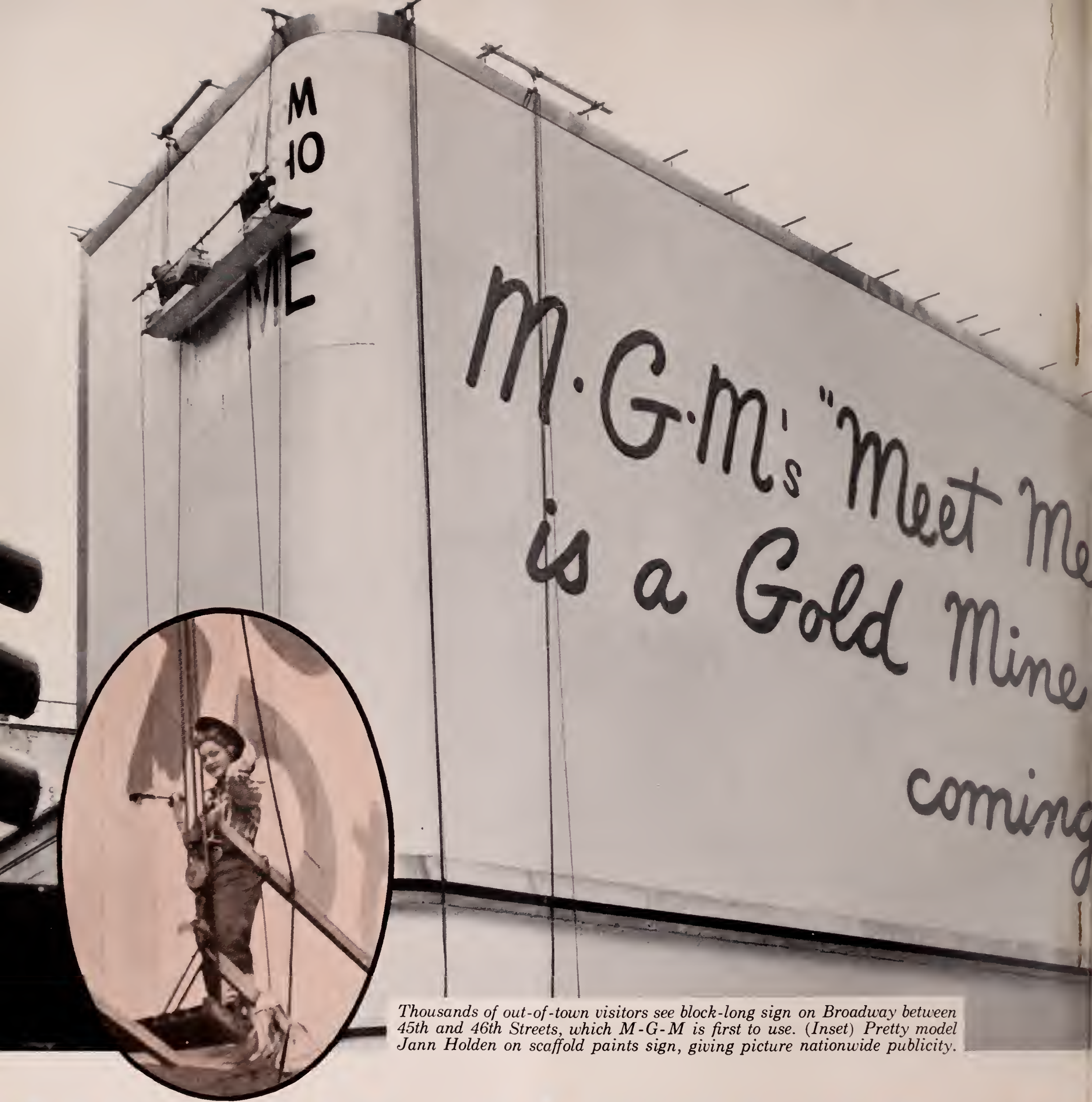
Depreciation Schedules in 1956 Income Tax Calculations

The New 1,200-Seat Riviera Theatre in Coral Gables, Fla.

BETTER REFRESHMENT MERCHANDISING:

Beverage and Food Merchandising at Drive-Ins

Entered as second-class matter January 12, 1931, at the Post Office, at New York City, U. S. A., under the act of March 3, 1879. Published weekly by Quigley Publishing Co., Inc., 1270 Sixth Avenue, Rockefeller Center, New York 20, N. Y. Subscription prices: $5.00 a year in the Americas; $10.00 a year foreign. Single copy, 25 cents. *All contents copyrighted 1956 by Quigley Publishing Company, Inc.*


M
HO
ME
M·G·M's "Meet Me
is a Gold Mine
coming

Thousands of out-of-town visitors see block-long sign on Broadway between 45th and 46th Streets, which M-G-M is first to use. (Inset) Pretty model Jann Holden on scaffold paints sign, giving picture nationwide publicity.

YEAR'S BIGGEST AT
LAUNCHES WORLD'S BIG

In Las Vegas"
f Entertainment
to the Astor Theatre
March 1th

TRACTION
GEST SIGN!

FAME!

Your patrons will know about M-G-M's "MEET ME IN LAS VEGAS" when you announce this Big attaction. For instance —

30 DAY TEASER CAMPAIGN:

Long range penetration through nationwide Exchange centers.

NATIONAL MAGAZINES:

Full pages in Life, Look, McCall's, Parents', Redbook. More than 67,045,500 readers across America are pre-sold by unique campaign.

"PICTURE-OF-THE-MONTH" COLUMNS:

M-G-M's famed column in Cosmopolitan, Seventeen, Woman's Home Companion, plus "Lion's Roar Column" in Saturday Evening Post. Readership 38,342,200.

FAN MAGAZINES:

Full page in all leading fan magazines. Readership 12,267,000.

NATIONWIDE TV SALUTE:

Entire Milton Berle hour on Tuesday, February 21st was a "Meet Me In Las Vegas" salute with Dan Dailey, Cyd Charisse and many stars flown to Las Vegas for big World Premiere telecast.

AD ON TV PAGES:

Special ad on February 21st on TV pages in 40 cities, including NBC Network Milton Berle outlets.

★

M-G-M presents in CinemaScope "MEET ME IN LAS VEGAS" starring DAN DAILEY · CYD CHARISSE · with Agnes Moorehead · Lili Darvas Jim Backus · Oscar Karlweis · Liliane Montevecchi Cara Williams · The Four Aces · and Guest Stars: Jerry Colonna · Paul Henreid · Lena Horne · Frankie Laine · Mitsuko Sawamura · Screen Story and Screen Play by Isobel Lennart · Songs: Music by Nicholas Brodszky · Lyrics by Sammy Cahn · Choreography by Hermes Pan · Photographed in Eastman Color Directed by Roy Rowland · Produced by Joe Pasternak

★

(Available in Magnetic Stereophonic, Perespecta Stereophonic or 1-Channel Sound)

BEST PICTURE

'MISTER ROBERTS'

AN ORANGE PRODUCTION, LELAND HAYWARD, PRODUCER

BEST ACTOR

JAMES DEAN

IN **'EAST OF EDEN'** AN ELIA KAZAN PRODUCTION

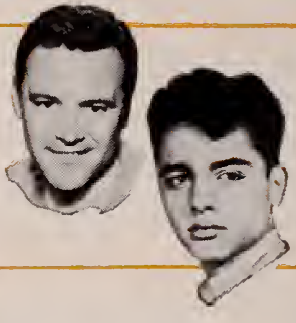
BEST SUPPORTING ACTRESS

PEGGY LEE IN 'PETE KELLY'S BLUES' A MARK VII LTD. PRODUCTION

JO VAN FLEET IN 'EAST OF EDEN'

NATALIE WOOD IN 'REBEL WITHOUT A CAUSE'

BEST SUPPORTING ACTOR



JACK LEMMON IN 'MISTER ROBERTS'

SAL MINEO IN 'REBEL WITHOUT A CAUSE'

BEST DIRECTOR

ELIA KAZAN FOR 'EAST OF EDEN'

BEST ORIGINAL STORY **NICHOLAS RAY** FOR 'REBEL WITHOUT A CAUSE'

BEST SCREENPLAY **PAUL OSBORN** FOR 'EAST OF EDEN'

BEST STORY AND SCREENPLAY **MILTON SPERLING** AND **EMMET LAVERY** FOR 'THE COURT-MARTIAL OF BILLY MITCHELL', A UNITED STATES PICTURES PRODUCTION

BEST SHORT SUBJECT — ONE REEL **'GADGETS GALORE',** ROBERT YOUNGSON, PRODUC

BEST SHORT SUBJECT — TWO REEL **'24 HOUR ALERT',** CEDRIC FRANCIS, PRODUCER

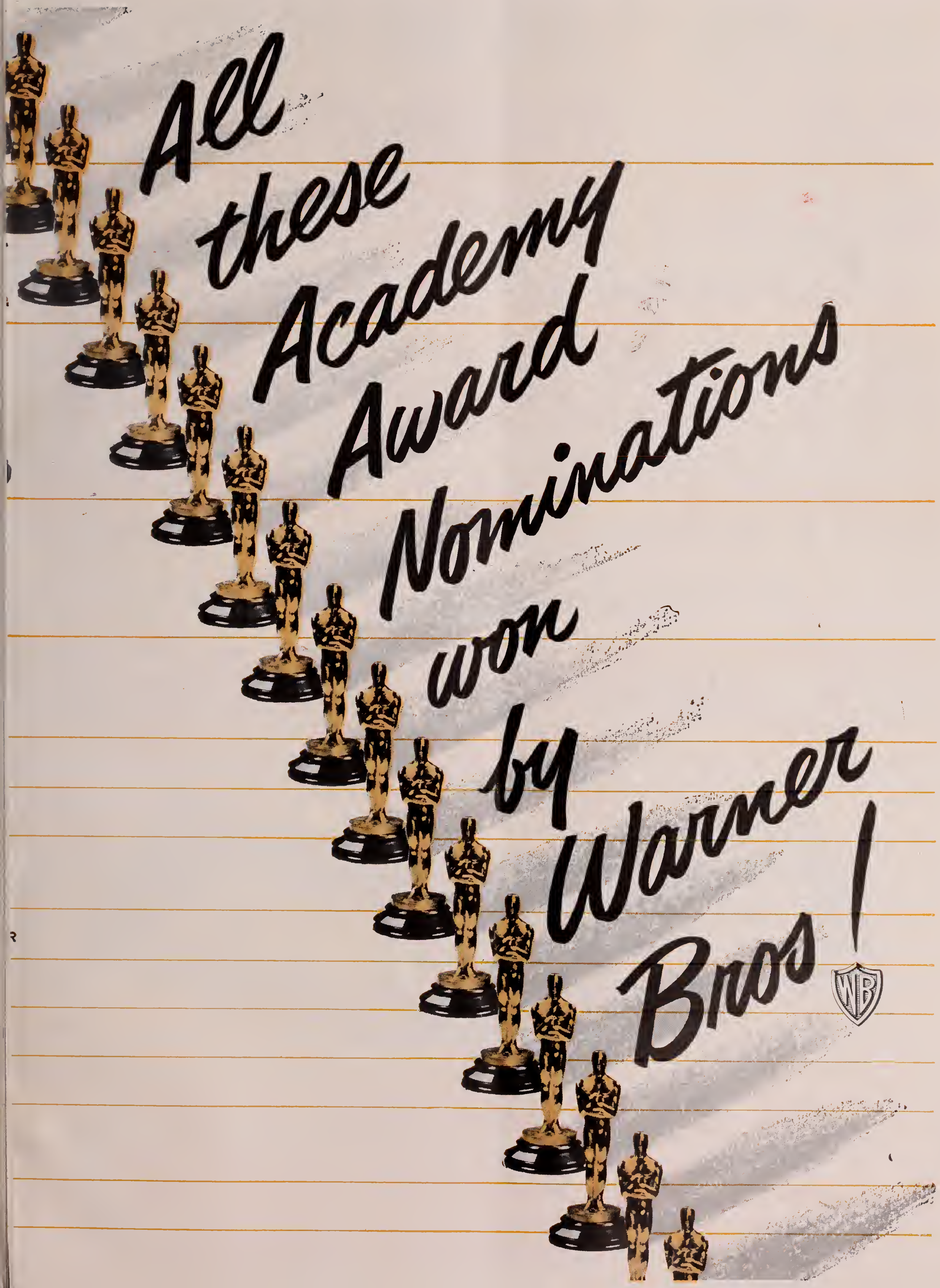
BEST SHORT SUBJECT — CARTOON **'SPEEDY GONZALES',** EDWARD SELZER, PRODUCE

BEST SCORING OF A DRAMATIC PICTURE **MAX STEINER** FOR 'BATTLE CRY'

BEST SONG **'UNCHAINED MELODY'** FROM 'UNCHAINED', A HALL BARTLETT PRODUCTION
MUSIC BY ALEX NORTH, LYRICS BY HY ZARET

BEST SOUND RECORDING **'MISTER ROBERTS',** WILLIAM A. MUELLER, SOUND DIRECTOR

BEST SPECIAL EFFECTS **'THE DAM BUSTERS',** ASSOCIATED BRITISH PICTURE CORP. LTD.


All these Academy Award Nominations won by Warner Bros!
WB

"ONE OF THE FINEST FILMS EVER MADE!"
– Walter Winchell

20th's BIGGEST ATTRACTION SINCE "THE ROBE"!

THE FIRST MOTION PICTURE IN THE NEW

CINEMASCOPE 55*

RODGERS & HAMMERSTEIN'S

CAROUSEL

COLOR by DE LUXE

*NO CHANGES REQUIRED IN THE BOOTHS OF THEATRES EQUIPPED FOR STEREOPHONIC SOUND!

MOTION PICTURE HERALD

MARTIN QUIGLEY, Editor-in-Chief and Publisher

MARTIN QUIGLEY, JR., Editor

Vol. 202, No. 9

March 3, 1956

The Lion Roars

ONE of the admirable qualities of our friends the British is their formidable tenacity. This sterling quality has been a boon to generations of Englishmen in diplomacy, in war, in trade and in the professions. The only difficulty is that occasionally they line up solidly and almost immovably behind a mistaken cause. In the field of motion pictures, a fundamental mistake is the notion that British films are kept off American theatre screens by some conspiracy of exhibitors.

In ancient Rome, commenting on his Gallic Wars, and his unsuccessful invasion of Britain, Julius Caesar wrote, "Men believe almost willingly that which they wish." Many in Britain have for so long wished that there was a simple explanation for the relatively poor showing of English films in the United States that they now believe with an almost religious fervor in an exhibitor conspiracy. Spokesmen of the industry have communicated that feeling so that it has become widespread in the British press and now in the House of Commons.

On February 10 from 11:06 A.M. until 3:59 P.M., without a break, the House of Commons debated motion picture matters. An underlying theme was the asserted deliberate action by American exhibitors to thwart British films. John Rankin, member from Glasgow-Govan, who proposed the motion calling for relief in the admission tax and an independent inquiry into "the organisation and problems of the industry" said, "They (British films) are kept off by the deliberate action of American exhibitors." Her Majesty's Government was urged to bring pressure on the U.S. Government to force American exhibitors to book more British pictures.

TOWARDS the end of the long debate spokesmen for the British Government and members of Parliament more familiar with motion picture matters attempted to explain to their colleagues that negotiations connected with the Anglo-American Film Agreement cannot bring pressure on American exhibitors. It was noted that the agreement was not with the U.S. Government but with the Motion Picture Association, a trade group which does not include exhibitors. (While the point was not made in Parliament, obviously even if the agreement was with the U.S. Government, no official force could be exerted on American theatre owners.)

Amidst the cries from American exhibitors of a product shortage and the record of substantial curtailment of production of features by Hollywood studios in the past half dozen years, charges that British films are subject to "unfair discrimination" or "deliberate action of American exhibitors" are untenable.

Some British films have been booked into thousands of American theatres wtih gratifying results to exhibitor and producer alike. That there have not been more—many more—such films is hardly a fault to be marked against the American exhibitor, in particular or collectively.

The way to achieve greater public acceptance for British films in the United States is to profit by the records made by those pictures which have been successes. This year, as in the past, certain British motion pictures have been popular in America. There are British hits in many different types of product. However, each of them has definite appeal to the theatre-goers in this country. On the other hand an analysis of the British pictures that have not been well received will show other qualities and characteristics which should be eliminated for those pictures intended for distribution here.

Damning American exhibitors for "unfair discrimination" and "deliberate action" against British films is a classic example of a red herring which obscures the real problem.

■ ■ ■

Boone of Mexico

THE Hollywood A.F.L. Film Council has called for a consumer boycott campaign against a motion picture made in Mexico titled "Daniel Boone." It is asserted by George Flaherty, representative of the International Alliance of Theatrical Stage Employes, that the picture was made in Mexico to avoid paying American wages. All the facts in the matter are not known but it seems to be an act of questionable wisdom to call for a boycott for such a reason. Many of the imported products used by Mr. Flaherty and all the rest of us are brought to the United States by ships built elsewhere to escape American wage rates. It is to be hoped that a picture made in the United States at prevailing rates will be a better picture—all other things being equal—than one made abroad. Our industry earns a substantial part of the salary paid to every film worker from foreign grosses. A boycott, on nationalistic grounds, might boomerang by being invoked in other countries against Hollywood.

■ ■ ■

¶ Seventy-four per cent of those recently polled in 33 major cities in the United States by Willmark Research Corp. said they find more complete relaxation in a theatre than at home. This survey, as many others, confirms the belief that one of the theatre's strongest assets—and one sometimes overlooked—is that it is (*or should be*) a pleasant and comfortable place where entertainment at its best may be enjoyed.

—*Martin Quigley, Jr.*

Letters to the Herald

"What I Did"

To the Editor:

As a matter of suggestion along lines of "What the Picture Did for Me" I would like to see a trade paper section titled "What I Did for the Picture" wherein all interested exhibitors might write in and include photographs of just that—*What I Did* for the picture.

I am sure there must be other exhibitors whose ingenuity, like mine, is a liability rather than an asset, and therefore turn to the trade papers immeasurably for a gimmick or two proved in another situation that you could turn a poster, or a word or two, to make fit your own situation.—*LEW BRAY, Jr., Manager, Queen Theatre, McAllen, Texas.*

•

Make 'Em Sit Up

To the Editor:

In the issue of The HERALD of February 11, Leonard J. Leise, Roxy theatre, Randolph, Nebraska, says: "Advertise on billboards, signs on film salesmen and managers' cars." There is something else needed and I think that I have it. You do not want pictures that will knock them flat; what is wanted are pictures and amusement that will make them sit up, stay awake, be interested—so good that they talk about them, tell others, want to see them again.—*GEORGE H. GUERIN, Vauxhall, New Jersey.*

•

Challenge to Zanuck

To the Editor:

Here is a dare for Mr. Zanuck on "View from Pompey's Head" which is a good picture with a good cast but a bad title. Pull the picture from release, make new and attractive advertising and especially a snappy trailer that doesn't tell the whole story, then retitle the picture "Georgia Beach Romance" and you will gross as much second run in five states, Georgia plus the four surrounding states of Alabama, Florida, South Carolina and Tennessee as you have grossed nationally—then have 43 states left.

Mr. Zanuck—you know there are four fundamental principles or rules in making profitable pictures. Violate one and a picture is doomed. Violate two and it is murder. You owe me, as an exhibitor for 43 years, the right to prove my assertion.

The four rules I refer to are: cast, story, direction and title. It doesn't matter which you place first or last, just do not violate any one.

Had you placed a seasoned star in either the male or female lead, with the young budding talent you wished to exploit, then the answer would have been much different, meaning—place Tyrone Power, Bill Holden, Gregory Peck or James Stewart in the male lead with the curvaceous budding star you have and the picture would have made all the bells ring, or place Maureen O'Hara, or June Allyson opposite Richard Egan and you again would have had a winner.

It doesn't take a smart person to call the score after the game is over, Mr. Zanuck. However, I am the same exhibitor that detoured all the percentage lineup (top 35 per cent in those days) through three categories, in order to select a title, "Jesse James"—in years gone by—as the picture of the year. That was when Paul Wilson was branch manager in Atlanta and E. D. Martin was with me, looking over the listing of a year's product, while on vacation from college. You see Nunnally Johnson and I saw "Jesse James" as presented in stock at the Springer Opera House, Columbus, Ga., when we were boys. Jesse was in lower flat rental group at first, then elevated quickly to top position.

I'm no genius, my financial rating proves that, but I can "smell" better titles than some of the highly paid talent from Hollywood can make up under pressure.

It is a dare, Mr. Zanuck—and I know little about the technique of making pictures. I'm just a small town exhibitor that has a gripe and am tired of impossible titles.—*HUGH G. MARTIN, Clermont, Fla.*

•

And Welcome

To the Editor:

Although I have been a subscriber to The HERALD for a number of years, and in fact, find all departments to be of inestimable value to me, I have not applied for membership in the Managers' Round Table before but am quite convinced that I should have done so a long time ago. However, I trust that my application will be accepted and that I may be able to take an active part in its function through the medium of various campaigns I will send you from time to time for inclusion in the Quigley Awards competition.—*DES. W. ADAMS, Western Cinemas Pty. Ltd., Sydney, Australia.*

The HERALD welcomes any and all expressions of opinion on matters relating to the welfare of the industry, for inclusion in the columns on this page. "Letters to the Herald" is an open forum, devoted to the best interests of the motion picture, in all its phases of operation.

MOTION PICTURE HERALD

March 3, 1956

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In Better Theatres for MARCH

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RIVIERA Theatre, Coral Gables, Fla.

SQUEEZE PRINT Lens Combination

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MOTION PICTURE HERALD, Martin Quigley, Editor-in-Chief and Publisher; Martin Quigley, Jr., Editor; Raymond Levy, Executive Publisher; James D. Ivers, News Editor; Charles S. Aaronson, Production Editor; Floyd E. Stone, Photo Editor; Ray Gallagher, Advertising Manager; Gus H. Fausel, Production Manager. Bureaus: Hollywood, Samuel D. Berns, Manager: William R. Weaver, Editor, Yucca-Vine Building, Telephone HOllywood 7-2145; Chicago, 120 So. LaSalle St., Urban Farley, Advertising Representative, Telephone Financial 6-3074; Washington, J. A. Otten, National Press Club; London, Hope Williams Burnup, Manager; Peter Burnup, Editor; William Pay, News Editor, 4 Golden Square. Correspondents in the principal capitals of the world. Member Audit Bureau of Circulations. Motion Picture Herald is published every Saturday by Quigley Publishing Company, Inc., Rockefeller Center, New York City 20. Telephone Circle 7-3100; Cable address; "Quigpubco, New York", Martin Quigley, President, Martin Quigley, Jr., Vice-President; Theo. J. Sullivan, Vice-President and Treasurer; Raymond Levy, Vice-President, Leo J. Brady, Secretary. Other Quigley Publications: Better Theatres and Better Refreshment Merchandising, each published thirteen times a year as a section of Motion Picture Herald; Motion Picture Daily, Television Today, Motion Picture Almanac, Television Almanac, Fame.

On the Horizon

ONE IN FAVOR

A man who is a hero, or should be to the tax harried motion picture industry, is in there (in Congress) pitching again. Noah Mason, Illinois Republican representative Monday asked the House to eliminate the admissions tax. It was Mr. Mason's bill President Eisenhower vetoed back in 1953, after both branches of Congress approved it. The industry's tax fighters, some of them posted in Washington, said this week they expect more lawmakers to submit tax elimination measures.

FORECAST

Some measure of the industry's stature may be deduced by an estimation the Association of Motion Picture Producers has made of product through April. It says 10 major companies have invested $100,000,000. Put against staples of our economy such as steel and stores and autos and airplanes, this is a respectable sum. To those who know the industry as mercurial and changeable, it is calculated optimism.

PRECEDENT

With the relinquishment of his executive-producership by Paramount's Don Hartman, in favor of independent production for the same studio, the trend toward decentralization of product control may well have been given the impetus required to induce at least two other major moves of identical kind.

REAL SERVICE

Those commuters from Manhattan who complain their suburban train schedules consider only casually their desires occasionally to see a show and have a snack, may be amazed at a really specialized service. United Airlines March 1 will begin its ""Starlight Continental". Designed, United confesses, for the theatre-goer--who also has business in Los Angeles or Hollywood. It emplanes from New York 12:30 A.M., arrives in Los Angeles 6:15 A.M. Non-stop, and with after-theatre supper included. Also -- "a potable nightcap, choice of sleep-inducing beverages, sleep-shades for the eyes, and slippers for the feet, and electric shavers and toilet kits."

"PRISONER"

Seems a lot of people in New York are interested in seeing a Cardinal questioned by a Balkan inquisitor. Columbia's "The Prisoner" has taken $100,000 in 10 weeks and two days from the 520-seat Plaza theatre. Alec Guiness is the cardinal and Jack Hawkins his Communist interrogator, and the film is a speculative approximation of some of the more civilized dialogue which may have occurred during the imprisonment of noted Hungarian Cardinal Mindszenty.

STATISTICS

Statistics again. Pointng out the 100 largest users of outdoor advertising last year (they spent $93,422,641, and there are real giants from General Motors down), Outdoor Advertising Incorporated lists them in order, and with their expenditures. There is only one motion picture company. It is RKO Pictures. In the listing it is 91st, and it spent $252,347.

MEXICAN PRINTS

There is support in Mexico for the idea foreign pictures should be printed there. Mario Zacarias, Producers Association head, says he believes the Picture Production Workers' proposal tariffs be made so high foreign firms would be forced to print locally, is just dandy.

SYNDICATE

That Canadian assemblage which, through PRM, Inc., reportedly attempted to buy Warners' film library through 1950 for $21,000,000 is comprised of Louis Chesler, mining financier, and its chairman; George B. Gardiner, investment executive, president; Maxwell Goldhar, accountant and head of Sapphire Petroleums, vice-president and treasurer; and others. The men named all are of Toronto. They bought 170,000 of the 342,000 outstanding PRM shares, and want to buy all other shares at $22, up to next Tuesday. Cash so far involved is said to be $3,740,000.

Floyd E. Stone--Lawrence J. Quirk -- William R. Weaver

WHEN AND WHERE

March 4-6: Mid-winter board of directors meeting, Theatre Owners of America, Hotel Roosevelt, New Orleans.

March 6-7: Annual convention of the Kansas-Missouri Theatre Association, President Hotel, Kansas City, Mo.

March 12-13: Allied Theatre Owners of the Gulf States' ninth annual convention, Roosevelt Hotel, New Orleans.

March 21: Academy of Motion Picture Arts and Sciences, presentation of annual awards, telecast over the NBC network.

April 4-5: Allied Theatres of Michigan, annual convention, Tuller Hotel, Detroit.

April 29-May 4: Semi-annual convention of the Society of Motion Picture and Television Engineers, Statler Hotel, New York.

May 8-9: Annual convention of Allied Independent Theatre Owners of Iowa-Nebraska, Fontenelle Hotel, Omaha.

May 9-12: Annual convention of Variety Clubs International, Waldorf-Astoria Hotel, New York City.

June 17-19: Mississippi Theatre Owners Association, 16th annual convention, Edgewater Gulf Hotel, Edgewater Park, Miss.

September 19-25: Annual convention of Theatre Owners of America, in conjunction with the annual convention and trade shows of the Theatre Equipment Dealers Association and Theatre Equipment and Supply Manufacturers Association, Coliseum, New York.

October 5-7: Third annual national convention of the Women of the Motion Picture Industry, Dinkler-Plaza Hotel, Atlanta.

October 15-16: Annual regional convention of Independent Exhibitors of New England and the Drive-In Theatre Association of New England, Toy Town Tavern, Winchendon, Mass.

This week in pictures

by the Herald

"AN UNDERSTANDING HAS BEEN REACHED," MGM said, in announcing Tuesday morning in New York headquarters that henceforth all pictures by Ealing Studios, a name of distinction in Britain, will be released by MGM, and in placing at the disposal of newspapermen Reginald Baker of Ealing, Arthur M. Loew, president of Loew's, Inc., and producer Sir Michael Balcon, all in alert array above.

The physical Ealing having been sold to television, Sir Michael will now use the MGM plant near London. Having left J. Arthur Rank, he also is happy to have found that MGM, which for the two years of the contract at least will advance money, has assured him he may make pictures the way he feels he must.

That is the "understanding," and Sir Michael explained he can deal only with the British character because it is the only one he knows. This means, he infers, he will not "slant" for the American market, nor of course would he produce in Hollywood.

"I want to avoid the cliches," he said and pointed out some of his pictures ("Ivory Hunter," "The Cruel Sea," "Lavender Hill Mob") with their confessedly British atmosphere have been "quite successful." As for plans, he has four in line, including "Shiralee," with an Australian scene; and "Man in the Sky," a story of a test pilot (Jack Hawkins will star).

Budget? The amount needed for a picture, no more or less. Mr. Loew interjected apropos of an argument these days about British luck in theatres here, that their films are promoted here fairly, and that the Rank organization very often handled its own exploitation. He commented: "We are starting with the idea pictures made in England are intended for all theatres."

AND NEW DIRECTORS. Paul E. Manheim, upper right, and Charles J. Stewart were elected last week at the annual Loew's, Inc., stockholders' meeting, in New York at which Mr. Loew presided. (See page 16.)

by the Herald

VINCENT FENNELLY will continue making pictures for Allied Artists, he said in New York last week. Producer of 50 films in seven years, he said at the New York office last week he therefore doesn't find financing difficult. Banks like success, he stressed. He also predicted Allied Artists will sell his latest, "Crime in the Streets" on a word-of-mouth basis, and if necessary wear out ten prints in screening it, and that he's going into the field to see whether the exhibitor still insists on star names rather than story values. He said his picture lacks the former but certainly has the latter.

IT'S PROBABLY lack of proper merchandising, suitable stars, and domestically acceptable plot which hamper some British pictures, but his own have an "international formula," Albert R. Broccoli, of Warwick Films, London, opined during a New York press luncheon. With him below are actor Trevor Howard; Paul Lazarus, Columbia executive and attorney Harold Berkowitz. Five Warwick pictures Columbia will release cost $6,000,000, and five Warwick will make this year will cost $8,000,000.

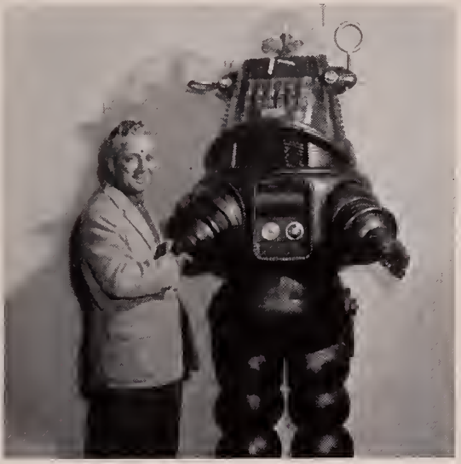
BRIEFING THE GOVERNOR on a picture Warners will show in his state. New England press representative Art Moger, right, shows to Maine's Edmund Muskie the pressbook for "Miracle in the Rain."

by the Herald

NOT ONLY are they in the Flavo-Rite booth at the Drive-In convention in Cleveland (sampling shrimp rolls, of course), but it's probably Coca Cola they're drinking, inasmuch as Charlie Okun's in the picture. The posing celebrants at the right are Flavo-Rite's Larry Blumenthal, Mel Berman of Tri-State Automatic Candy, Pat Gardiner of Confection Cabinet, Sy Adler of Flavo-Rite, aforesaid Mr. Okun, and Merlin Lewis, TESMA executive secretary.

FLAVO-RITE FOODS, INC.
and CAN-O-CHOC
CONCESSIONAIRES
SHRIMP ROLLS
ENJOY THE SHOW

AND IT'S ROBBY, THE ROBOT, a visitor at the show, from MGM's "Forbidden Planet." His friend is Bob Buermele, General Theatres, Detroit.



HERBERT B. LAZARUS has succeeded the late Walter W. Gross as general counsel for American Broadcasting-Paramount Theatres. He has been with the company and Paramount Pictures since 1933. He is a Yale man, a Yale Law School product and he was editor of its Law Journal.

EUGENE JACOBS has succeeded Al Fitter as assistant in the Paramount New York home office to Hugh Owen, vice-president. He is from Kansas City.

AL FITTER, who went over to United Artists' New York headquarters as western division manager. He will supervise 11 exchanges from Chicago west.

THEY REPRESENTED more than 500 New York area theatres fighting the admissions tax. The men, at a recent strategy meeting, are Sol Strausberg, Ben Resnick, Martin Levine, Ray Rhone, Al Green, Sam Koenig, Emanuel Frisch, Sam Kantor, Irving Gottlieb, Irving Leff, and Howard Lesser.

THIS WAS THE SCENE facing United Artists district chiefs from over the country and Canada, as they met in New York last week and were told by their executives the company during the next 12 months will lay down $45,000,000 for pictures. In usual order are Francis M. Winikus, executive assistant to vice-president Max E. Youngstein; Milton E. Cohen, eastern and southern sales manager; James R. Velde, general sales manager; William J. Heineman, distribution vice-president; Mr. Youngstein; Roger Lewis, national director of advertising, publicity and exploitation; and Al Fitter, western manager.

CASH PRIZES!
BILLINGS
COLLECTIONS
PLAYDATES

TOA Board Faces Crucial Trade Practice Agenda At New Orleans Meeting Monday

The Senate Small Business sub-committee hearings, the status of the arbitration draft and the so-called Allied States Association-Theatre Owners of America "mutual security pact" on certain trade practices will highlight the annual mid-winter combined meeting of the board of directors and executive committee of the TOA at the Hotel Roosevelt, New Orleans, March 4 to 6. E. D. Martin, board chairman, said at least 80 TOA leaders are expected to attend.

Among the topics the TOA directors will consider are:

The shortage of product and divorced circuits permitted to engage in film production and to invest in Exhibitors Film Financial Group;

A reevaluation of their approval of the arbitration draft, approval of which has been "temporarily withdrawn" and possibly to press for the inclusion of selling policies and film rentals in any future arbitration draft;

The recent agreement on industry problems between Allied and TOA;

The assignment of an executive director and a replacement for George Gaughan, recently resigned TOA field representative.

In addition, testimony for the March 21-22 subcommittee hearings will be discussed and prepared. The hearings will be based partly on a compilation of the TOA questionnaire sent to its membership many weeks ago.

Walter Reade, Jr., past TOA president, is proposing that the 1956 TOA convention, which will be held at the New York City Coliseum, September 19-25, should include the entire industry by means of an international exposition and fair. It is understood that Mr. Reade is preparing a definite outline as to what the "fair" should include. It is scheduled to run in conjunction with the annual Theatre Equipment and Supply Manufacturers Association trade show. Myron N. Blank, TOA president, has said he approached Eric Johnston, president of the Motion Picture Export Association, in regard to having foreign trade leaders attend the convention and trade show.

Jack Warner Receives U. S. Treasury Award

HOLLYWOOD: Jack L. Warner last week was presented the Treasury Distinguished Service Award, the United States Treasury Department's highest citation, for "meritorious and distinguished service in behalf of United States Savings Bonds." Acting for Secretary George M. Humphrey, John R. Buckley, national director of the United States Savings Bonds Division, presented the citation to Mr. Warner in ceremonies at the Warner studio.

New York Exhibitors Support Tax Fight

Enthusiastic support of the industry's campaign for complete elimination of the Federal admission tax was voted unanimously at a meeting of the New York metropolitan area campaign committee last week, a COMPO spokesman announced. Emanuel Frisch, MMPTA president, opened the meeting. Speakers included Harry Brandt, president of ITOA; Robert W. Coyne, COMPO co-chairman; Russell Downing, Radio City Music Hall; Sol A. Schwartz, RKO Theatres; Robert C. Rothafel, Roxy theatre; Eugene Picker, Loew's Theatres, and Harry Goldberg, Stanley Warner Theatres.

Rejection Decision On Tax Is Upheld

WASHINGTON: A House-Senate District subcommittee this week reaffirmed an earlier tentative decision rejecting a District of Columbia government proposal for a new two per cent admissions tax in the District. The subcommittee also voted specifically to exempt film rentals from a proposed new tax on personal property rentals. The latest decisions represented a victory for local theatre owners, who had fought both proposals. The new admission tax and the film rentals tax were included in a tax increase package presented to Congress by the District Commissioners.

"Watch" TV Film Sales

WASHINGTON: The Justice Department's anti-trust division is currently investigating the sale of feature films to television stations by methods which parallel the block-booking practices outlawed in the motion picture industry by the Supreme Court in the Paramount case, anti-trust chief Stanley N. Barnes told the Senate Commerce Committee Tuesday.

Sale of Film "Blocks"

Mr. Barnes declared that the Paramount case condemned block-booking, and "the Department proposes to be alert to prevent a recurrence in the broadcasting industry of those practices which in the motion picture industry gave rise to the Paramount case." He said he was sure the broadcasting industry would join the department in trying to prevent "the rise of those circumstances which proved to be almost ruinous in some cases in the motion picture industry."

Mr. Barnes did not elaborate on the details of the investigation, but a Justice Department official later said that the subject under study right now is the sale of blocks of films by TV networks. However, this official added, whatever decision the Department reaches on the matter would probably be broad enough to cover anyone who attempts to sell a film "package" to a television broadcaster without giving the broadcaster an opportunity to reject any of the films. This seller could be, he said, a motion picture producer selling a film library, a producer of films specially for TV, or any other seller, as well as a network.

Mr. Barnes' reference to block-booking was one of several references he made to the Paramount case during testimony before the committee, which is currently looking into television industry problems.

Republic Plans Naturama Process Demonstrations

Republic Pictures will hold demonstrations of its new anamorphic dual lens wide screen process, Naturama, in all branch cities as of late March, Richard Altschuler, vice-president in charge of worldwide sales has announced. The demonstration, he said, will contain clips from "Maverick Queen" with Barbara Stanwyck and Barry Sullivan, and "Lisbon" with Ray Milland and Maureen O'Hara. Herbert J. Yates, Republic president, will explain the process in the demonstration reel, he added. The projection ratio is said to be 2:35 to 1. Mr. Yates maintains that the system, which also features color, "eliminates grain and distortion and improves photographic and color quality." Republic Studios and Consolidated Film Industries collaborated in developing the process, which involved several years of experimentation, according to Mr. Altschuler.

FCC MAY TOSS TOLL TV BALL IN CONGRESS' LAP

. . . McConnaughey, chairman, tells House committee serious questions exist; UHF Counsel sees little Toll TV value

WASHINGTON: Two statements, by persons in a position to have their words carry weight, highlighted the toll television situation here this week.

In the first, Benedict Cottone, formerly general counsel for the Federal Communications Commission and currently counsel for the UHF Coordinating Committee, representing more than 80 per cent of the nation's UHF operators, said that there was little likelihood that any UHF television licensee would subscribe to the theory that toll TV would answer the present economic plight of UHF stations.

Congress May Get Question

The second statement was made by Chairman George McConnaughey of the FCC before a House Appropriations subcommittee. Said Chairman McConnaughey, "There are some very serious questions as to whether TV may have to go to Congress for legislation." The chairman's statement was made in the course of testimony given February 15 but released to the press only this week.

One of Mr. McConnaughey's fellow commissioners, Robert E. Lee, has been in the forefront of those advocating subscription television as one of the possible solutions to the UHF problem.

Mr. Cottone's opinion on the small likelihood that UHF operators would espouse toll TV was given as the Senate Commerce Committee prepared to continue its hearings on the overall condition of the nation's television industry. UHF operators were to testify late this week.

"So far as I know," said Mr. Cottone, "none of our people will propose subscription television as an answer. If any other UHF operator does propose it, it would only be suggested as a temporary measure to carry the UHF station until such time as a basic solution is worked out."

Toll TV Up Next

The Senate committee expects to hear testimony this month from both proponents and opponents of subscription television. In the course of this week's testimony, George B. Storer, president of Storer Broadcasting Company, touched on the television station's programming situation, declaring that "sooner or later, the large film backlogs owned by the film companies will be offered to the large stations. After they have been shown two or three times, the films will be offered to the small stations. Then the small stations will have more program sources."

Chairman McConnaughey's statement to the House subcommittee gave some heart to many toll TV opponents who have long argued that the FCC has no authority to license the new medium and that the matter must go to Congress. Mr. McConnaughey also told the subcommittee that the Commission hopes to cut down drastically in the next 16 months on the number of TV station applications tied up in hearings, with only 29 applications in that status by July 1, 1957. About 119 were in hearings last July 1, and the total is estimated at 68 this coming July 1.

"Competition" Hearings

Meanwhile, a House Judiciary subcommittee began hearings on the question of whether the Federal Communications Commission and other regulatory agencies have been preserving competition in television and other industries they regulate. Chairman Celler (D., N. Y.) said the early hearings would be mostly on aviation and would get to the FCC and television late this month.

Court Rules Sales of Films to Television Violate Theatrical Distribution Rights

The New York Supreme Court, in what is regarded as a precedent-making decision, has ruled that screening of a motion picture on television, after granting theatrical distribution rights to another, is a violation of the latter's theatrical distribution rights.

The case in question concerned a suit brought by Madison Pictures, Inc., and its affiliates against Chesapeake Industries, Inc. In handing down his decision last week, Judge Samuel Joseph awarded $102,500 damages to Madison Pictures, which sued on the basis of its distribution contracts with former subsidiaries of Chesapeake Industries, granting Madison Pictures theatrical distribution rights to 228 films.

Justice Joseph ruled that Chesapeake Industries, by selling the same film to TV, had impaired the theatrical distribution rights contracted for by Madison Pictures. The ruling was made notwithstanding a provision in the contract which granted Madison Pictures all rights to the film "except television," apparently recognizing the dilution of theatrical motion picture rights when the same films are soon available on TV.

Involved in the suit were P.R.C. Pictures, Inc., Eagle-Lion Films, Inc., and Eagle-Lion Classics, Inc., all former subsidiaries of Chesapeake Industries. The films were the P.R.C. productions of the years running from 1940 to 1946.

Murray I. Gurfein, attorney for the plaintiff, noted that this "is the first case in the United States in which a court has squarely held that exploitation by television after granting theatrical distribution rights is a violation of the rights of the party having theatrical distribution rights, although there is substantial precedent that motion picture exploitation, in similar circumstances, violates rights in spoken drama."

Allied Testifies March 21 At Senate Hearings

WASHINGTON: Allied States Association representatives will occupy the entire first day of testimony March 21 when the Senate Small Business subcommittee is scheduled to open its industry trade practices hearings here. The following day, March 22, members of the Theatre Owners of America and the Southern California Theatre Owners Association are scheduled to give testimony.

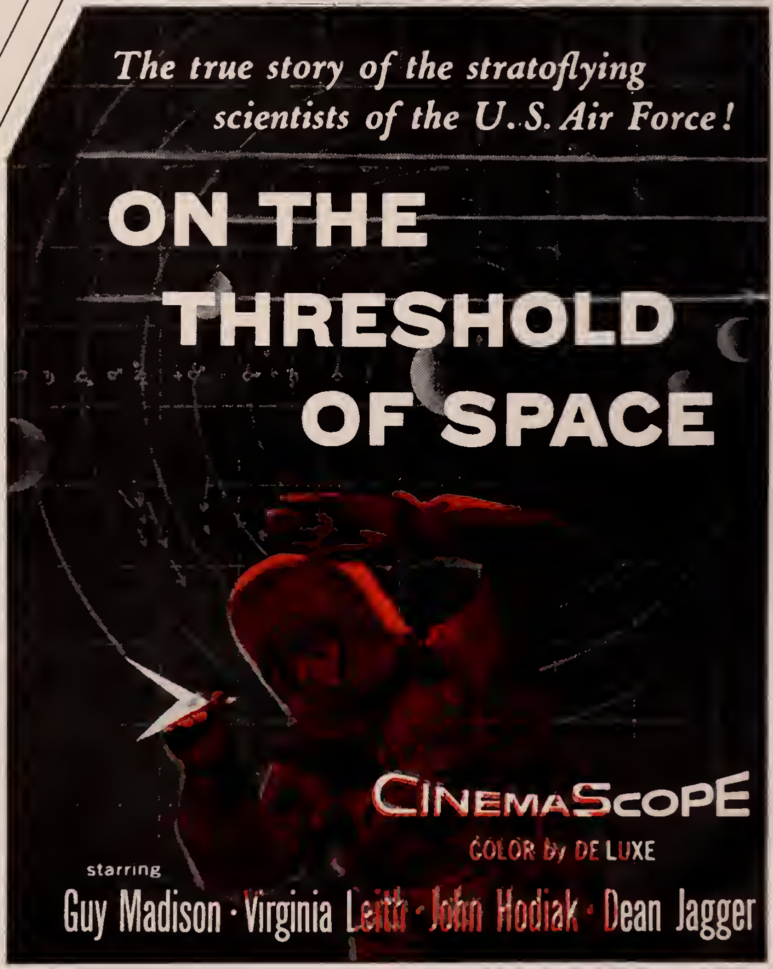
First Superscope 235 Set for U.A. Release

HOLLYWOOD: The first production to go into release in the new Superscope 235 will be Russ-Field's "Run for the Sun," it has been announced by Joseph and Irving Tushinsky, Superscope executives. United Artists, which also distributed the first Superscope production, will handle the release of the new production.

20th IS SHOWERING HITS IN APRIL!

DARRYL F. ZANUCK
presents

"The Man in the Gray Flannel Suit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Written by SIMON WINCELBERG and FRANCIS COCKRELL

A superb best-seller now a superlative motion picture with an outstanding cast!

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ANN HARDING · KEENAN WYNN
with GENE LOCKHART

Produced by
DARRYL F. ZANUCK
Written for the screen and directed by
NUNNALLY JOHNSON
From the novel by
SLOAN WILSON

WHY DID MAMIE STOVER HAVE TO LEAVE SAN FRANCISCO?

JANE RUSSELL · RICHARD EGAN

The Revolt of Mamie Stover

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Produced by BUDDY ADLER · Directed by RAOUL WALSH · Screenplay by SYDNEY BOEHM
From the novel by William Bradford Huie

The confessions of an unconventional woman!

JEAN SIMMONS
GUY MADISON
JEAN PIERRE AUMONT

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CINEMASCOPE

with JUDITH EVELYN • EVELYN VARDEN
Produced by HERBERT B. SWOPE, Jr.
Written for the Screen and Directed by PHILIP DUNNE
From the Play by SAMSON RAPHAELSON

LOEW PRESENTS 9-POINT PLAN

. . . President tells stockholders program is designed to bring about increased earnings and better stockholder relations

Arthur M. Loew, president of Loew's, Inc., in his opening address to the annual stockholders meeting in New York last week, announced a new nine-point program which he said was designed to improve Loew's earnings and enhance stockholder relationships. He also announced the imminent advent of Loew's 65mm process on the market and discussed the possible sale of Loew's backlog of 800 silent and more than 1,000 sound feature films to TV.

The meeting, attended by some 800 stockholders, was the first to be presided over by Mr. Loew, who assumed the presidency last December, replacing Nicholas M. Schenck, now board chairman.

The nine points cited by Mr. Loew included:

- **Elimination of all executives' and officers' profit sharing contracts;**
- **Reduction in retirement plan payments;**
- **Expediting of stockholders shares in the new theatre company under the reorganization plan;**
- **A careful survey of TV by the management;**
- **Acquisition of new closed and drive-in theatres;**
- **Augmentation of studio product with independent productions;**
- **Better briefing of stockholders on company operation;**
- **Better stockholder representation on the board of directors;**
- **A policy of keeping abreast of all technical developments.**

In his opening address at the meeting, Mr. Loew predicted that second quarter company earnings would be ahead of the five cents per share earned in the first quarter, and expressed confidence that the balance-of-the-year earnings would improve. He also announced that the first MGM picture to be made in the 65mm process would be "Raintree County," slated to go before the cameras in 60 days.

In reply to a question he said that the company is studying currently the various alternatives offered on the matter of employing its old inventory on TV, an inventory which, he said, had no value on the books but has "considerable worth for both TV and regular commercial theatres."

Speaking of his recent trip to the Coast to attend the company's international meeting there, Mr. Loew predicted that "the pictures to be released during the balance of this year will be better than for any similar period in the history of your company," and also remarked that MGM had been honored with 31 nominations during the recent Academy Award nominations.

"With economic conditions improving overseas," Mr. Loew added, "your company is planning an expansion program which will improve income from that source. Theatres are being acquired and independent productions from England and elsewhere are being added to our program. These will supplement our own studio's production and the 15 independent American films already contracted for."

Divestiture Completed

Charles C. Moskowitz, vice-president and treasurer, informed the stockholders that Loew's has now completed its theatre divestiture program, and added that $118,000,000 of the $170,000,000 gross income in the fiscal year of 1955 was attributable to MGM, the company's production-distribution arm.

Mr. Loew, in reply to questions on expansion, revealed that the company is in the process of acquiring theatres in Germany and Australia, and is opening a large theatre and office building in Buenos Aires.

After the stockholders' meeting the board of directors convened and reelected Mr. Loew and all other officers of Loew's Inc., including Nicholas M. Schenck, board chairman; Charles C. Moskowitz, vice-president and treasurer; Dore Schary, Edgar J. Mannix, Howard Dietz, Benjamin Thau, Marvin H. Schenck, J. J. Cohn, Louis K. Sidney, Charles M. Reagan and Benjamin Melniker, vice-presidents. Also Irving H. Greenfield, secretary; Jesse T. Mills, vice-president and controller; Dolph Schadler and Charles H. Phelan, assistant treasurers; Nicholas Nayfack and Marvin Atlas, assistant secretaries.

Skouras Launches 1956 Red Cross Campaign

Spyros P. Skouras, president of 20th Century-Fox Film Corp., set the 1956 Red Cross campaign in the film industry into motion Wednesday at a luncheon in the Metropolitan Club, New York, at which he was host to leading industry executives.

Mr. Skouras is Greater New York Motion Picture Chairman for the Red Cross for the eighth successive year. He announced that the industry in New York City was being asked to contribute $50,000 toward the $6,400,000 Red Cross goal.

Top ranking Red Cross officials, motion picture and stage stars were among the guests including E. Roland Harriman, national chairman, American Red Cross; H. S. M. Burns, Greater New York Red Cross campaign chairman; Hildegarde Neff, Shirley Jones and Gretchen Wyler.

Allied Artists Profit Up

HOLLYWOOD: Allied Artists Pictures Corporation and its wholly owned subsidiaries report net profit before taxes of $385,708 as compared with $352,696 for the corresponding 1954 period of 26 weeks ending December 31, it is announced by Steve Broidy, president.

In the 26 weeks ended December 31, 1955, a reserve was set up for Federal income taxes of $202,000, according to the company, which adds that the reserve for the corresponding period in the previous year amounted to $178,000. The net profit for the period ended December 31, after this provision for Federal income taxes, amounted to $183,708, as compared with $174,696 for the same period in 1954.

The gross income for the current 26-week period amounted to $8,160,763, as compared with $5,786,784 for the same period the previous year.

Maryland Operator Sues For First Run Films

WASHINGTON: A Rockville, Md., theatre operator has sued the eight major distributors here to force them to license him first run films. The anti-trust suit was brought by the Orbo Theatre Corp., operator of the Villa theatre in Rockville, which currently gets films 21 days after first run Washington showings. The suit, filed in district court here, asks an injunction to require the distributors to license the Villa films simultaneously with Washintgon first run showings, and also asks $660,000 damages.

RCA 1955 Sales Exceed Billion for First Time

The Radio Corporation of America in 1955 did the largest volume of business in its 36-year history, exceeding $1,000,000,000 in sales for the first time, it is announced by the RCA 36th annual report, released last week by David Sarnoff, chairman of the board. The report is being mailed to RCA's 170,122 stockholders. Sales of RCA products and services amounted to $1,055,266,000, compared with $940,950,000 in 1954, an increase of 12 per cent. Net 1955 profit after taxes was $47,525,000. The corresponding figure for 1954 was $40,525,000.

Loew, Jr., Independent

HOLLYWOOD: Arthur M. Loew, Jr., has announced plans to leave MGM to engage in independent production. Mr. Loew, who started with MGM nine years ago, has produced such films as "Arena," for which he wrote the original story; "The Affairs of Dobie Gillis," "The Marauders" and "The Rack."

Appeal Not Likely for 16mm Case

WASHINGTON: Assistant Attorney General Stanley N. Barnes said here this week that he doubts the Government will appeal the California District Court decision dismissing its 16mm. anti-trust case. Deadline for filing the appeal is March 10. "I rather doubt we'll appeal it—it's rather unlikely," Mr. Barnes said. The final decision is made by the Solicitor General's office on matters of this kind, on the basis of recommendations from the anti-trust division.

The defendant companies were dismissed from the conspiracy complaint in December, at which time Federal Judge Leon R. Yankwich of Los Angeles, in a 91-page decision, exonerated them from charges of violation of the Sherman Anti-Trust Act. At that time the court found that the defendants had not committed any of the illegal acts set forth in the Government's complaint and that such restrictions as were imposed on 16mm. sales were for the protection of each company's income. The decision also noted that films cannot be marketed in the same manner as other products and that "the system of clearance is legitimate."

Defendant companies include 20th Century-Fox, Warner Brothers, RKO Radio, Columbia and Universal. Republic, Pictorial Films and Films, Inc. previously had taken consent decrees containing escape clauses entitling them to regard the decision as pertaining to them also.

New Fight Flares on French Film Front

PARIS: A new fight has flared up between those who want the French film industry to be put under the jurisdiction of the Ministry of Information and those who want it to remain in the province of the Ministry of Commerce. The latest to join the fray is M. Desson, newly elected chairman of the National Assembly's Press and Film Committee. M. Desson has written the Prime Minister, urging that the setup remain as is. He contends the film industry is primarily industrial and commercial and thus the business of the Commerce Ministry, rather than of the Information Ministry which, he warned, would bring politics into its administration of the industry.

U-I to Release "Simon"

"Simon and Laura," a new comedy from the J. Arthur Rank organization, will be released in the United States by Universal-International, it is announced by Charles J. Feldman. The film stars Kay Kendall and Peter Finch. Directed by Muriel Box, it was produced in VistaVision and color by Technicolor by Teddy Baird.

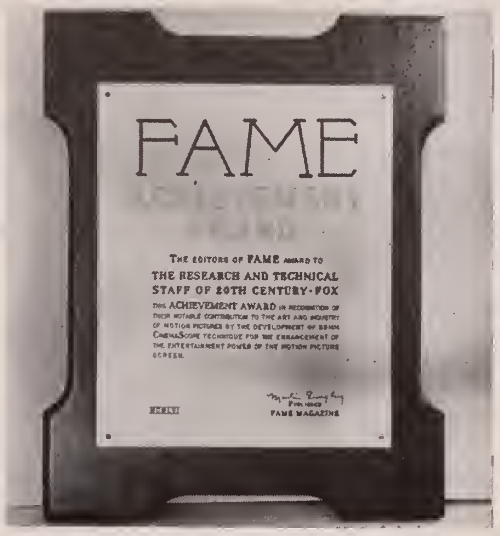
Announcement

THE 1956 FAME ACHIEVEMENT AWARD

The editors of *Fame* announce that the 1956 Fame Achievement Award is made to the research and technical staff of 20th Century-Fox in recognition of the development of CinemaScope 55. The citation hails "the notable contribution to the art and industry of motion pictures by the development of the 55mm CinemaScope technique for the enhancement of the entertainment power of the screen."

The staff of Quigley Publications extend their congratulations to Earl I. Sponable, technical director; Sol Halprin, camera department head; Lorin Grignon, Herbert Bragg and the other members of the 20th-Fox research and technical staff.

—Martin Quigley, Jr.



FAME

THE EDITORS OF FAME AWARD TO

THE RESEARCH AND TECHNICAL STAFF OF 20TH CENTURY-FOX

THIS ACHIEVEMENT AWARD IN RECOGNITION OF THEIR NOTABLE CONTRIBUTION TO THE ART AND INDUSTRY OF MOTION PICTURES BY THE DEVELOPMENT OF 55MM CINEMASCOPE TECHNIQUE FOR THE ENHANCEMENT OF THE ENTERTAINMENT POWER OF THE MOTION PICTURE SCREEN.

Martin Quigley
PUBLISHER
FAME MAGAZINE

10 Selznick Features Bought by WOR-TV

WOR-TV has bought the television rights to 10 David O. Selznick features for $198,000 from National Telefilm Associates, it was announced by Gordon Gray, general manager of WOR-TV, and Ely Landau, NTA president. The productions will be offered on WOR-TV's "Million Dollar Movie" program and will be scheduled to run during the next two-and-a-half years, it was stated.

Educators See Preview of "Richard III" in New York

More than 600 key educators of the New York City school system, led by Dr. William Jansen, Superintendent of Schools, viewed Sir Laurence Oliver's "Richard III" at a special preview March 1 at the Bijou theatre, New York. Sponsor was Dr. Edward G. Bernard, director of the Bureau of Audio-Visual Instruction of the Board of Education.

Variety Tent 16 Will Finance Hearing Unit

OMAHA: Tent 16, Variety Clubs International, has announced that its main charity effort will be directed toward the Omaha Hearing School here, where teaching facilities are available for pre-school age children who are partially or completely deaf. Tent 16 will assume complete financial responsibility for the school, according to the announcement, issued jointly by J. Robert Hoff, chief barker of Tent 16, and Dr. Robert E. Lovgren, member of the board of the school, which will now be known as the Variety Children's Hearing School, it was stated.

Columbia Net $1,606,000

Columbia Pictures net profit after taxes for the 27 weeks ended December 31 amounted to $1,606,000, or $1.43 per common share, according to Harry Cohn, president, in a report last week. This figure compares with $2,823,000, or $2.59 per share, in the corresponding 1954 period.

Mr. Cohn disclosed that the company's net profit before taxes in 1955 was $2,859,000, compared to a 1954 net of $5,153,000. Estimated federal, state and foreign taxes in 1955 totaled $1,253,000, while in the previous year they were $2,330,000, Mr. Cohn stated, adding that as of December 31, 1955, there were 1,041,293 shares outstanding.

Army-Navy Base Theatre Problem Study Set

A fresh appraisal of the Army-Navy base theatre problem is now being made, it was indicated this week. This time the military itself is the motivating force, apparently, as only Pentagon officials attended the last meeting of the sales managers committee of the MPAA, according to Richard Altschuler, chairman of the committee, with organized exhibition representatives who heretofore were involved in the matter absent. The study of the clearance question, so far as it concerns Army and Navy base theatres, will be carried out by both the individual distributing companies and the Pentagon, it was said. Walter Reade, Jr., chairman of the TOA committee which previously studied the problem, said the issue would be taken up at the TOA board of directors meeting beginning tomorrow, March 4 in New Orleans. The session will end Wednesday (March 6).

National Gets Approval to Produce

Federal Judge Sylvester J. Ryan of the New York District Court last week signed an order permitting National Theatres to produce 16 motion pictures in the Cinemiracle process over a period of five-and-a-half years with preemptive rights to its own theatres. "National Theatres has no properties set for immediate production," stated Fred Pride, the attorney who presented National Theatres' petition to the court.

National Theatres "is being permitted to launch the Cinemiracle process on an integrated basis, a sort of pilot operation—the operation of 24 to 30 Cinemiracle theatres on a permanent basis and a limited number on a temporary basis, the production of 16 Cinemiracle features and perhaps a limited additional number stretched over a five-and-a-half-year period, and distribution limited to such pictures, according to Mr. Pride, who added: "With the safeguards provided and under the present circumstances, it is not believed that the production and distribution of this limited number of Cinemiracle pictures will unreasonably restrain competition in the distribution and exhibition of motion pictures."

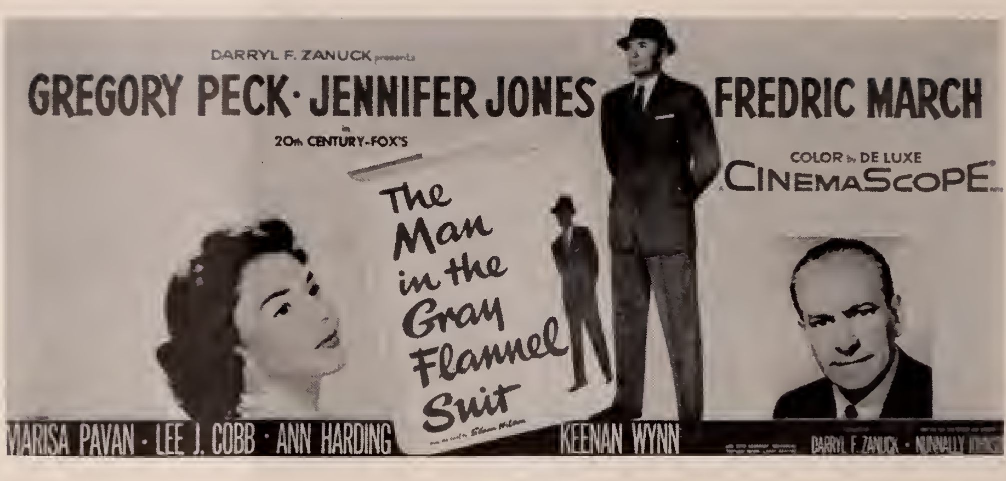
No Opposition to Plan

No opposition was registered to the National Theatres petition. The plan has the approval of the Department of Justice and the court. Assistant U. S. Attorney General Maurice Silverman represented the Government.

Judge Ryan, prior to granting the petition on the consent of the Government, asked what type or arrangements were in progress as to the licensing of the Cinemiracle production and exhibitor equipment to outside sources. Mr. Pride and Mr. Silverman informed him that a mutual arrangement had been worked out whereby "licensing would be based on a per capita agreement," following the "period of exclusivity." The attorney for the Justice Department stated that he thought each Cinemiracle production would cost about $2,000,000 and that the estimated cost of projection equipment to theatres would be between $40,000 and $50,000. Remodelings and renovations, he added, would probably bring the cost to $100,000.

Elect Drive-In Officers

DALLAS: Eddie Joseph of Austin has been elected president of the Texas Drive-in Theatre Owners Association, the group announces. Elected vice-presidents are Skeet Noret of La Mesa; Wayne Long of Monahans, and Rubin S. Frels of Victoria. New secretary is Dickie Landsman, San Antonio; treasurer, Tim Ferguson, Grand Prairie.


DARRYL F. ZANUCK presents
GREGORY PECK · JENNIFER JONES
FREDRIC MARCH
in
20th CENTURY-FOX'S
The Man in the Gray Flannel Suit
COLOR by DE LUXE
CINEMASCOPE
MARISA PAVAN · LEE J. COBB · ANN HARDING
KEENAN WYNN
DARRYL F. ZANUCK · NUNNALLY JOHNSON

"Flannel Suit" Due to Be Extremely Well Pressed

Twentieth Century-Fox has planned and is beginning to execute an advertising, publicity and exploitation campaign on "The Man in the Gray Flannel Suit" which, it says, should rival in budget, scope and hopefully, boxoffice returns, those of "The Robe" and "Carousel." Its theme is "One Billion Impressions" and with the lineup the company has in progress, the goal is quite likely to be achieved. One of those impressions, a 24-sheet poster, is reproduced above.

Although the campaign is divided into several distinct parts, it is unified by virtue of the sameness in theme, its enormity and the consistent appearance of the title wherever a consumer is likely to turn. Among the impressive impressions to be utilized are national consumer and fan publications, television and radio, fashion tieups and promotion of the book from which the film was adapted. In addition, expanded TV, radio and newspaper advertising at the local level will be a major factor in the campaign.

More than 25 top circulation general and fan magazines will feature ads on the picture beginning this week and this phase will last two months. Among the magazines are *Life, Look, Redbook, Good Housekeeping, Seventeen, Cosmopolitan, Harper's Bazaar, Town and Country, Woman's Home Companion, McCall's, Time* and *Newsweek*. All the top fan publications are on the schedule too including *Photoplay, Modern Screen, Screen Stories, Motion Picture, Screenland, Movie Life, Movie Stars Parade, Movieland, Screen Life, Movie World, Screen, Movie Show* and *Movie Mirror*.

Plan Publicity Spreads

In addition to the advertising, a huge promotion and publicity campaign has been scheduled for some of these same magazines in addition to many others. They will feature publicity spreads, pictorial layouts, editorial comments and/or covers.

Accounting for what will undoubtedly be many millions of those billion impressions are the plugs the film has received and will receive on three of General Electric's "20th Century-Fox Hour," telecast on 122 stations of the CBS network. There will be a special TV trailer endorsement by Peck, in addition to other plugs on many top television and radio shows from all the networks with the stars of the film appearing on several of the shows.

Fashion Promotion

According to Charles Einfeld, vice-president in charge of advertising and publicity, the film will have the greatest national promotion of any 20th-Fox production. Foremost in this phase is the national fashion promotion which started last month and will continue through this month which includes the Easter season, the traditional time for wardrobe shopping.

As early as last December, 12 big manufacturers of men's apparel, as well as Gruen Watch and Atlantic Products luggage, were working on campaigns for tiein merchandising with the film. Each is going directly to its customers, ranging from 2,500 to 7,000 stores, with display material and cooperative advertising money for newspapers, radio and television.

Among these manufacturers are Eagle Clothes, Excello Shirts, Dobbs Hats, Weldon Pajamas, Revere Sweaters, Pioneer Belts, Bur-Mil Hosiery, Cavalier Cravats, Wool Bureau and many others.

Another major promotional aspect is being conducted by Simon and Schuster, publishers of the book who have reactivated the advertising campaign they used to launch the initial printing, only keyed this time to the film. Book and department stores are participating in the promotion while full-page newspaper ads have appeared in key cities in recent months with more scheduled. The book itself, of course, is a key figure in the entire campaign just by being a national best-seller since its publication and still going strong.

Those one billion pre-sold impressions look like a sure thing.

SKOURAS SAYS:

55mmROADSHOW SET ON 'STORY'

. . . 20th-Fox president offers "King and I" regular release; plans five TV series, perhaps costing up to $10,000,000

Spyros P. Skouras, president of 20th Century-Fox, returned to New York last week from Hollywood. As usual he was full of news—about product and policy—a situation which clearly called for a home office press conference. In the course of that conference he announced that:

The company will have for release each quarter one film photographed in 55mm. CinemaScope reduced for 35mm. projection.

The replacement for Al Lichtman, retiring next week as the company's distribution director, will come from within the company. He declined to name the man, saying that he was still undecided.

The company is not offering its backlog of features to television in one large package, although the company may sell a few of its old films at a time.

The projected five TV film series planned by the company could represent an investment of $10,000,000 in negative costs.

The company has agreed to forego the 55mm. roadshow release of "The King and I" as a gesture of goodwill and as an aid to exhibition.

Mr. Skouras called "The King and I" the "most extraordinary" picture he had ever seen and estimated its cost at $4,000,000. The 20th-Fox president went on to say that he agreed to release the film in 35mm. after receiving wires from Theatre Owners of America president Myron Blank and Allied States Association president Rube Shor, in addition to messages from other prominent exhibitors. He mentioned Leonard Goldenson, president of American Broadcasting-Paramount Theatres; F. H. Ricketson, National Theatres vice-president; Mitchell Wolfson, co-owner of Wometco Theatres, and Walter Reade, president of the circuit that bears his name.

"Greatest Story" in 55mm

Indicating his reluctance to agree to the requests on "The King and I," which will be ready for release in July instead of October, as originally scheduled, Mr. Skouras said the company "would never have a better property with which to introduce 55mm. projection more advantageously. No one," he continued, "will change my mind" on "The Greatest Story Ever Told," for which 20th-Fox plans to set 55mm. projection roadshow engagements before it has been put into general release for 35mm. projection.

Photos by the Herald

"We're going to have probably five series of television pictures, and the investment could be as much as $10,000,000."

"It's a good public relations gesture, I think, that we're not going to roadshow 'The King and I' in 55mm CinemaScope."

He estimated that the company spent over $20,000,000 in developing the 55mm. CinemaScope process. Mr. Skouras said that engineers had assured him that 55mm. projection is from 25 to 30 per cent better, compared with regular 35mm. projection of 55mm. CinemaScope productions.

Saying that while on the coast he conferred with Darryl F. Zanuck, vice-president in charge of the studio, who was to begin a four-month leave of absence Thursday, Mr. Skouras remarked that Mr. Zanuck leaves a wonderful record behind him. He said negotiations with Mr. Zanuck on a new contract, taking cognizance of Mr. Zanuck's desire to produce independently and resign as head of 20th-Fox production, are proceeding satisfactorily, and added that it "looks like we'll come to an agreement." Contract talks with Buddy Adler, acting head of the studio in Mr. Zanuck's absence, also are continuing, Mr. Skouras said.

Discussing forthcoming 20th-Fox product, Mr. Skouras linked "The Man in the Gray Flannel Suit" with "The King and I" as two of the company's outstanding films. Other "blockbusters" on the company's roster, he said, include "The Revolt of Mamie Stover," "The Day the Century Ended," "Bus Stop," "The Best Things in Life Are Free," "Anastasia," "Heaven Knows, Mr. Allison" and "The Sixth of June."

"We will make these pictures available as soon as possible," he promised, without regard to so-called seasons.

Another project scheduled for the 55mm. treatment is the film adaptation of Cole Porter's Broadway musical, "Can-Can," Mr. Skouras said. In answer to a question, he said that the company never will produce all its films in 55 for 35mm. projection because the processes involved are "too expensive."

Three More TV Series

Turning to questions relating to television, Mr. Skouras said the company, which now has two series underway (The Twentieth Century-Fox Hour and My Friend Flicka) plans three more series, one an anthology, one a series based on the Belvedere character and the third a series based on "Broken Arrow."

The General Electric-sponsored Twentieth Century-Fox Hour, he said, cost over $2,000,000 and My Friend Flicka about $1,750,000. If the remaining three TV projects win sponsors this year, 20th-Fox will have invested about $10,000,000 in TV production, he said.

20th-Fox's TV-produced films for the American market, he indicated, will be released theatrically abroad "everywhere we can." Asked for comment on the joint cable by British exhibitors and producers to Eric Johnston, president of the Motion Picture Association of America, urging him to prevail on American producers to keep U. S. films off British TV, Mr. Skouras said the position of the British producers, whose films are all over U. S. TV screens, appears "inconsistent," although he sympathized with the attitude of British exhibitors.

Levine Forms Company

BOSTON: Joseph E. Levine, president of Embassy Pictures Corporation here, has formed a new company, Trans-World Releasing Corporation, in association with Ed Bereson and Harry Rybnick of Los Angeles. Their initial release will be the science-fiction story, "Godzilla," starring Raymond Burr. The company plans six other science-fiction and action releases for 1956, Mr. Levine announces.

Alert Merchandising Key to Grosses, U.A.'s Youngstein Insists

by the Herald

HOSTS at the luncheon: Max E. Youngstein, vice-president; flanked by his staff, Al Tamarin, Roger Lewis, Francis Winikus and Mort Nathanson.

by CHARLES S. AARONSON

Aggressive, alert, dynamic merchandising of motion picture product is the keystone of the success of films today, and a policy of retrenchment in that phase of selling in some quarters is one of the major weakness of today's industry. That is the opinion of Max E. Youngstein, vice-president of United Artists, tossed across the table at a luncheon for the trade press at "21" in New York last Monday.

Mr. Youngstein, one of the management quintet which only last week completed sole ownership negotiations with the purchase of Mary Pickford's U. A. stock interest, took the luncheon opportunity for a thank you to the trade press and a word of public appreciation for his executive staff, in the advertising, publicity and exploitation department at United Artists. They included: Francis M. Winikus, now executive assistant to Mr. Youngstein and leaving for Paris this weekend for a three-year tour of duty; Roger Lewis, new national director of advertising, publicity and exploitation; Al Tamarin, assistant national director, and Mort Nathanson, publicity manager. Not present but mentioned were Joseph Gould, advertising manager; Mori Krushen, exploitation manager, and Leon Roth, west coast liaison.

The cross-fire of pleasant banter prior to and during the comestible portion of a "21" luncheon gave way immediately after coffee to some straightforward observations by Mr. Youngstein, who cited, with justifiable pride, the U. A. record of achievement in the five years since the group of Robert Benjamin, Arthur Krim, William Heineman, Arnold Picker and Mr. Youngstein took over.

The Pickford stock acquisition: No changes, simply that the five would be gambling with their own money, exclusively.

With some 48 features scheduled for release this calendar year, the same as last, U.A. has on the docket in various preparation stages, a total of some 78 features, carrying into 1957 and 1958.

The implication was strong that in the matter of aggressive merchandising of product, based in each case on management's conception of the film's gross potential, it is necessary to spend money to make money, even up to $1,000,000 or more, for such as last year's "Not As a Stranger," or this year's "Alexander the Great." In connection with the latter, Mr. Tamarin last week disclosed plans for an elaborate, sweeping personal appearance program to cover some 60,000 miles, hitting an audience of perhaps 80,000,000 or 90,000,000, for Robert Rossen, producer-director; Richard Burton, Fredric March and other members of the picture's cast.

Merchandising Tie-Ups

Likewise currently, Mr. Lewis has indicated an all-out, big scale promotional effort on the film, inclusive of $341,000 worth of co-op advertising, in a merchandising tie-up campaign, aimed at 200,000,000 individual impressions.

Citing the advances of the company under the aggressive policy of lively selling, Mr. Youngstein cited the chances taken, for example with Frank Sinatra, in his first starring dramatic role, in "Suddenly," which will gross, Mr. Youngstein said, eight to 10 times its negative cost, worldwide. No company in this business can stand still, he suggested. It either goes forward or backward. He was quietly, complacently optimistic of the future for United Artists, on the basis of a five-year performance record. No one among his hearers at "21" was disposed to question his optimism, his judgment or his obvious and expressed satisfaction, speaking for the management group—again on the basis of a performance record, rather conspicuously without parallel in the industry.

U. A. Plans 48 Pictures This Year

United Artists will distribute approximately 48 features this year in the United States and Canada, it was announced last weekend by William J. Heineman, vice-president in charge of distribution. The release program was disclosed by UA's distribution chief at the final session of the company's sales convention in New York. "This lineup represents the greatest program of mass-appeal films in United Artists' history," Mr. Heineman said, adding, "With product of this caliber, I am fully confident that we can reach—and even surpass—our 1956 sales goal of $65,000,000."

The meetings, which set detailed distribution plans for the year, were presided over by Mr. Heineman and led by James R. Velde, newly-appointed general sales manager. At the opening-day session, Max E. Youngstein, U.A. vice-president, announced that the company is investing $45,000,000 in production during the next 12 months. Other executives participating in the meeting included Francis M. Winikus, executive assistant to Mr. Youngstein, and Roger H. Lewis, national director of advertising, publicity and exploitation.

The convention heard initial reports on the Fifth Anniversary Drive, honoring the leadership of U.A. since 1951 by the Arthur B. Krim-Robert S. Benjamin management group. Field personnel attending the conferences were headed by Milton E. Cohen, eastern and southern division manager, and Al Fitter, recently-named western division manager. The results of the recently-concluded Max Youngstein "Coats Off" Drive were announced by Mr. Heineman to the gathering, with the three first-place winners in the $50,000 cash prize billings and collections campaign announced as: the Philadelphia branch, managed by Gene Tunick; the Buffalo exchange, managed by Stanley Kositsky, and the Minneapolis branch, led by Herbert Buschmann.

Admission Tax Peril Cited by COMPO Ad

The 60th in the series of COMPO ads in *Editor & Publisher,* which appeared last week, said the Federal admission tax now imperils the existence of 10,200 of the nation's larger theatres, and threatens the production of pictures. Under the caption, "The Farmers Aren't the Only Ones in Trouble," the ad pointed out that the tax, even in its modified form, poses a greater threat to the motion picture industry than it did before it was reduced April 1, 1954. "The reason for this seeming anomaly," the statement continued, "is that at last the tax has struck into the vitals of the larger theatres in the country's cities and towns."

Profit Gains For Republic

Republic Pictures Corp., in its recent annual report to stockholders, has reported a profit of $919,034 for the year ended October 24, 1955. This compares with the 1954 year profit for the same period of $804,201. The gross revenue for the 1955 fiscal year totaled $39,621,099 as compared with $37,962,359 for the previous fiscal year.

Net income of the corporation and its subsidiaries for last year prior to income tax deductions was $3,334,034.

Fred Astaire Studios Add Texas Franchise

Charles L. Casanave, president of Fred Astaire Dance Studios Corporation, has announced conclusion of franchise negotiations with the Interstate Theatre Circuit of Texas. Neil Agnew, vice-president in charge of the national expansion program for Fred Astaire studio operations, the announcement added, has signed an agreement for Fred Astaire franchises in Dallas, Houston and San Antonio, to be followed by other key city studios in Texas.

IATSE to Offer Report On Convention Details

HOLLYWOOD: Action by the board of the International Alliance of Theatrical Stage Employees on industry and internal labor matters, which were taken under advisement in Hollywood early in February, will be made public "in early April when the minutes of the proceedings are sent out to the IATSE membership," according to an IATSE representative. Matters considered at the meeting included the five-day work week, now in effect at the studios; the first annual AFL-CIO convention; an appeal for an "A" charter for Home Office Employees Union, Local H-63, and various problems confronting Hollywood locals.

IMPDA to Put Insignia On Members' Product

An insignia denoting membership in the Independent Motion Picture Distributors Association will be available to that organization's members for imprint on all product they distribute, the organization announced following a membership meeting at the Trans-Lux Corp. board room in New York. At the same time, the IMPDA reelected Arthur L. Mayer president and Max A. Goldberg vice-president. Others elected were Fae R. Miska, secretary; Peter Horner, treasurer, and directors Richard Brandt, Richard Davis, Jean Goldwurm, Edward Harrison, Edward Kingsley, Ilya Lopert and Benjamin Schrift.

General Admission Tax Reported for Quarter

WASHINGTON: General admission tax collections by the Treasury totaled $31,286,000 during the last quarter of 1955, compared with $31,477,000 during the last quarter of 1954, the Internal Revenue Service has reported. The admission tax is now 10 per cent on all tickets over 50 cents. General admission tax collections include those on admissions to legitimate theatres, sports events, concerts and other entertainments, in addition to those on motion pictures. The service added that for the last six months of calendar 1955, general admission tax collections totaled $58,175,000, compared with $59,857,000 for the comparable period of the previous fiscal year.

"Eden" Exhibitors Scored by Judge

TAUNTON, MASS.: Judge Harry Kalus of Superior Court directed a jury to return guilty findings in the case of two men charged with showing "The Garden of Eden" at the Embassy theatre, Fall River. Benjamin Rogers of Brookline, salesman for Eden Distributing Company, was fined $500 and Antone Moniz of Fall River, theatre projectionist, was fined $200. The Embassy is owned by Yamins Theatres of Fall River. Judge Kalus said the film was made in a nudist camp, that it was obscene as a matter of law, and that both defendants admitted their connection with its presentation.

Columbia Will Build New Boston Office

BOSTON: Columbia Pictures will have a new home here around September 1, the company announces. Demolition of present buildings on Church and Winchester Streets will commence March 15, after which a new, two-story, reinforced concrete structure will be erected by Samuel W. and Sumner L. Poorvu, construction engineers, and leased to Columbia on a long-term arrangement. The first floor will house the shipping and receiving rooms, while the second floor will be devoted to office space for the district and branch managers, the salesmen, secretaries and bookers. Plans do not include a screening room. Present Boston offices of Columbia are at 61 Church Street.

New York-Influenced Pictures at Museum

A special series of films spotlighting New York City's influence on the motion picture industry is being shown each Saturday at the Museum of the City of New York at 11 A.M. and 3 P.M. Films starring native New York actresses, including Clara Bow, Mabel Normand and the Talmadge Sisters, will lead off the series, followed by pictures from old New York studios such as Vitagraph.

Must Aim at Global Sale

"Producers must aim at global markets today, as it is no longer possible to produce films for one national audience," said Albert R. Broccoli of Warwick Film Productions, Ltd., of London, in New York last week. Declaring that this in some instances is still the case in the British film industry, he said that his company is following a formula that calls for the use of ingredients "basic in their appeal to people of all nations—adventure, romance, humor, action—played against authentic locales and featuring at least one or two stars of proved international boxoffice appeal."

He gave it as his opinion that most British product is generally unacceptable to U. S. exhibitors and audiences because of a lack of international scope, universality of appeal, stars of worldwide box office voltage, and improper merchandising. Disclosing that Columbia Pictures is distributing Warwick product, he said his company now has a backlog of five unreleased pictures representing an investment of more than $6,000,000.

British Films Accepted

In the coming year, he said, his organization will produce five films at a total cost of more than $8,000,000. He also took exception to remarks attributed to J. Arthur Rank Organization officials to the effect that U. S. exhibitors are discriminating against British product. Mr. Broccoli stated that, on the contrary, British films are finding growing acceptance among American exhibitors because their quality and scope is improving. He cited the example of Warwick's "Paratrooper," which he said has played over 14,000 U. S. playdates and grossed "upwards of $1,600,000."

I.F.E. Releasing Has New Incentive Sales Program

I.F.E. Releasing Corporation film salesmen will receive a share of the company's gross receipts during 1956 as a result of a new sales incentive plan, according to Seymour Poe, executive vice-president. The plan, now in effect and which covers the period from December 1, 1955 to November 30, 1956, is believed to be the first of its kind in the industry. Each I.F.E. sales representative in the 31 exchange areas will receive, according to the company, a percentage of the gross receipts he is responsible for, the only condition being he reach or surpass last year's results. Once he equals last year's gross, his percentage starts from the first dollar and increases as his gross increases. Among I.F.E.'s releases this year will be Italy's first CinemaScope production, "Lost Continent," and four other color films, "Madame Butterfly," "Maddalena," "Riviera" and "Lease of Life."

DAVIS DEMANDS WIDER MARKET

. . . Tells company meet world sales essential; calls American producers "vacillating", policy changing like weather vane

by PETER BURNUP

LONDON: Hard-hitting, hard-driving John Davis came back to his continuing theme of increased overseas selling of Rank pictures at the London convention he had called of all his theatre managers. Worldwide sales of their pictures, he said, was the straight and only road to bigger and better product for theatres at home. But increased and improved British production was an imperative for another reason: the growing worldwide product shortage.

In the 20 years of his experience in the industry, Mr. Davis proclaimed, the quality of the pictures now coming through from the U. S., "with certain outstanding exceptions," was lower than ever.

Challenges Producers

He challenged American producers to make up their minds as to where they were going. They were vacillating, he said, and continually of two minds. Their production policy seemed to change like a weather-vane and veer to every trumpery and temporary box office reaction. With Hollywood supplying between 60 and 70 per cent of the world's films, said the Rank chief, that vacillation was dangerous not only to the U. S. but to countries throughout the world.

He came back at certain sections of the national press here who had been gibing waspishly at the expeditions of his stars which he had led recently to the Continent. "We have to get our stars known to people abroad," he said. "That is a rudiment of showmanship selling." Mr. Davis gave some illuminating statistics of the publicity harvest he had garnered at the British Film Week in Helsinki and in other Scandinavian capitals. The tally is not yet complete, but in four days Rank stars had received 9,783 inches of publicity in newspapers which in the past had written little about British films.

"We believe in selling our goods at the point of sale," was the Davis dictum. "And we will go on hammering at it." This week representatives of every French national newspaper have been asked here for the opening of the newest Rank film "A Town Like Alice." While they are here, the French writers will be taken to the Rank studios and given an on-the-spot insight into British production and its personalities. Next comes the turn of the Italian press and between now and the end of Summer every major European country will be asked to join the party.

The mode of film advertising systems and styles at home also came under the Davis lash. "Either we are wasting time advertising at all or we have radically to change our methods," Mr. Davis declared. Extra-mural observers in the audience, anxiously watching for straws in the wind, felt they discerned there a portent relating to the plan of the American campaign which Mr. Davis is known to be pondering. But apart from the aforementioned criticism of American "vacillation" nothing further emerged in that connection.

He boldly declared that he is not afraid of television, potent though the threat may be. Referring to the opening of commercial TV last September, he remarked "I have never seen such a shambles in my life. I said to my companions at the time, 'If this is the shape of things to come then they are in for a lot of trouble'." Since then, Mr. Davis went on, there had been a breakdown in the management and policy of commercial TV. Advertisers had shown a lack of confidence in the way the system was run and that was reflected in the financial results.

John Davis, in his own simile, had grabbed eagerly at demonstrating (one) the firmly established security of the Rank Organisation; (two) his own militant approach to a world assault.

GOVERNMENT HEARS TAX RELIEF PLEA

Following the deposit with the Chancellor of the Exchequer of its reasoned case for entertainment tax relief, a trade deputation was received by the Financial Secretary to the Treasury.

The deputation was led by Ronald G. Leach, financial adviser to the Rank Organisation and one of the advisers of the all-industry tax committee. Mr. Leach was accompanied by John Davis and Sir Henry French, representing the producers; Sir David Griffiths and Sam Eckman, Jr., for the distributors; Robert Godfrey, B. T. Davis, Ellis Pinkney for exhibitors; F. J. Hoare for the Association of Specialized Film Producers.

The meeting with the financial secretary was described subsequently as "very satisfactory," but nothing official emerged.

TRADE PROBLEMS IN SOUTH AFRICA

Dispatches from South Africa indicate a move toward what is described as a "rationalization" of relations between distributors and independent exhibitors there.

The newly-formed Association of Motion Picture Exhibitors has failed hitherto to obtain recognition from the distributors and it was at the instance of the association, which had alleged monopolistic practices in the industry, that a meeting of all branches of the trade was called in Cape Town under the chairmanship of the Government's Secretary for Commerce and Industries. The Exhibitors' Association put forward the example of Britain's joint KRS-CEA Committee as a pattern of future voluntary self-government.

The distributors undertook to give sympathetic consideration to individual complaints from exhibitors and it is stated that 20th Century-Fox, who under the recent deal took over the Schlesinger network contracts, have agreed to give playing-time to local productions in their theatres.

The Government spokesman at the conclusion of the meeting strongly urged both sides to give conciliation a further chance but with an obvious hint to distributors not to wield the big stick against independent exhibitors.

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Britain's delegates to Metro's worldwide Hollywood conference have returned charged with confidence and superabundant enthusiasm.

Said Charles Goldsmith, the company's managing director here:

"Our Conference was an unsurpassed example of showmanship. One thing stands out like a beacon. That is MGM's unbounding confidence in both the future of the industry and in itself under the leadership of Arthur M. Loew. The current $100,000,000 production schedule is in top gear and I can only describe the first fruits as being brilliant box office for Britain."

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It is announced by the British Film Production Fund—administrators of the Eady money—that cumulative rentals for British films for the 26 weeks to January 28, 1956, were £3,392,653 as compared with £3,805,370 in respect of the 26 weeks to January 29, 1955.

Nevertheless, levy collections in respect of the 26 weeks to January 28, 1956, amounted to £1,288,326 as compared with £1,269,053 during the corresponding period of 26 weeks in the previous year.

The Fund administrators state that the interim allocation to producers-distributors in respect of the four weeks ended January 28, 1956, will be at the rate of 32 per cent of cumulative rentals to that date.

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Due to a labour dispute between the Typographical Association and the British Federation of Master Printers, film trade sheets here, in common with all other periodicals, find themselves in heavy trouble. The *Kine Weekly* has already suspended publication. The other two, the *Cinema* and the *Daily Film Renter,* carry on, but with late deliveries. The dispute does not affect national newspapers or the London evenings.

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Technicolor, Ltd., announces a final dividend of 15 per cent plus a bonus of two per cent for the year ended November 30, 1955. This, with the interim dividend of 10 per cent previously paid, gives a total distribution for the year of 27 per cent, the same as in the previous year.

Eastman Net In 1955 Best On Record

ROCHESTER, N. Y.: Sales and earnings of Eastman Kodak Company for 1955 were the largest the company has had, it was reported last week by Thomas J. Hargrave, chairman, and Albert K. Chapman, president. The report covered company operations in the 52-week period ending December 25, 1955. Consolidated sales of the company's United States establishments last year rose to $714,443,836, about 13 per cent above the 1954 sales total of $633,457,838 and the $633,668,918 in 1953, the company's best previous sales years.

Net earnings after taxes in 1955 were $85,600,330, an increase of 22.6 per cent over the former high of $69,821,719 in 1954. Earnings were equal to $4.66 per common share on 18,277,260 shares outstanding at year end. This compared with $3.99 a share on 17,402,784 in 1954.

Sales and earnings in the 1955 fourth quarter (16 weeks) also were the company's best. Sales were $227,159,478, up about 12 per cent over the $202,610,846 in the 1954 last quarter. Net earnings in the fourth quarter were $27,617,863, an increase of almost 21 per cent over the 1954 fourth quarter amount of $22,863,026.

Nominate Paramount, MGM Films for Cannes

Two pictures—MGM's "I'll Cry Tomorrow" and Paramount's "The Man Who Knew Too Much," have been nominated as American entries of the Motion Picture Export Association in the International Film Festival in Cannes, France, it was announced Tuesday. The global film festival will be held in Cannes April 10-24. The two American films were selected by a special committee of the Motion Picture Association. Also nominated by the MPAA committee were two short subjects: "Gerald McBoing-Boing on the Planet Moo" and "Wonders of Manhattan," both Columbia.

AB-PT Divestiture Deadline Now June 3

WASHINGTON: The Justice Department has approved another three-month extension, until June 3, for the American Broadcasting-Paramount Theatres divestiture deadlines. Officials of the Justice Department revealed that the circuit still has 27 theatres to dispose of, as compared with 31 at the time of the last extension in December. AB-PT has 22 theatres in a joint interest with Maine-New Hampshire Theatres, another joint interest in the United Artists theatre in Detroit, and four wholly-owned theatres still to be disposed of.

THE WINNERS CIRCLE

Pictures which were reported as doing above average business in key cities of the nation for the week ended February 25 were:

Albany: The Rose Tattoo (Par.); The Trouble With Harry (Par.).

Atlanta: I'll Cry Tomorrow (MGM); Picnic (Col.) 2nd week; Red Sundown (U-I); The Rose Tattoo (Par.).

Baltimore: The Benny Goodman Story (U-I) 2nd week; The Court Jester (Par.); I'll Cry Tomorrow (MGM); The Rose Tattoo (Par.) 2nd week.

Boston: Diabolique (UMPO); I Am a Camera (DCA); The Lone Ranger (W.B.); The Prisoner (Col.); The Rose Tattoo (Par.).

Buffalo: The Conqueror (RKO); I'll Cry Tomorrow (MGM); The Lone Ranger (W.B.); Picnic (Col.); The Rose Tattoo (Par.) 2nd week.

Chicago: The Bottom of the Bottle (20th-Fox) 2nd week; Carousel (20th-Fox); The Conqueror (RKO); Diabolique (UMPO) 10th week; Picnic (Col.) 2nd week; The Rose Tattoo (Par.); Samurai (Fine Arts) 3rd week; The Trouble With Harry (Par.).

Cleveland: The Conqueror (RKO); Guys and Dolls (MGM) 10th week; I'll Cry Tomorrow (MGM) 2nd week; Picnic (Col.).

Columbus: The Last Hunt (MGM).

Denver: The Court Jester (Par.) 2nd week; Diabolique (UMPO) 3rd week; Helen of Troy (W.B.) 3rd week; The Man With the Golden Arm (U.A.) 3rd week; Never Say Goodbye (U-I); The Prisoner (Col.).

Des Moines: Picnic (Col.) 2nd week.

Detroit: The Benny Goodman Story (U-I) 3rd week; The Man With the Golden Arm (U.A.); Oklahoma! (Magna).

Hartford: The Benny Goodman Story (U-I); Forever Darling (MGM); Hot Blood (Col.); The Last Hunt (MGM); The Prisoner (Col.); The Rose Tattoo (Par.); Sheep Has Five Legs (UMPO) 2nd week.

Indianapolis: The Benny Goodman Story (U-I) 3rd week; The Conqueror (RKO); Picnic (Col.).

Jacksonville: Come Next Spring (Rep.); Helen of Troy (W.B.) 2nd week; The Last Hunt (MGM); Picnic (Col.) 2nd week.

Kansas City: Forever Darling (MGM) 2nd week; Helen of Troy (W.B.) 2nd week; The Naked Sea (RKO) 2nd week.

Memphis: Helen of Troy (W.B.) 2nd week; I'll Cry Tomorrow (MGM).

Miami: Carousel (20th-Fox); Guys and Dolls (MGM) 10th week; I'll Cry Tomorrow (MGM) 2nd week; The Man With the Golden Arm (U.A.) 7th week; Picnic (Col.) 2nd week.

Milwaukee: Helen of Troy (W.B.) 3rd week; I'll Cry Tomorrow (MGM).

Minneapolis: The Benny Goodman Story (U-I) 2nd week; Forever Darling (MGM); The Last Hunt (MGM); The Man With the Golden Arm (U.A.) 3rd week.

New Orleans: The Benny Goodman Story (U-I) 2nd week; The Conqueror (RKO); The Court Jester (Par.); Diabolique (UMPO) 4th week; I'll Cry Tomorrow (MGM); The Last Frontier (Col.) 2nd week; Day the World Ended; The Phantom From 10,000 Leagues (ARC).

Philadelphia: The Benny Goodman Story (U-I) 3rd week; The Court Jester (Par.) 3rd week; I'll Cry Tomorrow (MGM) 4th week; The Man With the Golden Arm (U.A.) 5th week; The Rose Tattoo (Par.) 4th week.

Pittsburgh: The Conqueror (RKO); Guys and Dolls (MGM) 4th week; Hill 24 Doesn't Answer (UMPO); Picnic (Col.); The Trouble With Harry (Par.) 2nd week.

Portland: Forever Darling (MGM) 2nd week; Helen of Troy (W.B.) 2nd week; The Littlest Outlaw (B.V.) 3rd week; The Man With the Golden Arm (U.A.) 2nd week.

Providence: Forever Darling (MGM); The Rose Tattoo (Par.).

San Francisco: The Court Jester (Par.) 2nd week; Diabolique (UMPO) 9th week; Divided Heart (Rep.) 3rd week; Guys and Dolls (MGM) 15th week; The Littlest Outlaw (B.V.) 5th week; The Man With the Golden Arm (U.A.) 5th week; Oklahoma! (Magna) 2nd week.

Toronto: Hell On Frisco Bay (W.B.); Picnic (Col.) 2nd week; Touch and Go (JARO).

Vancouver: Doctor At Sea (Rep.) 2nd week; The Great Waltz (MGM) 2nd week (reissue); The Rose Tattoo (Par.).

Washington: All That Heaven Allows (U-I) 3rd week; The Benny Goodman Story (U-I); The Court Jester (Par.) 3rd week; Diabolique (UMPO) 7th week; The Littlest Outlaw (B.V.) 4th week; Picnic (Col.).

Talk Plans For Variety Club Meet

An active four-day schedule for the Variety Clubs International 20th annual convention, set for the Waldorf-Astoria, New York, May 9-12, was outlined at a luncheon meeting last week at New York's Variety Tent No. 35, the host tent, by Martin Levine, chairman of the convention committee.

Events set for the convention will include daily sessions culminating in the Humanitarian Award Dinner and a midnight party on the concluding day. Other features will include special events for the ladies, sponsored tours and a masquerade "Mardi Gras" party May 11.

Mr. Levine urged support of the yearbook put out by the organization, revenues from which go equally to the heart fund and the welfare fund. Al Gorson, executive director of the local Variety Fund to Prevent Epilepsy, reported on his committee's progress. He announced that Spyros P. Skouras, 20th Century-Fox president, had assured him shooting on the special subject on epilepsy, "The Dark Way," will start shortly. He also informed the group that the new Albert Einstein Medical College will install a plaque in one of its buildings, commemorating the club's help in the founding of the hospital.

The meeting was opened by the Variety tent's chief barker, Harold Klein, who introduced nine new members: Lou Allerhand, Saul Gotlieb, Herman Ripps, Joe Wohl, Bernard Jacon, William Mishkin, Arnold Jacobs, Peter Horner and Manny Youngerman. Larry Morris, chairman of the luncheon committee, was master of ceremonies. Convention registration fees were announced as $45 for barkers and $35 for ladies. The host tent has made arrangements for accommodations at the Belmont Plaza, Shelton, Biltmore and Ambassador hotels in addition to the Waldorf.

Lazarus in New Post

Herbert B. Lazarus has been named general counsel for American Broadcasting-Paramount Theatres, Inc., it is announced by Leonard H. Goldenson, president. He succeeds the late Walter W. Gross. Mr. Lazarus has been associated with the corporation, and previously with Paramount, since 1933.

RKO Signs Lumet

HOLLYWOOD: Sidney Lumet, TV director, has been signed by RKO Radio to a two-picture deal, it was announced this week by William Dozier, vice-president in charge of production. Now in New York, Mr. Lumet will come to Hollywood in May to direct Henry Fonda in "Twelve Angry Men" at United Artists before beginning his RKO pact in September.

People in The News

NORTON V. RITCHEY, president of Allied Artists International Corp., left this week for Tokyo on the first part of a global tour of the organization's branch offices and agencies.

SIDNEY KRAMER, RKO's foreign sales manager, began his first trip abroad this week since becoming sales head. He will tour the Far East.

COLAN MACARTHUR, recently appointed head of the Rank Organization's new distribution setup in Latin America, has been elected to the board of directors of J. Arthur Rank Overseas Film Distributors, Ltd., London.

ARCHIBALD G. OGDEN has been appointed associate story editor in RKO's new story department.

JAY CARMODY, *Washington Star* film critic, who recently received the "Critic of the Year" award from the Screen Directors Guild, will be honored March 7 at a luncheon sponsored jointly by the Washington Variety Club, Washington Board of Trade and the Hams Club.

COUNCILLOR DENIS LARKIN, T.D., the Lord Mayor of Dublin, has been named an associate barker, Variety Club, Dublin.

MAURICE BAILEY, of Bailey Theatres, New Haven, has been named to his third two-year term on the New Haven Board of Finance.

"Serenade," "Searchers" Trade Screening March 12

HOLLYWOOD: Two of Warners' most important forthcoming releases, "Serenade," and "The Searchers" will be given a special theatre trade screening on a national basis March 12. The two productions will be shown in each of the company's 32 exchange centers simultaneously. Exhibitors, as well as press, radio and TV representatives, have been invited to attend the theatre screenings. "Serenade," which co-stars Mario Lanza and Joan Fontaine, has been selected as the Easter attraction at Radio City Music Hall. The picture was produced for the studio by Henry Blanke and directed in WarnerColor by Anthony Mann. It will be nationally distributed April 21. John Wayne stars in C. V. Whitney's "The Searchers," a John Ford production which also co-stars Jeffrey Hunter, Vera Miles, Ward Bond and Natalie Wood. The picture was directed by John Ford in VistaVision and color by Technicolor from a screenplay by Frank S. Nugent.

SELZNICK-RKO DEAL IS ABANDONED

HOLLYWOOD: A deal whereby the Selznick Company would make a series of films for RKO Radio release has been voided, it was announced by Daniel T. O'Shea, president of RKO, and David O. Selznick in a joint statement, which added that negotiations are continuing on the possibility of a deal involving only "A Farewell to Arms." The statement said in part: "Plans for the Selznick Company to produce independently a series of pictures to be financed and distributed by RKO have been abandoned as a consequence of differences of policy."

Arkansas Theatre Owners Convention April 2-3

LITTLE ROCK, ARK.: The 37th Annual Convention of the Independent Theatre Owners of Arkansas, Inc., will be held at the Velda Rose Motel in Hot Springs April 2-3, James Carbery, president, announced here. J. Fred Brown of Fort Smith has been named the convention's general chairman, and Miss Nona White of Little Rock, the assistant general chairman, Mr. Carbery also revealed. Following a meeting of the board of directors, Mr. Brown named the following committee members: Mrs. Jessie Howe Anderson of Hot Springs; Mrs. Violet Martin of Hot Springs; Carl Burton of Fort Smith; Cecil Cupp of Arkadelphia, and Clarence Duvall of Hot Springs. Among the speakers at the event will be Myron Blank of Des Moines, Iowa, president of the Theatre Owners of America.

Loew's Drive-in Bid To New York Court

WASHINGTON: Loew's application for permission to build a new drive-in theatre in the Houston suburb of Sharpstown will probably be heard by the U. S. District Court in New York the week of March 12, it was stated by Justice Department officials, who said they understood the company was asking the New York court to hear the case March 8 or as soon thereafter as feasible, and that it now looked as though the hearing would take place some time the following week, possibly March 15 or 16.

Stop "Bad" Production, Says Wilson

by WILLIAM R. WEAVER

HOLLYWOOD: At a time when every responsible member of the industry is extending himself in the production or procurement and presentation of good pictures for the cash customer, somebody ought to be doing something about protecting him from bad pictures—but nobody is.

That is the observation of Richard Wilson, packager, co-author and director of "The Man with the Gun" and, in his 41 successful years, holder of all the production posts there are in motion pictures, television, stage and radio. It is from the last of these that he brings to the present discussion the trade phrase, "broadcast quality," applied to a standard of listener acceptability below which no program is permitted to dip without being taken off the air.

"Exhibition Quality"

Its equivalent in this field would be "exhibition quality," and it would mean, as it means in radio, quality in terms of professional and technological characteristics. Application of such a requirement would go far toward keeping off the screen a good many pictures that keep customers out of the theatre, he contends, and this was never so important to the success of the theatrical motion picture as it is today.

Producer-director-writer Wilson says the ancient assertion that "nobody ever set out to make a bad picture" is not true and probably never was. It is no more than an easy out for the catch-penny opportunists who seek to take fly-by-night advantage of an era of scarcity by whipping out on minimum money a film that has little but running time and a title to fill a desperate exhibitor's screen and marquee. The damage done by this kind of picture is incalculable, Mr. Wilson maintains.

"Movie Habit" Weak

Perhaps time was, he says, when the "movie habit" was strong enough to offset an occasional outrageous misuse of the audience's time and money, although he doubts it. But certainly there is no such margin for disservice today. If the "movie habit" is not quite dead, it is at very least in a direly weakened condition. Doubtless it can be restored to vigor, over a period, but this will have to be done with sterling product, exhibited expertly in perfectly appointed surroundings and at a price commensurate with the merit of the product presented. It is not in the cards for all the pictures to be smash hits, for this is not a controllable thing, but it assuredly is possible, and should be mandatory, for all of them to measure up to the professional and technological standards which, in this age, are within the grasp of every producer in the land.

Possibly it is not practicable to define a level of "exhibition quality," in Hollywood or elsewhere, against which all pictures would be measured for acceptance or other handling, but it shouldn't be necessary to establish a board, a jury, or other source of judgment, if a tacit recognition of the need for protecting audiences against bad pictures, as well as servicing them with good ones, were to spread across the principal branches of the industry.

The Wilson thinking derives from a career that embraces, to name a few of many activities, radio announcing, acting, special effects, lighting, stage managing, stage direction, stage production, executive production, in such exacting company as the Welles-Houseman Mercury Theatre, Edward Small, Republic, Universal-International, which has some of his productions awaiting releases, and a number of the top TV setups, including the one that turns out "Medic." The same thinking will be going into his own impending productions, "The Islander" and "Ten Days to Talara," now being prepared for the camera.

Hollywood Scene

HOLLYWOOD BUREAU

Production was still in doldrum status at weekend, although expected to step up smartly a fortnight hence, according to promiseful announcements of intention and to a well founded economic tradition that has March, as in the calendar cliche, coming in like a lion or going out like one or both. Whether or no, the week witnessed the start of but two pictures, a gain more than doubly cancelled out by completion of five others.

Universal-International started shooting "Istanbul," in CinemaScope with color by Technicolor, an Albert J. Cohen production directed by Joseph Pevney, with Errol Flynn, Cornell Borchers, John Bentley and, in common with subjects of the indicated kind, a large supporting company.

Producer Lindsley Parsons and his associate, John H. Burrows, launched "The Intruder," for Allied Artists, with Edmund Purdom, Ida Lupino, Ann Harding, Mimi Gibson and Eric Anderson in the cast.

Completed were Allied Artists' "Three for Jamie Dawn," Republic's "Acapulco," 20th-Fox's "The Proud Ones," United Artists' "Fragile Fox" and Universal-International's "Behind the High Wall."

THIS WEEK IN PRODUCTION:

STARTED (2)

ALLIED ARTISTS
The Intruder

U-I
Istanbul (CinemaScope; Technicolor)

COMPLETED (5)

ALLIED ARTISTS
Three for Jamie Dawn

REPUBLIC
Acapulco

20TH-FOX
The Proud Ones (CinemaScope; De Luxe Color)

UNITED ARTISTS
Fragile Fox (Associates & Aldrich)

U-I
Behind the High Wall

SHOOTING (19)

ALLIED ARTISTS
Hold Back the Night

BUENA VISTA
Westward Ho, the Wagons! (Walt Disney Prod.; CinemaScope; Technicolor)

COLUMBIA
Beyon Mombasa (Todon Prods.; CinemaScope; Technicolor)

INDEPENDENT
The Killer and 21 Men (R-G Productions; Color) (formerly: "Return of the Outlaw")
Tarzan and the Lost Safari (Sol Lesser Prods.; Eastman Color)

MGM
The Opposite Sex (CinemaScope; Eastman Color)
Somebody Up There Likes Me
High Society (VistaVision; Eastman Color)

PARAMOUNT
Ten Commandments (VistaVision; Technicolor)

REPUBLIC
White Nightmare

RKO RADIO
The First Traveling Sales Lady (Superscope; Eastman Color)

UNITED ARTISTS
The Black Sleep (Bel-Air Prods.)
Step Down to Terror (Sidney Harmon's Security Pictures)
Flight to Hong Kong (Sabre Prods.)

U-I
Francis in the Haunted House

WARNER BROS.
The Burning Hills (CinemaScope; Warner Color)
Toward the Unknown (Toluca Prods.; Warner Color)
Baby Doll (Newton Prods.)
The Spirit of St. Louis (CinemaScope; Warner Color)

20th-Fox Pays Dividend

A quarterly cash dividend of 40 cents per share on the outstanding common stock of 20th Century-Fox Film Corporation has been declared, payable March 31, 1956 to stockholders of record March 16.

Oregon House Reopening

PORTLAND, ORE.: Thomas P. Blair of Western Amusement Company announces the reopening of the 29-year-old Bagdad theatre here. The 1200-seat house has been closed for many months. New manager is Jack Allender, veteran Portland theatre man.

SEC Reports Stock Deals

WASHINGTON: Robert Lehman sold 8,900 shares of 20th Century-Fox common in December, dropping his holdings to 21,000 shares, according to the latest Securities and Exchange Commission report on trading in film stocks by officers and directors. Most of the transactions in the report took place in the month of December, it was indicated.

Albert and Jack Warner each bought 5,000 shares of Warner Brothers Pictures, Inc. common, according to the report, with Albert Warner at the end of the year holding 165,000 shares in his own name and 32,700 through trust accounts. Jack Warner held 297,898 shares in his own name and 13,400 through trust accounts, the report revealed.

Among the other transactions recounted: Jack Cohn sold 7,400 shares of Columbia Pictures Corp. common, dropping his holdings to 63,740 shares in his own name, 1,629 shares as trustee and 59,683 shares in voting trusts. Abraham Montague sold 200 shares, dropping his holdings to 9,606 shares, and Abraham Schneider sold 478 shares, retaining 19,647 shares.

Y. Frank Freeman bought 500 shares of Paramount Pictures common, boosting his holdings to 2,100 shares. John L. Sullivan bought 100 shares of Loew's Inc., his total holding at the end of the year. George D. Burrows in November sold 5,600 shares of Allied Artists Pictures common and 100 shares of 5½ per cent cumlative convertible preferred, leaving himself 22,886 shares of common and 400 of the preferred.

Frisch Tells Parliament British Pictures Welcome

"American exhibitors, both large and small, welcome representative pictures from Britain and other countries" as well as their own, Emanuel Frisch, president of the Metropolitan Theatres Association, said this week in a letter to a member of Great Britain's House of Commons.

Mr. Frisch, whose association represents some 300 theatres in the New York area, was taking particular exception to remarks made by John Rankin, M.P., in the course of a Commons debate February 10. Mr. Rankin, in effect, said that British films are kept from American screens by "the deliberate action of American exhibitors."

In his letter Mr. Frisch wrote: "It is perfectly clear that you have been completely misinformed and misled about the situation. . . . Our need for good films is greater than ever, and the definition of 'good films' is the same in this country as in yours. . . . The only yardstick available to any exhibitor, be he American or British, is the interest or desire of his patrons to see a particular film."

U.A. Salutes Velde With Sales Drive

United Artists' entire distribution force in the United States and Canada will salute James R. Velde, newly-appointed general sales manager, with a special five-week sales effort, it is announced by William J. Heineman, vice-president in charge of distribution. The "Welcome to Jim Velde" drive, involving UA's 32 domestic branches, was launched last week and will extend through March 31. Mr. Velde took over the post of general sales manager February 27. He replaced B. G. Kranze, who had resigned to become a vice-president of Stanley Warner.

"Threshold of Space" Helicopter Preview

A helicopter preview was staged for 20th Century-Fox's "On the Threshold of Space" as the highlight of a two-day celebrity and press junket held March 2-3, from Hollywood to Holloman Air Force Base, New Mexico, where scenes for the CinemaScope production starring Guy Madison and John Hodiak were filmed. A reception, dinner and demonstration of the Air Force's new rocket sled, as well as viewing of the launching of Aerobee missiles, Matador bombers and high altitude balloons, were among the features. The party were the guests of the U. S. Air Force.

THE BIGGEST ONE YET!
IN NEW YORK

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WALDORF-ASTORIA — MAY 9-12

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WIVES 35.

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MARTIN LEVINE
Convention Chairman
229 West 42 St., N. Y. C.

The National Spotlight

ALBANY

Kallet's Uptown, Utica, and Sylven Leff's Town, Watertown, were among the first playing "Guys and Dolls." . . . The Stanley Warner Strand is scheduled for an $80,000 face-lifting: new marquee, outside lobby, box office, doors and walk. Henry L. Blatner, local architect and designer of the Delaware, drew the plans, which general manager Harry M. Kalmine approved. A. O. La Flamme is manager of 1,900-seater. . . . Arthur J. Newman, Republic branch manager for 20 years, is stepping out April 1 to serve as president of United Drive-In Theatres Corp., which purchased a 20-acre site for an outdoor theatre in Brunswick, near Troy. Company, advertising 250,000 shares at $1 per and organized "for the principal purpose of building and operating a chain of outdoor motion picture drive-in theatres," also plans a drive-in at Oyster Bay, L. I. A town hearing was to be held in Brunswick March 2 on the proposed 700-car, for which Leon M. Einhorn, of Albany, is architect.

ATLANTA

The Roxy theatre will open April 2 with "This Is Cinerama." . . . Lenord Berch, branch manager, United World Films, checked in after visiting Tennessee. . . . John Waters, sales representative, Howco Films, and before that office manager for Warner Bros., was killed when his car overturned on his way to Atlanta. . . . Nat Williams, Interstate Theatres, Thomasville, Ga., was host to managers, bookers, sales representatives and district managers of Atlanta exchanges at a dinner given at the Atlanta Variety Club. . . . Wendall Welch, theatre owner of Dallas, Ga., has started work on his new 400-car drive-in there. . . . Claude Bedford and B. Bartlett have purchased the Star, Roanoka, Ala., from J. G. Heard. . . . The Victoria theatre, Algood, Tenn., has been bought by Minor Stover from H. L. Huddleston.

BALTIMORE

C. E. Nolte, Sr., Durkee Circuit, is vacationing in Florida. . . . Harry Welch, former publicist for Mayfair theatre and now with the Egyptian theatre in Hollywood, was in town visiting old friends. . . . Lou Brown, publicist for Loew's New England Theatres, in town visiting. . . . Ray Maxwell, Rome theatre accountant, is recovering from a heart attack. . . . Jim Richards has been appointed manager of Rappaport's Little theatre. Larry Hyatt, former Little manager, has been transferred to the Film Centre as treasurer for the reserved seat showing of "Oklahoma". . . . I. M. Rappaport hosted a press preview of "Oklahoma" at the Centre.

BOSTON

Feb. 22, 1956, will go down in industry history as the biggest day ever recorded in this city with five theatres breaking house records. Top product, enlarged newspaper ads and fine weather all combined to make it a banner day. Leading films were "Carousel," "Picnic," "Song of the South," "Rose Tattoo" and "Diabolique." . . . Funeral services for Henry Sperling, 55, owner of the Bellingham, Mass., Auto theatre, were held at Stanetsky's Memorial Chapel Feb. 24. He made his home in Woonsocket, R. I., and is survived by his widow and two sons. . . . Sympathy to Seth Field, vice-president of Affiliated Theatres Corp., in the death of his father, Joseph W. Field. . . . Rene Garneau, owner of the Midway drive-in, Ascutney, Vt., has been named general chairman of the March of Dimes for southern Vermont. . . . "The New England Barker," official voice of the Variety Club of New England, has made its appearance in its first publication. To be published regularly, the editor is Bill Koster with Hy Teich as assistant.

BUFFALO

Representing the motion picture industry on the dais at the sixth annual Brotherhood Week Award Ceremony and luncheon Feb. 24 was Robert T. Murphy, general manager of the Century theatre and at the motion pictures table in the ballroom of Hotel Statler on the same occasion were: Jack Mundstuk, Jack Chinell, George H. Mackenna, Arthur Krolick, Charles B. Taylor, Carl Rindcen, Edward F. Meade, Edward Miller, Ben Dargush and Charlie McCleary. . . . In April, Carl Rindcen will have been associated with the Shea theatres circuit for 50 years. Rindcen now is manager of Shea's Buffalo. . . . George Sussman, former booker at Columbia, is now associated with the Riverside Men's Shop. . . . William Katz, son of Leo Katz of Western Automatic Vending Corp. of Buffalo, was married Feb. 25 in Temple Emanuel to Miss Bernice Baren, also of Buffalo. Bill is associated with his father in the operation of the Western Automatic business. . . . Orchids and carnations were presented to the first 100 ladies attending the opening night of "Sincerely Yours" in these Basil community houses: Apollo, Victoria, Genesee and Colvin. The managers, Len Warchal, Dick Miller, Robert Crochowiak and George Kraus promoted the flowers from community florists. . . . Mrs. Constantine J. Basil has flown to Florida to join her husband, head of the Basil circuit and who has been in the south since Jan. 1. . . . Gerald Stark has been appointed manager of the Broadway theatre, a link in the Basil community circuit.

CHARLOTTE

Hi Holston, 20th Century-Fox manager here, has been ill. . . . John Henry Harris, husband of Mrs. Billie Harris, Republic booker, died last week. . . . Scott Lett, Howco's national sales manager and general manager of the exchange here, is on vacation. . . . A screening of MGM's "Meet Me in Las Vegas" was held at the Center theatre last Thursday night. A special guest at the screening was Stanley Schary, brother of MGM's production chief, Dore Schary. . . . Exploitation men in Charlotte last week included Spence Steinhurst, RKO, and Tom Baldridge, MGM. . . . Three big hockey games at the Coliseum last week drew approximately 25,000 persons to the big building. . . . "The Big Hunt" opened at the Carolina. . . . "The Man with the Golden Arm" went into its third week at the Plaza. "Forever Darling" opened at the Manor Wednesday.

CHICAGO

Four more outdoor theatres in the area have announced they are ready to start early spring operation. Opening March 16 are the Hilltop, the Joliet Bel-Air, Robin and River Lane. . . . Other early spring activity of interest to Film Row concerns the moving of some of the major companies to new quarters. Due to the expansion of Allied Theatres of Illinois, it will be necessary for this organization to take over the space which IFE now occupies. IFE will go into space formerly used by Allied as an assembly hall. . . . Albert Dezel, Inc., is negotiating for new offices. Their move from 831 South Wabash Avenue is expected to take place April 1. . . . Hollywood Amusement Company's new air-conditioned offices and warehouse consisting of 50,000 square feet of space at 3750 Oakton Street, Skokie, Illinois, is taking the company away from 831 South Wabash Avenue. . . . Dennis Weslie is the new manager at the Gold Coast theatre. While he has recently been involved in business not related to the movie industry, he has in the past been affiliated with the Essaness Circuit.

CLEVELAND

Columbia Pictures threw one of the swankiest luncheons ever staged here on Washington's Birthday in honor of Kim Novak who is on promotion tour in behalf of "Picnic." She made two personal appearances, one on the opening night of "Picnic" at the Hippodrome theatre and the other at the National Allied Drive-In convention banquet. . . . Abe Kramer, who flew up from his Golden Beach, Fla. home to attend the Horwitz 70th birthday celebration was accompanied by Meyer S. Fine and Mrs. Fine on the return trip to Florida. . . . Bert Stearn, of Stearn-Hanna Theatre, Pittsburgh, says "The Connie Mack Story" which he is producing, goes before the cameras in May. Picture will be released by 20th-Fox, according to Stearn. . . . While everyone praised the drive-in convention arrangements, many exhibitors said the Nela Park demonstration on lighting was the high spot of the convention. . . . Bob Postma is installing Manley Serv-O-Ramic equipment in his East Auto theatre, Tallmadge, O. . . . Selby Industries, Inc. of Akron had a stroke of bad luck when its model steel screen

(Continued on following page)

(Continued from preceding page)

tower for display at the convention, was broken to pieces in an accident while being trucked to Cleveland. . . . Allied President Rube Shor told exhibitors that Caravan died because it was not receiving from industry members information necessary to maintain the service.

COLUMBUS

"I'll Cry Tomorrow" opened at Loew's Broad on Washington's Birthday to big business. So did "The Conqueror" at RKO Palace. "The Court Jester" opened strong at Loew's Ohio. . . . Tiffin, Ohio city council repealed the three per cent admissions tax collected on amusements since 1947. Lee Willis, manager of two Tiffin theatres, said the repeal will permit reopening of one of the theatres, closed recently because of declining revenue. . . . Local theatremen mourned the passing of Leo Haenlein, known in local amusement circles for the past 50 years. Haenlein died at the age of 77 following a heart attack. He and his surviving brother, Elmer, operated Olentangy Park and later Zoo Park. He was a leader in the Columbus Variety Club. The Haenleins were associated with the late Max Stearn, veteran theatreman, in the operation of Olentangy Park, which featured outdoor movies among other park attractions. . . . Mrs. Joanne Chambers, 423 Oak St., won the $100 offered by manager Robert Sokol of Loew's Broad for an essay in connection with "The Deep Blue Sea." . . . Manager Walter Kessler acted as stand-in for stars Cyd Charisse and Dan Dailey of MGM's "Meet Me In Las Vegas" in presentation of a victory trophy sponsored by the stars and awarded to Mary Baer, Ohio States co-ed from Leipsic, Ohio. Miss Baer was chosen Queen of the Mardi Gras costume ball of Civitas, campus independent men's organization.

DENVER

The Ernie Pyle, Albuquerque, N. M., leased recently by Paul Campbell, has been closed. . . . Ladies of Variety and Women of the Motion Picture Industry have teamed up and will put on a luncheon and style show at the Cosmopolitan Hotel March 17. . . . Frank Jenkins, Metro publicity man, went to Billings, Mont., to engineer the campaign on "Last Hunt" at the Dolly. . . . Marvin Goldfarb, Buena Vista district manager, to Kansas City and St. Louis on a sales trip. . . . Universal is remodeling their shipping department. . . . Gilbert Martinez, branch manager for Clasa-Mohme, has been elected president of the local branch of League of Latin-American Citizens, a civic group. . . . J. M. F. Dubois, freelance newsreel cameraman, stood too near the howitzers that were being used to force a snowslide, and his hearing was affected. Doctors said it might ease up in a month or so. His pictures were used on CBS television. . . . L. J. Albertini, drive-in district manager for Wolfberg Theatres, his wife, along with another couple, took a flying trip to Mexico City with Albertini at the controls. . . . Eddie Specht, manager of the Golden, Golden, Colo., chairman of the Golden Heart Fund Drive, staged a show at the theatre for the fund. Merchandise donated by merchants was auctioned off, quite successfully.

IN RETIREMENT

Walt Woodward

Walt Woodward, until recently Florida representative of Wil-Kin Theatre Supply, Inc., has resigned and will live in retirement at his home in Miami. Mr. Woodward started in the motion picture business back in 1914. During those four-decades-plus, he has been Southeastern short subject representative for Paramount, and Southeastern division sales manager for ERPI during its final six years of existence. Walt wants to thank his many friends in the industry for their expressions of good wishes for his future health and happiness, and The HERALD is most happy to convey those sentiments to all and sundry on behalf of Mr. Woodward, and to add its own best wishes.

DES MOINES

George Thacker has closed his theatre at Reinbeck, and for the first time since the depression years the town is without movies. . . . The Rex theatre at Scranton has been leased to Carl Ganoe of Cooper. Owner is Bill Farrell, who closed the house Feb. 1. . . . Gene Chase has resigned as manager of the Iowa at Jefferson to take a position as salesman for Capitol Records. Stanley Dean of Spencer, relief man for the Pioneer circuit, will be in charge pending the naming of a new manager. . . . Businessmen at West Bend have met to make plans for taking over the West theatre, formerly operated by Mr. and Mrs. Robert Mueting. A. J. Jensen was named president; B. K. Petersen, vice-president; A. E. Pertl, secretary; and Roland Jurgens to J. A. Olson, directors. It is planned to put the house in operation in the near future. . . . Hazel Hudson, Warner inspectress, was away from her desk for a few days due to illness. . . . Ben Marcus, Columbia district manager, was in town. . . . Bob Hensley, who has been assistant shipper at Columbia, has been named second booker at RKO. . . . Max Plunkett, of Kansas City, Mo., has been named manager of the Des Moines Orpheum replacing Jerry Bloedow, who resigned. Milt Troehler, of Davenport, and Ed Force, of Omaha, have been filling in here. Robert Reed was named assistant manager. . . . Mildred Holden, Universal, was ill several days with the flu. . . . Marie Fredrickson, Universal bookers' steno, has resigned.

DETROIT

Another rock 'n' roll show hit the stage this past weekend. This one, at the United Detroit theatres' Riviera, was headed by disc jockey Robin Seymour. . . . Washington Birthday holiday brought extra shows at Music Hall where "Cinerama Holiday" is in its second year and the United Artists where "Oklahoma!" was in its first day. United Artists management reports near sellout advance on the big roadshow. . . . The Bridgeman, operated by Bun Baldwin at Bridgeman, joins the increasing number of small town theatres that are closing. . . . Sam Green, long with the Korman Circuit, has joined Sterling Theatres as general manager. . . . Sy Schlecter has joined the United Artists theatre as assistant house manager. . . . The Police Censorship Bureau cut 275 feet during January. The cuts were all from foreign films. . . . The Azteca, a Mexican house, formerly the Brooklyn, is being dismantled. . . . M. Bugajski is now operating the Century at Coopersville.

HARTFORD

Obviously impressed with sellout audiences for Victor Borge's one-man show, "Comedy in Music," at the 3,300-seat Bushnell Memorial Auditorium here, Loew's Theatres, Inc. has booked the internationally-known entertainer into two film houses for March appearances. Borge will play Loew's Poli, Waterbury, March 6, and Loew's Poli, New Haven, the following evening, at $4.50 top. Stanley Warner has booked a stage revue, featuring Louis Armstrong and Woody Herman, into the first run Roger Sherman, New Haven, for Friday, March 9, at $3 top. All of the aforementioned are scheduled for single performances only. . . . Eugene and Cecilia Gasparri have acquired the Tower theatre, subsequent run Waterbury, Conn., situation, from John R. Mahan. Terms were not disclosed. . . . Rudy D'Angona has joined the advertising staff of Bercal Theatres Incorporated and will work on promotion for the Star and Parsons theatre, Hartford. . . . Anthony Albino has been elected president of the Groton Open Air Theatre Incorporated, owners and operators of the Groton Open Air theatre, Groton, Conn. He suceeds Harry Picazio Jr., who becomes treasurer.

INDIANAPOLIS

Ray Schmertz, new 20th-Fox branch manager here, attended a testimonial dinner in his honor at Cleveland, his old home town, Monday. . . . Mrs. Eva Harm, owner of the Zionsville theatre, reported young vandals with sling shots did $250 damage to the screen and other equipment Friday night. . . . Dr. Marvin Sandorf, owner of the Twin drive-in, was in Texas last week to talk on concessions before a state drive-in meeting. . . . Joe Bohn, Realart branch manager, is under treatment for a heart condition at St. Vincent's Hospital. . . . Joe Cantor, circuit operator, was chairman of a Multiple Schlerosis telethon that raised more than $90,000 for research last weekend. . . . Mrs. Ed Spiers, wife of the United Artists branch manager, has been elected president of the Variety Club ladies auxiliary. . . . Richard Tricker, Y & W manager at Sullivan, is vacationing in Mexico City.

JACKSONVILLE

Evelyn Hazouri, Howco's branch booker, was in charge of the branch office temporarily when Manager Claude Atkinson left for other work. . . . Several alert exhibi-

(Continued on opposite page)

(*Continued from opposite page*)

tors were playing up in newspaper ads their current attractions which had received Academy Award nominations, while others were missing the boat. . . . Roy Smith returned to his concessions warehouse after attending Allied's drive-in convention in Cleveland. . . . Lou Hensler, owner of the Ridgewood in Daytona Beach, was vacationing in Miami. . . . FST booker Tom Gerard left for a few days in Haines City. . . . Ralph Roberts was guest speaker at a WOMPI membership dinner at Moore's Restaurant. . . . C. H. "Danny" Deaver has added Charles E. Myers' Gold Coast drive-in, Deerfield Beach, and Pompano drive-in, Pompano, to his buying and booking accounts. Spence Steinhurst, RKO publicity man from Atlanta, spent a week here setting up Florida campaigns on "The Conqueror." . . . Grover Livingston, Warner district manager in Atlanta, after a visit with Johnny Tomlinson, Florida branch manager for Warner. . . . Cortis I. Bockus, local Variety Club member and general agent for Cetlin and Wilson Shows, died unexpectedly Feb. 19 in West Hartford, Conn.

KANSAS CITY

The annual convention of the Kansas-Missouri Theatre Association, with election of officers, will be held March 6 and 7 at the Hotel President, Kansas City, Mo. Ed Harris, president, will preside and James Cook, of Maryville, Mo., is chairman of the program committee. Commercial booths are to be featured at the convention and all available space has been taken. . . . The Kansas City Commission on International Relations and Trade headed by Mayor Bartle, has completed its tour of Latin America. Most of the party arrived back in Kansas City February 24. Among those who remained for a few days in Mexico City was Beverly Miller, exhibitor and president of the Allied unit of Kansas and Missouri. . . . George R. (Russ) Stephens took over February 22 as manager of the RKO Missouri at Kansas City, succeeding Max Plunkett, now manager of the RKO Orpheum at Des Moines. Mr. Stephens, from Boonville, Mo., entered the theatre business in Minneapolis, where he was manager of the RKO Pan. . . . Weather has been cold.

LOS ANGELES

Hugh Braley, independent distributor, is celebrating his 40th wedding anniversary. . . . Jim Snelson, owner of the Bagdad theatre, Bagdad, Arizona, paid one of his rare visits to Film Row for the purpose of buying and booking new product. . . . Betsy Bogart Sexton, age 76, passed away in Middlebury, Vermont, while visiting relatives there. She had been in retirement after 30 years of service with Warner Bros. as a booker. Many of her friends and associates will recall the testimonial dinner given in her honor some years ago, which was attended by studio executives, Harry Warner, Jack Warner, and exchange and theatre heads. . . . The Los Angeles Motion Picture Salesmen held a dinner at the Ambassador to honor the installation of Wayne Bateman, Universal-International salesman, as national president of the organization. . . . Tom Muchmore is back at his desk after a short illness. He operates the Canoga Park, Plaza, Hawthorne, Marcal and Arroyo theatres.

MEMPHIS

Ben Bass, owner of Rosewood theatre, won the damage suit tried in Circuit Court against him. . . . George Gaughan, former owner of Normal theatre at Memphis and TOA field representative for the past two years, has accepted a position with Cooper Foundation Theatres with headquarters in Lincoln, Neb. Gaughan, his wife and daughter moved this week. He will be film buyer, booker and advertising director for the 15-theatre chain in Nebraska, Colorado and Oklahoma. . . . John R. Tarr, office manager of New Daisy theatre at Memphis, died last week at Baptist Hospital at the age of 59. . . . Loew's Palace set a new record with four and one-half times average attendance at the first week of "I'll Cry Tomorrow."

MIAMI

Kissimmee, Florida had some very important kibitzers recently when Bette Davis and Gary Merrill looked in on the Empire Studios filming of "Osceola" with Barton MacLane. . . . The Sheridan was closed recently to allow installation of the special equipment required for the showing of "Oklahoma!" which had a benefit premiere opening there. . . . Plans were announced by Charles Creighton for the building of a 3,000-seat house at the Sunrise Center shopping area in Fort Lauderdale. Construction is to start immediately with the million-and-a-half-dollar project expected to be ready in a year. Nicholas George and Joseph Ellul make up the triple partnership. . . . Jack Fink, manager of the Park in Tampa reports a new assistant, Gene Norman Sullivan, formerly in the Art shop of Wometco's. . . . WGBS-TV was proud of advertising and promotion manager Bob Nashick when he received the "Outstanding Advertising Personality of 1955" award from the Miami Advertising Club recently.

MILWAUKEE

The State theatre, Caspian, Mich., managed by John W. Johnson, has installed a new wide screen and CinemaScope equipment. . . . Bunny Brunner's full-page ad on the "Benny Goodman Story" was shown to millions of viewers by Steve Allen on his program last week. Miss Brunner and Harry Boesel, manager of the Fox-Palace theatre here, rushed out to the airport to give the ad to a United Airlines hostess in hopes that she could get on Steve Allen's program to tell about their local contest. . . . At the time of this writing, Angelo Provinzano, president of Wisconsin Allied, is ill with an infection. . . . Wisconsin Variety Club held a board meeting last week to discuss the future program and the national convention to be held in New York City in May. . . . "The Man with the Golden Arm" is opening at the Palace theatre April 4.

MINNEAPOLIS

Clyde Cutter has taken over operation of the Paradise on the north side of the city from the Berger circuit. Cutter also operates the neighborhood Broadway and Alhambra, other northside houses. . . . Al Muller, 73, operator of theatres at Monticello, Maple Lake and Annandale, Minn., passed away suddenly at Mount Sinai hospital, Minneapolis. . . . The accounting departments of two American Broadcasting-Paramount Theatres affiliates, Minnesota Amusement Co. and Balaban and Katz, will be combined in the latter's offices in Chicago, it was announced by Harry B. French, president of Minnesota Amusement. Details of the consolidation now are being worked out. . . . Harry Weiss, RKO Theatres district manager, returned from a swing around his territory which included Denver, Kansas City, Omaha and Sioux City, Iowa. . . . B. D. (Buck) Stoner, Paramount central division manager, was in for a meeting with the Paramount salesmen. . . . Herbert Buschman, United Artists branch manager, called on exhibitors in southwestern Minnesota and at Sioux Falls, S. D.

NEW ORLEANS

The Auto-Vue drive-in, Lorman, Miss., reopened after several months of winter closing. . . . Pat Mahoney Bourque, who has been with Transway as secretary since their opening here, resigned to take over a similar position with the New Orleans Baseball club. . . . Recent downpour of rain and also violent windstorms throughout the territory played havoc with theatre attendance, both in- and outdoor; also with screen towers and drive-in fences. . . . The office of the Joy theatre, Welsh, La., a Joy-Oke unit, was robbed, according to Jules Courville, manager. . . . Sammy Wright, Jr. is bedded at Baptist Hospital after a hernia operation. Also hospitalized is Frank Francois, formerly with Ernest Landaiche's theatres in Biloxi, Miss., who has been ill for five weeks. . . . "Slim" Grainger, too, has been sick and away from his desk as office manager of Columbia Pictures for quite some time. . . . Roland Hoffman accompanied his boss, Don Stafford, of Dixie Theatres, on a trip to Baton Rouge. . . . Tom Neely, Sr., manager of National Theatre Supply, was on a business jaunt in Franklinton, La.

PHILADELPHIA

The Philadelphia Theatre Association, expanding its scope to include all facets of entertainment in the city, elected William Goldman, head of William Goldman Theatres, as president of the new body which will be known as the Theatre and Amusement Association of Philadelphia. Sidney E. Samuelson, executive director of Eastern Pennsylvania Allied, was elected vice-president; Lester Kreiger, assistant to the zone manager of Stanley Warner Theatres, secretary; and Ted Schlanger, Stanley Warner zone manager, chairman of the executive committee. . . . The much-discussed amusement admissions tax in suburban Abington Township was tabled for additional revisions following complaints of discrimination on the part of Willow Grove Amusement Park and the Keswick theatre. . . . The Oak Hill drive-in, Moosic, is planning an expansion program to increase capacity to 1,000 cars. . . . Colonial, West Philadelphia neighborhood house now in operation, was put up for sale at an absolute auction Feb. 28. . . . Nathan Milgram, of the De Luxe Theatre Premiums and the De Luxe Booking and Buying Service, announced the engagement of his daughter, Deanna, to Alvin David Gottlieb, with a June wedding planned. . . . Theatre architect David E. Brodsky was reelected president of the Downtown Jewish Orphan Home for the sixth consecutive term. . . . The Boyd has announced the last two months for "Cin-

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erama Holiday" with the third Cinerama presentation, "Seven Wonders of the World," listed for an April 24 premiere.

PITTSBURGH

"Meet Me in Las Vegas" is set for the Penn the week of March 16. Its star, Cyd Charisse, is expected here in person early in March to get in a few plugs. . . . There is lots of Susan Hayward here this week with "I'll Cry Tomorrow" at the Penn, and a block away, "The Conqueror" in the Stanley. . . . "Cinerama Holiday" in its last eight weeks has perked up considerably in the Warner. . . . "Alexander the Great" will also play the Penn in March. . . . "Eight O'Clock Walk" replaced "The Return of Don Camillo" which enjoyed a healthy four-week run in the Studio art theatre. . . . "Bottom of the Bottle" went into the Fulton, with that house also booking "World in My Corner," and "The Man Who Never Was" before "Carousel" arrives at Easter. . . . "Guys and Dolls" holding up well in the Nixon, and will probably stay there for three or four weeks before the house returns to legitimate stage shows. . . . Bill Finkel, veteran theatre owner, and Perry Nathan, local head of National Screen Service, back from Florida vacations. . . . "The Night My Number Came Up" will follow the current "Hill 24 Doesn't Answer" in the Guild.

PORTLAND

Rex Hopkins, manager of Evergreen's Hollywood theatre, neighborhood spot, admitted all patrons born on Washington's Birthday free to the theatre on that night. . . . Frank Breall, former Evergreen theatre manager, is entering the booking field and trying to set up play dates for the Liberace concert in several northwest cities for May. . . . Marvin Fox, former manager of Hamrick's Liberty theatre, has invented an attachment for a revolver for police work that may shape into something big. . . . Thomas P. Blair, of Western Amusement Company, will reopen the Bagdad theatre March 21. The house used to be the brightest neighborhod house in town but closed some time ago. It is now undergoing a facelifting. The 1,200-seat house will be managed by Jack Allender. . . . Sol Maizels, operator of the Alladin theatre, is installing new equipment in his suburban house. . . . Marty Foster, Guild theatre manager, is still in San Francisco.

PROVIDENCE

The Ice Follies opened a seven-day engagement at the Auditorium. . . . Bill Trambukis used a lot of newspaper space to herald the screening of "Forever Darling." . . . Al Siner, Strand manager, intrigued local moviegoers when, in his advertising promoting "The Rose Tattoo," he referred to the short subjects as "a few scattered rose petals." . . . The battle still rages between TV stations WNET (Ch. 16) now defunct, and WPRO (Ch. 12), this city's second conventional station. In the latest move to put WPRO-TV off the air the Channel 16 Associates (WNET) have proposed that trustees operate the rival station, with all profits going to charity, until the FCC decides whether or not to revoke WPRO-TV's license. Since WNET-TV folded, mainly due to a lack of a viewing audience (their signals could not be received on the average television set without the installation of a costly converter) they have sought to take over the channel granted WPRO-TV.

SAN FRANCISCO

Mark Alling, manager, Golden Gate theatre, reports the opening of RKO's "The Conqueror" February 22, "sensational," and the breaking of house records since 1922. The opening grossed $9,500. . . . MGM's "I'll Cry Tomorrow" broke opening day records at Loew's Warfield theatre. . . . William Thedford, division manager, Fox West Coast Theatres, was elected to the board of directors of the North California Theatre Association at the Feb. meeting. . . . Abe Blumenfeld, president of N.C.T.A., will attend the mid-winter board of directors' meeting, TOA, in New Orleans, March 4-6. . . . Proceeds of the March 1 re-opening of the Yuba City drive-in will be donated to the Flood Relief Fund, Charles J. Maestri, general manager, Lippert Theatres announced. . . . The third annual Communion Breakfast was attended by 150 Bay Area members of the industry.

ST. LOUIS

The Mount Pulaski theatre, at Mount Pulaski, Ill., which is operated by Scroggins & Buckles, has been closed indefinitely. . . . The sophomore class of the Greenville, Mo., high school recently sponsored a picture at the Lux theatre in that city. . . . The Weeks theatre at Dexter, Mo., has set aside three days in the middle of the week when one adult ticket admits two persons. . . . Managing director Milton Harris of the Ambassador theatre in St. Louis reports that the run of "Cinerama Holiday" will definitely end its engagement of 61 weeks April 24. It has had a record-breaking attendance. It will be followed April 26 by Lowell Thomas' "Seven Wonders of the World." . . . CinemaScope 55 was given its first showing in Arkansas recently at the New Capitol theatre in Little Rock with 200 motion picture theatre operators from all sections of the state in attendance. T. W. Young, Memphis branch manager for the Twentieth Century-Fox Film Corporation, was on hand to describe the technical changes made. . . . Earl Joseph Huggins, Sr., 74, retired manager of the Broadway Star theatre in Hannibal, Mo., and last employe of the legitimate theatres in that city, died February 12. He had been with the Price Theatre Company, the old Park theatre and also managed the Broadway Star theatre.

TORONTO

Vaudeville show at the St. Denis, Montreal, is being used by a grocery chain in that city as a premium gimmick for its customers, for which admission will be sales slips amounting to $39. . . . N. Kasian took over the Elm, Winnipeg from J. Karas. . . . National Film Board employes have begun to move from Ottawa to Montreal in preparation of the opening of their new headquarters. . . . Ald. Don Summerville, manager of the Prince of Wales, was appointed chairman of the Metropolitan Toronto Civil Defence Committee which supervises an organization of 6,000 people, under a budget of $264,000. . . . Combined staffs and families of the Famous Players theatres in Winnipeg met at the Metropolitan for a Get-Together when Mike Simon's speech was played for the large gathering via a tape-recording.

VANCOUVER

David and Walter Macfarlane, owners of a theatre and a shopping centre in South Vancouver, had bad luck when a fire did $250,000 damage to the $750,000 block. The 800-seat Ridge theatre was not damaged. The fire walls prevented damage and the house continued to operate without any loss of business. . . . In regard to demands for a single censorship body for the four western Canada provinces, Raymond MacDonald, B. C. censor chief, said he is not in favor of the proposals, but admitted that they merited discussion in the near future. . . . Brian Peaty, Vogue theatre assistant, resigned and is moving to California where he will enter the dairy business with Jim FitzHenry, a former Odeon manager here. . . . A real cold spell and heavy snows are keeping the outdoor theatres from opening. . . . The Cascade at Burnaby is the only drive-in which kept open for the full 12 months, but doing very moderate business during the winter months. . . . Doug Stevenson, former manager of the now closed Marpole theatre, is now in Toronto and assistant manager at the Odeon-Hyland. . . . Don Wilson, local projectionist, replaced George Thrift as secretary of Projectionists Union 348. Thrift is now office manager at a local engineering company. . . . Max Chechik, owner of Mayer Enterprises who operate the Bay theatre here and two drive-ins in the B. C. area, was married recently in Montreal.

WASHINGTON

Sidney Cooper, central district manager for United Artists, attended a two-day home office meeting in New York. . . . The Variety Club had a "thank you" luncheon February 25 in the main ballroom of the Mayflower Hotel, for the ladies who worked on the club's 1955 welfare awards drive. . . . On March 13, at the Playhouse theatre, "Richard III" will be shown as a benefit for the Washington Heart Association. Present will be Sir Laurence Olivier. . . . Frank Sobotka, for many years associated with Warner Theatres, has retired and will make his home in Miami, Florida. . . . Thomas S. Bills, 47, died February 20, after surgery. Earlier in his career he had been with Fox Movietone News, MGM News of the Day and Warner Pathe.

COMPO and TEDA Share Promotional Program

ST. LOUIS: Arrangements have been completed whereby COMPO joins hands with the Theatre Equipment Dealers Association (TEDA) sharing in the public relations program instituted by TEDA last year when some 100 civic groups in several states were visited by TEDA's executive director, Ray G. Colvin, who spoke on "What the Motion Picture Means to Your Community," TEDA announces. The first of a series of talks under the joint COMPO-TEDA banners was made recently when Mr. Colvin spoke before the Kiwanis Club at Punta Gorda, Fla. He subsequently covered other Florida communities, including Tavares, Sarasota, High Springs, Lake Wales and Tallahassee.

Managers' Round Table

An International Association of Motion Picture Showmen — Walter Brooks, Director

"Be a Better Competitor"—Good Business Advice

HORACE ADAMS, president of Independent Theatre Owners of Ohio, and general chairman of the National Allied Convention in Cleveland last week, asked the delegates in his keynote address to "Be good competitors"—meaning to live in something like peaceful co-existence with competition, and not seem like bad losers, or poor sports, when business must be built-up, for mutual benefit.

This is good business advice for theatre managers, and could be applied to our relationship with others, at almost any time, past, present or future. There is no denying, many of our industry weaknesses come from within. We fight each other, and the net result is a loss of patronage, in which we are more at fault than we are the victims of circumstances beyond our control. Ours has always been a ruthless business—and that's not news, for we've had the same habits, since Barnum's day, in all of our previous history.

But now we are in a changing market, and a period of serious transition, so there is very much to gain by some degree of cooperation and contact between competitors who can as easily work together as at cross purposes. In something more than 8,000 situations the local theatre is without competition on its home grounds, and in these one-theatre towns, they are fighting windmills when they oppose reasonably friendly overtures from outside sources. If we are to keep abreast with new competition for the public's amusement dollar, we must put every shoulder to the wheel—at the local level, and in high places of industry production and policy.

Mr. Adams says "The most stupid mistake that a businessman can make is to fail to recognize the historical errors that have been made over a period of years in the same business." In our belief, the one "trade practice" that needs fixing most urgently, is "exhibitor vs. exhibitor" and that includes as many independents as circuit operators. He warns that "outsmarting your competitor" may only result in "cutting off your nose to spite your face."

ONE BILLION TIMES

20th Century-Fox have a point in their pre-selling of "The Man in the Gray Flannel Suit" that is worth telling, and retelling, on this page. They figure they have obtained *the mostest* in coverage for this Easter attraction—a good suit, well tailored to your measurements, and pre-sold beyond any ordinary standards.

Penetration—that's what the advertising agencies call it—includes color advertising in a string of national magazines and Sunday supplements, including Life and Look and This Week and Parade. *Readership* in these publications adds up millions faster than you can say it, and there's also the best-selling novel, now in its 37th week on the lists, and a three-part condensation in Collier's magazine, to boot! The Book publishers had full-page advertisements in newspapers across the nation. *Saturation* comes with three coast-to-coast TV shows, on 122 stations, with General Electric's CBS preferred time, in your favor. And dozens of other TV tieups in addition!

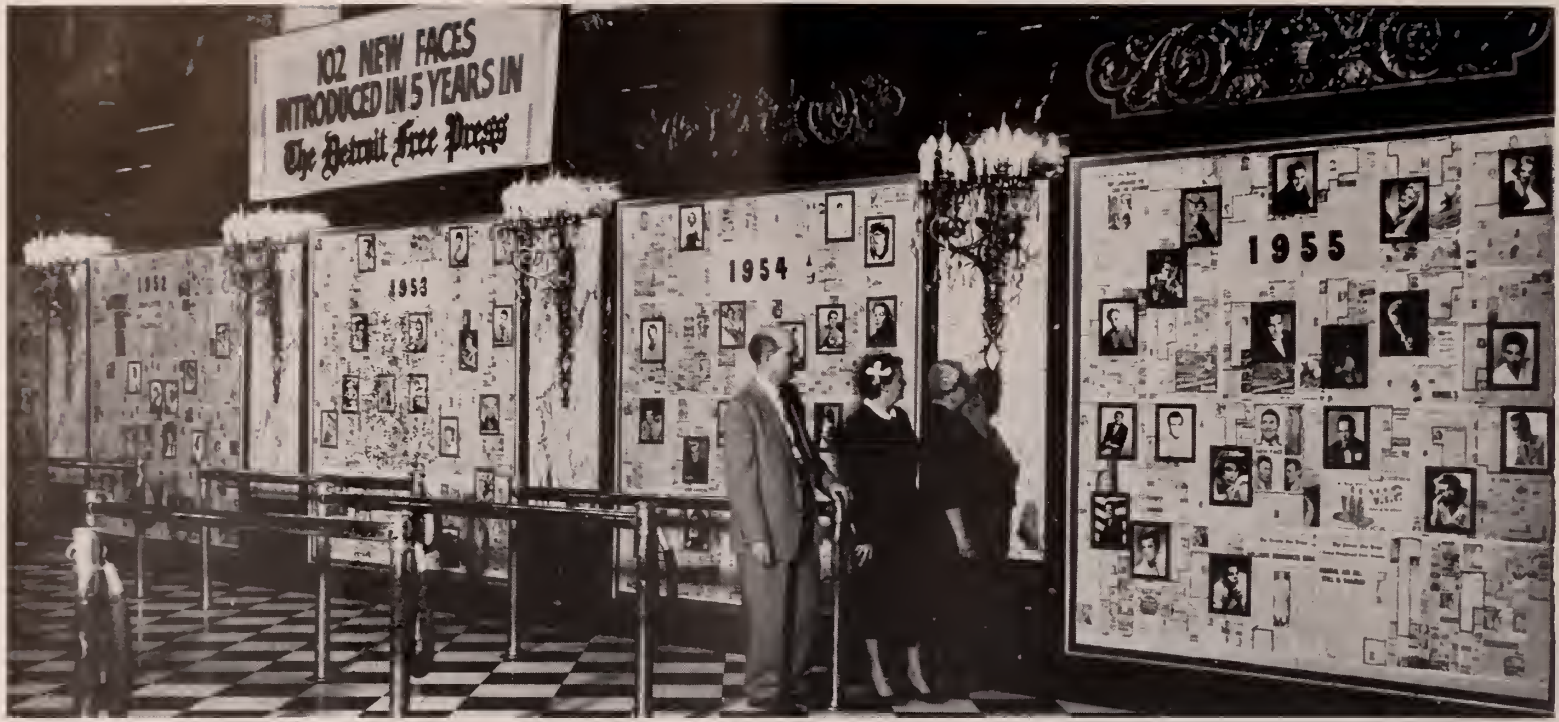
They say "One Billion Impressions"—which is another advertising agency word-for-it—to describe the number of times any average person is exposed to this barrage of ballyhoo. It figures out about ten times for each and every person in the country, and is the manner in which the potential patron is reminded in advance of his own desire-to-see.

We are reminded of this condition by the continued closing of the 1400-seat Paramount theatre in Palm Beach, Florida—"because of a bidding situation"—but this rivalry between Palm Beach and West Palm Beach doesn't create any movie customers for either town. On the contrary, it helps to keep more Palm Beach residents at home with their television sets, by withdrawing so many good theatre seats from the local market for the second year.

¶ ROBERT W. DOWLING, president of City Investing Co., who operate a string of fine theatres in the Times Square area, addressing the Peter Minuet Post of the American Legion last week in New York City, said that "Drama, Music and the Arts are top realty assets here"—meaning that the amusement field establishes realty values for other lines than their own. Mr. Dowling leads in his own field, because he is one of the few along Broadway who have applied paint, soap and elbow grease to remove the grime and dirt of the "legitimate" theatre—and thus make his properties presentable for the public's approval and patronage. There have been very few *new* legitimate theatres, anywhere, in the last several decades, so Mr. Dowling's theatres shine in contrast. Nor, is it the fault of any monopoly that the stage is drab and run-down, it's merely inertia. When these old theatres become so dirty they can no longer operate profitably, it has been the practice to lease the buildings for television, and that accounts for most of the fatalities. It has long been known that the "legitimate" theatre fouls its own nest.

* * *

¶ RE-RUNS of old films on TV are now only commonplace — but it is policy and regular practice, with increasing rather than diminishing values. Folks don't seem to mind at all, if they've seen the film before, and none of this ancient product is down-graded on the air—merely because it has been around. One amusing thing was expressed by John Crosby, the *Herald-Tribune's* TV critic, in his comment on a new DuMont program idea. They not only have re-runs, but they do it immediately. Thus, they repeat the picture just as you would in the theatre, with one showing right on top of the other. So, the little woman, if she misses the beginning, can sit in and see it start over again, and presently, says John, she can remark, "Well, this is where I came in"—and go back and finish the dishes. And, he concludes, if she pops her own corn, it's perfect. —*Walter Brooks*

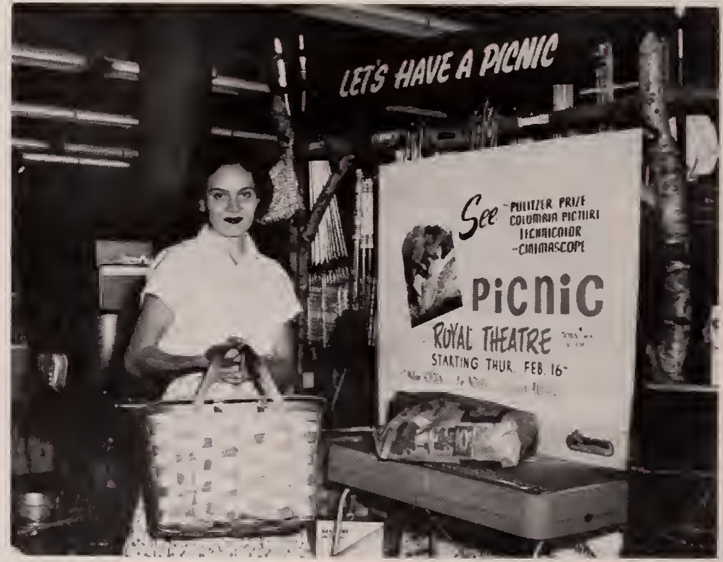

102 NEW FACES
INTRODUCED IN 5 YEARS IN
The Detroit Free Press
1952
1953
1954
1955

Cooperation Pays

M. W. Rose, manager of the Michigan theatre, Detroit; Alice Gorham, director of ticket sales for United Detroit Theatres and Helen Bower, screen editor for the *Detroit Free Press* look over the exhibit of 102 "new faces" which the newspaper has introduced since 1951, in their cooperative effort, for mutual aid and benefit.

"Alexander the Great" on tour—giant 7' 7" David Ballard, with three Macedonian Princesses — on a busy schedule of personal appearances across the nation — and naturally, with a step-ladder!

Don Tilzer, publicist for the Claughton circuit in Miami, arranged this display in food-markets as a cooperative deal, and what could be better, for "Picnic,"—in Florida?


LET'S HAVE A PICNIC
See
PULITZER PRIZE
COLUMBIA PICTURE
TECHNICOLOR
CINEMASCOPE
PICNIC
ROYAL THEATRE
STARTING THUR. FEB 16

Tiff Cook sends us pictures of Kim Novak's personal appearance in Toronto, with admiring fans lined up to meet the star, for autographed photos, in the lobby of Shea's theatre.

Barbara Ruick, singing comedienne of "Carousel" in Philadelphia and scoring a hit with Richie Ashburn, 1955 batting champion of the National League, and R. Hamey, general manager of the Philadelphia Phillies, in a TV appearance for the picture.

Showmen in Action

"Carousel" was swell!—the best show we've seen along Broadway, and cause for celebrating. At the press preview, they did something new and different. They announced a buffet luncheon, and we thought it would be served upstairs in the executive offices. But, instead, it was served in the huge rotunda of the theatre, and was so attractive that maybe someone will think of the possibility of setting up this big space as a "late hour" cocktail place, open when the audience comes out of the theatre, at night as a new source of revenue.

▼

This week, at the Roxy, they are serving Capt. Enoch Snow's clam chowder, with the compliments of the original character in the picture, and the State of Maine—who are co-sponsoring the gracious gift in a lobby demonstration of their justly-famous sea food. Theatres everywhere can capitalize the clam bake which is featured in the picture, with as much cooperation from local food stores, and a taste of the sea to add atmosphere to the picture.

▼

Tony Masella, manager of Loew's Poli Palace, Meriden, Conn., promoted a full page newspaper cooperative ad for "Ransom," with most of the ads reading along the lines —"You Don't Have to Pay a King's 'Ransom' for. . . ."

▼

Bernie Menschell, of the Bercal Theatres, Hartford, Conn., ran a newspaper ad headed "Sorry, Mr. Alec Guinness, 'The Prisoner' will have to wait till next Friday," and goes on to say the people won't let him conclude the record-breaking run of "Guys and Dolls" till then, thus getting double-action.

▼

Carim E. John, manager of the independent Strand theatre, Willimantic, Conn., which has just reopened after a lengthy time, is offering these inducements—Monday evening "Family Night" with the entire family admitted for the price of parents' tickets; Wednesday, ladies free when accompanied by male escort; and Saturday matinee free for children accompanied by parents.

▼

Irving Hillman, manager of the Stanley Warner Roger Sherman theatre, New Haven, Conn., celebrated "Mickey Mouse's" 25th birthday with 2½ hours of fun for the kiddies, including 25 cartoons, a little Hostess birthday cake for everyone and a swell gift to the first 100 children.

▼

Pat Heavy, manager of the State theatre in Kalamazoo, Michigan, one of the Butterfield theatres, with the aid of Hellevi Rombin—"Miss Universe of 1956" who has a part in the picture, put on a promotion campaign for "The Benny Goodman Story" with every exploitation tieup in the book, and a multitude of merchandising sponsors to contribute cooperative advertising displays in store-front locations.

Marvin Reed, former assistant at Loew's Grand theatre, Atlanta, has been appointed manager of Loew's new Riviera theatre in South Miami—the circuit's first "hard top" operation in Florida. Samples of opening-day advertising for "Picnic" are reproduced below, and in addition, they had the 150-piece University of Miami band on parade, with top-brass from New York in the sidelines.

▼

A four-square publicity and exploitation meeting in New Haven, with Harry Shaw, Lou Brown, Sid Kleper and Al Domian, to set the overall campaign for "I'll Cry Tomorrow" in Loew's theatres in the area, opening at the College. Complete, comprehensive and inclusive of all the ideas that originated in the pressbook and early runs, where everything gets a try-out.

▼

Sam Horowitz, manager of the Harbor theatre, in Brooklyn, used "Mr. Scoutmaster" as a special attraction for Boy Scout Week this year, proving that it's never too late for a promotional tieup with a good picture for a good cause. The boys did their own leg-work and publicity in their own papers.

▼

J. A. Sharp, general manager for Shaw Brothers, Ltd., in Singapore, sends a colorful campaign for "Hang Tuah" the first Malayan film to be made in Eastman color, an epic of their history and handled in the same style as "Helen of Troy" which was a current attraction at the Capitol Theatre.

Now we belong to the Junior Press Club in Hamilton, Ontario, since Mel Jolley sent us the cap and badge that goes with membership in this wonderful cooperative deal between the Hamilton Spectator and the local theatre. Every youngster in town belongs —and works up through the ranks to hold office in the organization which holds forth at the Saturday Morning shows. We were made a "Managing Editor"—and have a badge to prove it.

▼

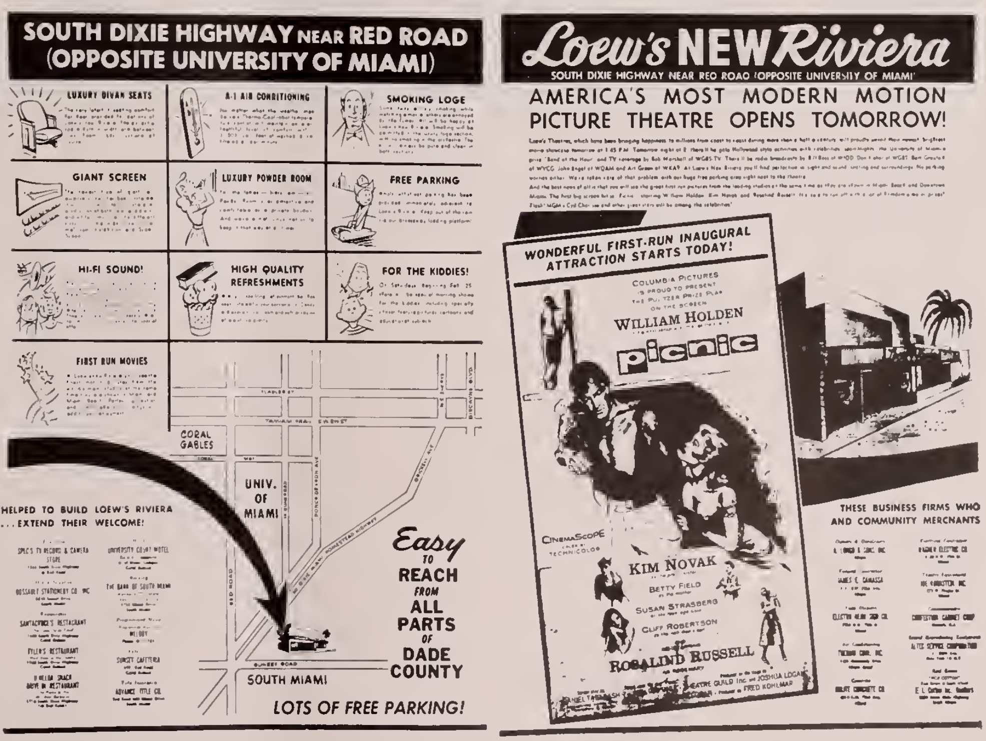
Jimmy Thames, advertising and publicity director for Rowley United Theatres, Little Rock, Ark., sends some samples of how his theatres handled "The Trouble With Harry" —which he says needed some treatment beyond the suggestions in the pressbook. So, Dick Jones, manager of the Capitol, devised his own street ballyhoo calculated to prove just what was the trouble with Harry.

▼

Arnold Gates, manager of Loew's State theatre, Cleveland, promoted 100 boxes of candy—locally know as "the best"—as gifts to early patrons on Valentine's Day, and held a fascinating contest for the sneak preview of "Meet Me in Las Vegas" in which contenders drew cards for prizes. One elderly lady won twice, by sufficient disguise to pass the judges the second time.

▼

Lew Bray, Jr., manager of the Queen theatre, McAllen, Texas—which is one of the Lew Bray Theatres with general offices at Harlingen, Texas—sends in a story of the personal invitations and recommendations which his circuit sends out to opinion makers on "Day of Triumph." He says, "Praise the Lord for such pictures as this—whole congregations came to see it, and pastors praised it from their pulpits."



SOUTH DIXIE HIGHWAY NEAR RED ROAD (OPPOSITE UNIVERSITY OF MIAMI)

LUXURY DIVAN SEATS

A-1 AIR CONDITIONING

SMOKING LOGE

GIANT SCREEN

LUXURY POWDER ROOM

FREE PARKING

HI-FI SOUND!

HIGH QUALITY REFRESHMENTS

FOR THE KIDDIES!

FIRST RUN MOVIES

HELPED TO BUILD LOEW'S RIVIERA ...EXTEND THEIR WELCOME!

Easy TO REACH FROM ALL PARTS OF DADE COUNTY

LOTS OF FREE PARKING!

Loew's NEW Riviera

SOUTH DIXIE HIGHWAY NEAR REO ROAO (OPPOSITE UNIVERSITY OF MIAMI)

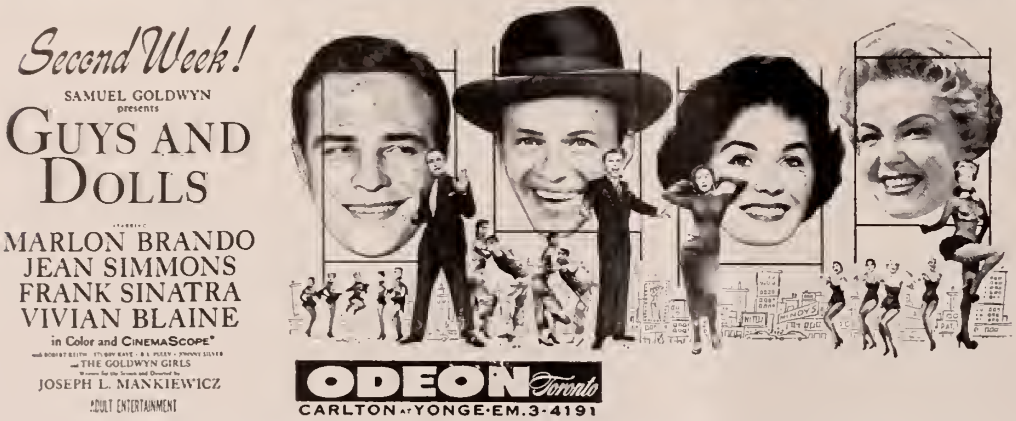
AMERICA'S MOST MODERN MOTION PICTURE THEATRE OPENS TOMORROW!

WONDERFUL FIRST-RUN INAUGURAL ATTRACTION STARTS TODAY!

THESE BUSINESS FIRMS WHO AND COMMUNITY MERCHANTS

This was a two-page color advertisement in the Miami Daily News — where they have color on the press—for the opening of Loew's new Riviera Theatre, in south Miami. We can't expect to get good reproduction, since this was color, but we compliment Loew's on the excellent handling of Columbia's "Picnic"—and that's the idea.

Odeon's Own Art Staff Do It For All Canada



Second Week!

SAMUEL GOLDWYN presents

GUYS AND DOLLS

MARLON BRANDO
JEAN SIMMONS
FRANK SINATRA
VIVIAN BLAINE

in Color and CINEMASCOPE

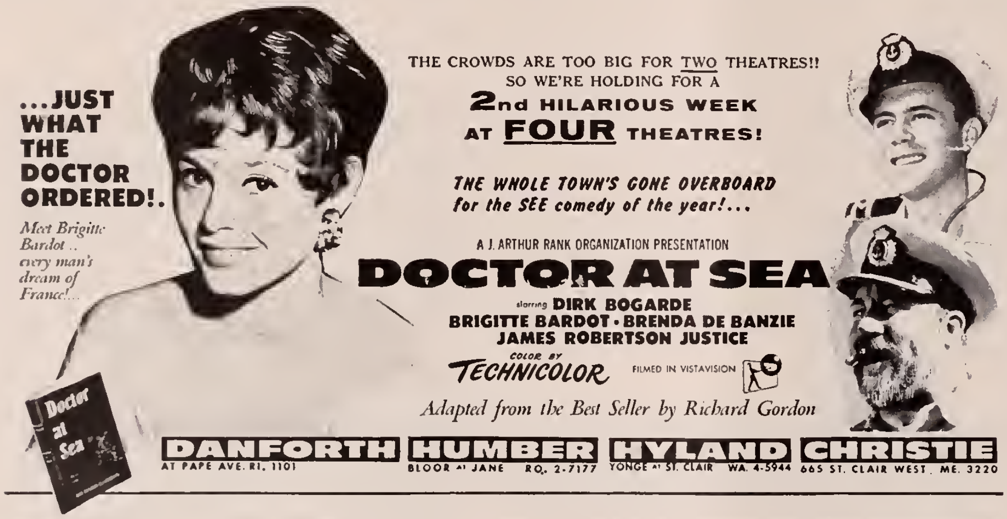
THE GOLDWYN GIRLS

JOSEPH L. MANKIEWICZ

ADULT ENTERTAINMENT

ODEON *Toronto*
CARLTON AT YONGE·EM.3-4191

We took these two ads out of much larger space used in the Toronto papers by the Odeon circuit, covering their "Joyfilled" showcase of new attractions—and to show you, particularly, the art work done by Bill Morland and Yosh Tagawa, of Jim Hardiman's staff, at the Odeon headquarters. There is much that is novel about these ads, for they added twists of their own — even for "Guys and Dolls" — and created the kind of "want-to-see" advertising for J. Arthur Rank's "Doctor at Sea" that could benefit British pictures in this country.



...JUST WHAT THE DOCTOR ORDERED!.

Meet Brigitte Bardot .. every man's dream of France!...

THE CROWDS ARE TOO BIG FOR TWO THEATRES!!
SO WE'RE HOLDING FOR A
2nd HILARIOUS WEEK
AT FOUR THEATRES!

THE WHOLE TOWN'S GONE OVERBOARD for the SEE comedy of the year!...

A J. ARTHUR RANK ORGANIZATION PRESENTATION

DOCTOR AT SEA

starring **DIRK BOGARDE**
BRIGITTE BARDOT · BRENDA DE BANZIE
JAMES ROBERTSON JUSTICE

COLOR BY TECHNICOLOR   FILMED IN VISTAVISION

Adapted from the Best Seller by Richard Gordon

DANFORTH AT PAPE AVE. RI. 1101
HUMBER BLOOR AT JANE RO. 2-7177
HYLAND YONGE AT ST. CLAIR WA. 4-5944
CHRISTIE 665 ST. CLAIR WEST. ME. 3220

Rothafel Returns The Chorus Line

Robert C. Rothafel, managing director of the Roxy, is convinced that ice shows are good business, and has issued a "chorus call on ice" to pick a permanent line of 32 girls, who can do their routines on skates. We knew that there would be a turn for the better for the big theatre with the return of another Rothafel to Broadway. It's too big a house to operate without a stage show, and now it can hold its own against any competition. It's good to see the lines again, in front of two theatres in this neighborhood.

▼

Sperie Perakos, general manager Perakos Theatre Associates, turned over the deluxe, first-run Hi-way theatre, Bridgeport, Conn., for a benefit premier for Boys' Town of Italy at which the Boys' Town film, "A Chance to Live" was introduced. Many prominent Connecticut and New York personalities served as patrons and patronesses.

West Coast Sponsors

Sponsored shows with merchants are in style, among Fox West Coast theatres. At the Uptown in Los Angeles, Jerry Schur slated a show for all the current and coming Spring holidays, including the 17th of March, and Homer Gill, manager of the Fox, Bakersfield, is another who has lined up practically every merchant in town in one of the largest promotions.

▼

M. H. Parker, manager of the Strand theatre, Erie, Pa., submits a campaign for "Guys and Dolls" in this first-run house, seating 974, at a top admission of $1.25 which is complete with tear-sheets, pictures and all details, and will be entered for the Quigley Awards.

▼

Russell Barrett's full-page newspaper cooperative for "To Paris With Love" included five names and addresses in light type scattered over the page, each good for two free passes at the Capitol theatre, Willimantic, Conn.

RKO Circuit Rejuvenation In New York

Following the remodeling of other RKO Theatres across the nation, the RKO 58th Street theatre in New York, in keeping with the rejuvenation of Third Avenue, now that the "El" is gone, will undergo extensive alterations, according to William W. Howard, vice-president of the circuit. To conform with the Avenue's "New Look" striking plans have been approved which include a new marquee and upright sign, on this corner adjacent to New York City's fashionable "East Side" residential district.

This will be augmented by modern glass doors, a new box office and attraction signs, giving the entrance a more elaborate and more attractive appearance. The inner lobby which leads to the ticket-taker is to be entirely redecorated and made more inviting and luxurious.

Built in 1927 at a cost running well into the seven figures the 3,000-seat RKO 58th Street Theatre is of Spanish-Moorish design. Ornate and atmospherically beautiful, the auditorium is cozy and comfortable. The lounges are lavishly furnished and its seats are large and comfortable with plenty of leg room.

Besides the theatre proper, the RKO 58th Street Building includes modern offices and stores on its 58th Street side with a special entrance near Lexington Avenue. The building extends 350 feet back from 3rd Avenue on which it has a 25-foot frontage.

The RKO 58th Street is modern in every respect and was one of the first neighborhood theatres to install wide-screen projection and stereophonic sound. It is equipped to show any and all types of projection including the new CinemaScope 55. The auditorium is 100 feet wide, and the fully equipped and modern stage is 72.2 feet wide and 65 feet deep—one of the largest in the city.

Benny Goodman Schine's

"The Benny Goodman Story" is getting a big play from Schine showmen, and there are several pages of examples to prove how they push this promotion, along circuit lines, with a competent campaign laid down in advance, to insure results. A keynote was contained in the excellent sample provided by John J. Corbett, at the Glove theatre, Gloversville.

▼

Clark R. Jordan, who was one of Seymour Morris' old gang, once at the Strand theatre, Amsterdam, N. Y., is now manager of the Linda theatre, San Diego, California, and sends a picture of fine cooperation obtained with Bishop Buddy, and Catholic priests throughout the parish, which we refer to the HERALD news desk, for use in the front of the book.

BOOK REVIEW

THE ENGINEERING OF CONSENT—Edited by Edward L. Bernays. Published by the University of Oklahoma Press, distributed in New York by Brentano's. $3.75.

Edward L. Bernays, dean of America's public relations counsellors, has here assembled a compendium of constructive opinion for the building of a well planned program of public relations, executed in accordance with known scientific principles. It is a discussion at the engineering level, which offers a comprehensive, integrated picture, as a guide in the organizational problems facing any public relations program, for all who may wish to work with the most challenging and most elusive of subjects—human beings.

Books on public relations too often place undue emphasis on the minute detail involved, as if books on surgery concerned themselves with the shape and sharpness of the instruments involved, rather than the surgical reasons and necessity for the operation. Some years ago, Mr. Bernays devised the phrase "The Engineering of Consent" to describe the procedures possible to obtain public relations benefits—and it is precisely at the engineering level that motion picture industry most needs guidance, and competence, in its search for that ever-missing factor.

The book contains chapters by Howard Walden Cutler, and Doris E. Fleischman, partners in the Bernays organization; Sherwood Dodge, vice-president of Foote, Cone and Belding, advertising agency; Benjamin Fine, education editor of the *New York Times;* Brigadier General A. Robert Ginsburgh, USAF (ret.); John Price Jones, chairman of the board of his own organization in the public relations field; and Nicholas Samstag, director of promotion for *TIME,* the weekly news magazine. These writers discuss the objectives, research, strategy, themes and symbols, organization tactics, planning and general theory and practice of public relations. We, of motion picture industry, have a good knowledge of the tools we have to work with, but we lack an overall conception of how to establish and make secure a better public reaction and response to our films—and our good intentions—without losing ground at some intersection, en route to the result desired. We have restraints, at intervals, to prevent doing some things we shouldn't do, for our own best interests—but we have never created a scientific approach for things we should do, constructively. —*Walter Brooks*

SPECIAL TRAILERS FAST!

We deliver quality trailers in a hurry. Let us serve you!

Filmack TRAILER CO.

CHICAGO 1327 S. WABASH
NEW YORK 341 W. 44th St.

Selling Approach

PICNIC — Columbia Pictures. CinemaScope, in color by Technicolor. William Holden, Kim Novak, Rosalind Russell, Betty Field, Susan Strasberg, Cliff Robertson, in the Pulitzer Prize Play. "From the moment he hit town, she knew it was just a matter of time." A stranger, and the things he does to people, especially women. The pretty sister, who wants love; the bachelor, who nearly misses his chance; the teacher, staking everything for love; the teen-age sister, who comes of age the night of the picnic! 24-sheet and all accessories feature the shirtless Holden and his supine women, but if the film can play the Radio City Music Hall, you can play it anywhere. Four-page herald keys the campaign with the trademarked selling approach. Newspaper ad mats in a wide variety of sizes and shapes, following the advertising theme. But you can take such a big ad, as No. 410, and build it into a community picnic idea as a promotion for the picture. Many will play "Picnic" in season and use picnic contests such as 3-legged race, pie-eating contest, balloon blow-up contest, etc., as exploitation or on-stage events. It's the best bet, for a summer attraction. The 25c pocket book is not for children, but Curtis Circulation Company has special posters for book dealers. Good idea to trim your theatre front in picnic style, regardless of time or place, to establish this atmosphere, and the pressbook has some color dangles and twirlers, to make a festive display.

THE MAN WHO NEVER WAS — 20th Century-Fox. CinemaScope, in color by DeLuxe. It could only happen once; it can only be told now! For 10 years, the best guarded secret, the incredible but true story of the greatest deception in the annals of naval espionage. The strangest spy story, starring Clifton Webb and Gloria Grahame, filmed in England with a wonderfully perfect cast of great talent. "The Man Who Never Was"—he never existed, but he came floating on the tide, bearing documents that shook the world! 24-sheet and all posters excellent for your own creative lobby and marquee display, with all the best pictorial art. Color herald from Cato Show Print, which tells the advertising story. Newspaper ad mats are better than usual, and the teaser ads are out of this world, as attention getters, with goose pimples, and grim humor. The complete campaign mat is well selected for small situations and has eight good ad mats and slugs, plus two publicity mats, including a star photo of Clifton Webb in this exciting role. We've seen "The Man Who Never Was" and reviewed it in "Product Digest"—and we believe it is one of the superior pictures that will add stature to our industry—and great prestige to British production.

THE BENNY GOODMAN STORY—Universal-International. In color by Technicolor. From the makers of "The Glenn Miller Story" in another biographical picture that leads from Dixieland dance halls to the heights of high society! Steve Allen as the star of swing, and Donna Reed as the girl who provided Benny's inspiration. All the great Goodman hits, for a waiting audience of real fans. A fabulous guy, a wonderful girl, and the exciting music they made together. This was the "Age of Jazz" and here is the man who did it. 24-sheet and other accessories sell the characters and title in pictorial art and poster materials for lobby and marquee display. The herald keys the campaign for many theatres. A set of color-gloss stills will sell color with color in a special frame—and sell it with music, for this is a treat for showmen who have music in their exploitation and promotion ideas. There are 29 all-time popular classics and a special 15-tune exploitation salute, with sheet music for display purposes. Disc jockey tieups can be the crowning event of your campaign. Newspaper ad mats are generous, numerous and skillfully prepared, to give you a smart sales approach, in any situation. The combination mat, selling for 35c at National Screen is sufficient for small theatres and is especially well selected, to supply six ad mats and slugs plus two publicity mats. Buy this on standing order, for there's no bigger bargain along Film Row, for average showmen.

FOREVER DARLING — MGM. In Eastman Color. America's Favorite Pair in their New Comedy Riot. See Lucille Ball, Desi Arnaz and James Mason in a gay, bright full-length fun-story on the big theatre screen. The funniest camping trip ever filmed! And when Lucy goes to the movies! The strangest things happen in "Forever Darling." 24-sheet and other posters are planned to provide cutouts for lobby and marquee display. 2-color herald from Cato Show Print keys the campaign, and with a sponsor to pay the costs, if you buy the herald blank and imprint locally. Newspaper ads sell "Lucy and Desi" to the television audience who know them best, and there are plenty to choose from, including the complete campaign mat for small situations which sells for 35c at National Screen. MGM in cooperation with the Quaker Oats Company has distributed sixty million "free tickets for children accompanied by paying adults" and we urge you to honor these tickets. Bear in mind that drive-in theatres have always admitted children under 12 accompanied by adults—so this idea will benefit conventional theatres, and the cooperative advertising through food stores is worth keeping. Many cooperative deals are possible with merchants.

"What the Picture did for me"

. . . the original exhibitors' reports department, established October 14, 1916. In it theatremen serve one another with information about the box office performance of product—providing a service of the exhibitor for the exhibitor. ADDRESS REPORTS, What the Picture Did for Me, Motion Picture Herald, Rockefeller Center, New York 20.

Allied Artists

PHENIX CITY STORY: Richard Kiley, Kathryn Grant—Played Sunday, Monday to almost half of entire week's business. Not a factual story, but "flavored" to make the B.O. jingle. Played January 8, 9.—Hugh G. Martin, Valerie Theatre, Iverness, Fla.

Columbia

LAWLESS STREET, A: Randolph Scott, Angela Lansbury—Well, our patrons have finally had their fill of Randy. Better rest him up a bit, or another money-maker will become a "has been" quickly with Columbia, Warners and even others bidding for his services. Business off 25%. Played Tuesday, Wednesday, January 10, 11.—Hugh G. Martin. Clay Theatre, Green Cove Springs, Fla.

MY SISTER EILEEN: Janet Leigh, Jack Lemmon, Betty Garrett—Somebody boo-booed on the title—this should have been "My Sister Eileen's Sister," because Betty Garrett sure lifted the acting honors out from under the rest of this competent cast. Usually the beauty of Miss Leigh has me forgetting to look at the other gals, but I hardly noticed her with Garrett stealing every scene. Hope they cast her again real quick. Oh, yes, business was terrific. If you haven't booked this one, don't be afraid of it—haven't heard laughs like this in ages. Played Sunday, Monday, Tuesday, January 22, 23, 24.—Bob Walker, Uintah Theatre, Fruita, Colo.

Metro-Goldwyn-Mayer

BATTLEGROUND: Van Heflin, John Hodiak—At 8:30 opening night it looked like war was still hell in Fruita. Then they started braving the rain and we ended up much better than I dared hope. Second night held fairly well too. Considering difference in terms then and now, I think we did better on this second go-round.—Bob Walker, Uintah Theatre, Fruita, Colo.

HONKY TONK: Clark Gable, Lana Turner—This one doubled some new pictures during the coldest week of Florida history.—Hugh G. Martin, Martin Theatre, Wildwood, Fla.

TRIAL: Glenn Ford, Dorothy McGuire—No, it's not another "Blackboard Jungle"—for most I think it will provide more real honest-to-goodness entertainment. We didn't have the gravy to pay on the mortgage that we had on "Jungle," but we had better than average business and "Trial" was fairly priced. Compliments were many and several have asked when I have another as good coming. Don't pass it up—but you've got to sell this one. Played Sunday, Monday, Tuesday, January 15, 16, 17.—Bob Walker, Uintah Theatre, Fruita, Colo.

Paramount

CONQUEST OF SPACE: Walter Brooke, Eric Fleming—This was a most pleasant surprise—businesswise as well as from an entertainment standpoint, so realistically done that a better than average sized audience was generous with their praise. Usually this type are a big problem in Fruita and take real push to sell—not so with this one. Played Wednesday, Thursday, January 18, 19.—Bob Walker, Uintah Theatre, Fruita, Colo.

DESPERATE HOURS, THE: Humphrey Bogart, Fredric March—Did better than average business as action-type pictures are a favorite here. Played Sunday, Monday, January 8, 9.—Hugh G. Martin, Clay Theatre, Green Cove Springs, Fla.

FAR HORIZONS: Charlton Heston, Fred MacMurray—Played this one late. A very good adventure picture with a heavy cast, good color—everything about it good but business, due to very bad weather. You can't go wrong on this one. Play it. Small town and rural patronage. Played Friday, Saturday, January 27, 28.—James Hardy, Shoals Theatre, Shoals, Ind.

LUCY GALLANT: Jane Wyman, Charlton Heston—This one did fair in the teeth of a Florida blizzard. Played Thursday, Friday, January 12, 13.—Hugh G. Martin, Clay Theatre, Green Cove Springs, Fla.

RKO Radio

QUEST FOR A LOST CITY: Dana and Ginger Lamb—Photographically, this is the most out-of-focus, fuzzy, bleached-out, colorless, narrated feature we've ever used. However, many folks will like the daring of this husband and wife and overlook the photographic shortcomings. Some folks loved it, but "Sea Devils" was not a strong enough companion to get in enough of these folks to make this a profitable booking. Played Friday, Saturday, January 20, 21.—Bob Walker, Uintah Theatre, Fruita, Colo.

SEA DEVILS: Yvonne de Carlo—Like so many ahead of it, the mention of the sea was enough to assure our being sunk before we embarked—so with the box office scuttled, it's hard to be fair as I should. But I'd say a guy could do much better booking without half trying. Played Friday, Saturday, January 20, 21.—Bob Walker, Uintah Theatre, Fruita, Colo.

Republic

HELL'S OUTPOST: Rod Cameron, Joan Leslie—A fair action picture that didn't even meet expenses which weren't high because of the single bill. Can't stand alone. Played Friday, Saturday, January 13, 14.—Ralph Raspa, State Theatre, Rivesville, W. Va.

JOHNNY GUITAR: Joan Crawford, Sterling Hayden— A very good picture which hits the spot for small towns. I played it late and still did above average business on it. Joan Crawford and the whole cast does a bang-up job. Play it. Republic stuck me top rental for it which hurt the profits. Played Sunday, Monday, January 8, 9.—James Hardy, Shoals Theatre, Shoals, Ind.

Twentieth Century-Fox

SEVEN YEAR ITCH, THE: Marilyn Monroe, Tom Ewell—If it did not have comedy in this picture, I would recommend that small towns pass it up. This is made for large cities. I did above average business on it, so I guess somebody must have liked it. Nothing to rave about, only too much rental. Small town and rural patronage. Played Sunday, Monday, January 1, 2.—James Hardy, Shoals Theatre, Shoals, Ind.

TALL MEN, THE: Clark Gable, Jane Russell—Just cannot hide quality, whether it be cloth, automobiles or pictures. Did exceptional business in a small Florida town that likes them raw—and with the wind blowing down the state blizzard-like. Played Sunday, Monday, January 8, 9.—Hugh G. Martin, Arcade Theatre, Williston, Fla.

United Artists

GO, MAN, GO: Harlem Globetrotters—I played this one so late it was the same as a reissue to me. I didn't play it when it first came out, but it was played all around this territory. A very good picture, but it failed for me at the B. O. I guess I played it too late. Played Tuesday, Wednesday, January 10, 11.—James Hardy, Shoals Theatre, Shoals Ind.

ROBBER'S ROOST: George Montgomery—A good Technicolor western which is a little different from most of this size budget. The Zane Grey name may help at the box office. Business very poor. Played Friday, Saturday, January 6, 7.—Ralph Raspa, State Theatre, Rivesville, W. Va.

VERA CRUZ: Gary Cooper, Burt Lancaster—I hate to see any picture as good as this one play to such a poor attendance. Another month of this and I'll be forced to close. This was the best western to play here in a long time. Played Sunday, Monday, January 8, 9.—Ralph Raspa, State Theatre, Rivesville, W. Va.

Universal

FRANCIS IN THE NAVY: Donald O'Connor, Martha Hyer—So glad to hear that Mickey Rooney replaces Donald in this series. Maybe our patrons will come back. Donald is plenty good, but our small towns shun him. Francis is the only type he will be tolerated in—and business off 40% from former series pictures. For "Cousin" Chill Wills' sake—and the sake of many small town theatres—we need good family-type comedies. Put some money in the new series, Universal—Francis has been your "bread and butter" for several years—and we both will need it. Played Thursday, Friday, January 12, 13.—Hugh G. Martin, Fain Theatre, Leesburg, Fla.

ONE DESIRE: Anne Baxter, Rock Hudson—A very good picture, but there are not enough dramatic fans in this town. I liked it myself, but it did not draw, even on my jackpot night. Excellent cast, good color, good plot—maybe you can do better with it. Play it. Small town and rural patronage. Played Tuesday, Wednesday, January 17, 18.—James Hardy, Shoals Theatre, Shoals, Ind.

Warner Bros.

BATTLE CRY: Van Heflin, Aldo Ray—A wonderful picture which should please any good movie fan. I had bad weather, which hurt at the B. O. If you have not played it, do so now. I played it late, which I always do on these big ones, and several had already seen it. Small town and rural patronage. Played Sunday, Monday, January 15, 16.—James Hardy, Shoals Theatre, Shoals, Ind.

MISTER ROBERTS: Henry Fonda, James Cagney—Here is an excellent picture which was enjoyed by everyone who saw it, but the attendance was small due to cold weather and icy roads. If you haven't played it, do so now—nothing wrong with this picture. Small town and rural patronage. Played Sunday, Monday, January 22, 23.—James Hardy, Shoals Theatre, Shoals, Ind.

SINCERELY YOUR: Liberace, Joanne Dru—Just why this one failed at each of our small towns is the big question. Everyone who saw it said it was good. The only town where business has been half-way decent was where the manager was tipped off by an official of years' experience that the way to sell this picture was through the music teachers and those who liked good music—and to guarantee each patron double their admission price back if he didn't like it, thereby paying them to spend the time as our guests. Failed badly here, and we are happy that WB are our partners in the engagement. Played Tuesday, Wednesday, January 10, 11.—Hugh G. Martin, Lyric Theatre, Dunnellon, Fla.

STRANGE LADY IN TOWN: Greer Garson, Dana Andrews—Here is one I believe will help your mid-week business. Try it out and let me know how it works out. I played it on Sunday-Monday and did above average business on it. Greer Garson does a swell job for her first outdoor picture. Small town and rural patronage. Played January 29, 30.—James Hardy, Shoals Theatre, Shoals, Ind.

CLASSIFIED ADVERTISING

Fifteen cents per word, money-order or check with copy. Count initials, box number and address. Minimum insertion $1.50. Four insertions for the price of three. Contract rates on application. No border or cuts. Forms close Mondays at 5 P.M. Publisher reserves the right to reject any copy. Film and trailer advertising not accepted. Classified advertising not subject to agency commission. Address copy and checks: MOTION PICTURE HERALD, Classified Dept., Rockefeller Center, New York (20)

USED EQUIPMENT

PAIR DEVRY 12,000 PROJECTORS, 70 AMPERE lamphouses, rectifiers, etc., excellent, $1,495; E7 mechanisms, excellent, $475 pair; Magnarc lamphouses, late type $475 pair; Strong 1kw lamphouses and rectifiers $475 complete; bargains on new and used lenses. What do you need? STAR CINEMA SUPPLY, 621 W. 55th St., New York 19.

EXCELLENT COATED PROJECTION LENSES— many brand new! Wollensak "Sunray" Series I: 2", 3", 3½", 3¾", 5", 5¼", 5½", 6", 7¾"—$35.00 pair. Super Snaplite fl. 9—2"-2¼" $170.00 pr.; Superlite 2¾"-3"-3¼" $150.00 pr.; Superlite 3½" $90.00 pr. Trades taken. Wire or telephone order today. S.O.S. CINEMA SUPPLY CORP., 602 W. 52nd Street, New York 19.

NEW EQUIPMENT

BEST CINEMASCOPE BUY! ADJUSTABLE anamorphics $375.00 pr., Mirro-Claric metallic seamless screens 75c sq. ft. Buy on Time. S. O. S. CINEMA SUPPLY CORP., 602 W. 52nd Street, New York 19.

ATTENTION HOLMES USERS! CONDENSER Lenses, 95c; constant speed motors $12.50; shutter shafts $1.25; sound optical lenses $9.95; intermittent $24.50; Star-Sprocket assembly $10.00; EE-14070 Vertical Drive Shaft w/5 gears, bearings $9.75; 1000W T-20C-13 Mogul prefocus lamps $25.00 dozen ($3.95 each). S. O. S. CINEMA SUPPLY CORP., 602 W. 52nd Street, New York 19.

PREPARE FOR "KISMET." LOWEST PRICES, prompt deliveries on Foxhole Sprockets for Standard & Super Simplex, E-7, X-L, Century Projectors; also most soundheads including RCA PS24, MI 1040, 1050, 1060, 9030, 9050; W.E. 206, 208, TA 7400; Simplex 4 Star and Ballantyne. S.O.S. CINEMA SUPPLY CORP., 602 W. 52nd Street, New York 19.

WANTED TO BUY

MARQUEE FOR NEW HAMPSHIRE THEATRE. Send photo, dimensions, price. SCENIC THEATRE, Keene, N. H.

STUDIO EQUIPMENT

MAURER 16 CAMERA, LENS, 2 MAGAZINES, syncmotor, 12V motor w/battery, all cases, complete $2395.00; 5000W Background Projector, reconditioned, $595.00; 10' Title Animation Stand, motorized zoom, stopmotion, $2500.00 value, $975.00; Bardwell McAlister studio floodlites, 3 heads on rolling stand hold 12 bulbs, $180 value, $29.50; Quadlite Heads only, $4.95; Stands only $19.95; Neumade editing tables with worklight, $58.00 value, $33.95; Moviola 35 mm composite sound/picture, $495.00. S.O.S. CINEMA SUPPLY CORP., 602 W. 52nd Street, New York 19.

HELP WANTED

AGGRESSIVE, EXPERIENCED, EXPLOITATION-minded manager wanted. Job now open. Apply giving full information as to experience, references and recent photo. Also house manager's job for large first-run operation. Apply JACK ARMSTRONG, P. O. Box 220, Bowling Green, Ohio. Phone 3-2881.

MANAGER DRIVE-IN THEATRE WESTERN New York State. Write full particulars, age, experience, marital status, etc. BOX 2904, MOTION PICTURE HERALD.

WE ARE LOOKING FOR AN EXPERIENCED exploitation minded manager for a New York State situation. Please reply, giving salary requirements, past experience, references, and possibilities of arranging for an interview. BOX 2906, MOTION PICTURE HERALD.

BOOKS

RICHARDSON'S BLUEBOOK OF PROJECTION. New 8th Edition. Revised to deal with the latest technical developments in motion picture projection and sound, and reorganized to facilitate study and reference. Includes a practical discussion of Television especially prepared for the instruction of theatre projectionists, and of new techniques for advancement of the art of the motion picture. The standard textbook on motion picture projection and sound reproduction. Invaluable to beginner and expert. Best seller since 1911. 662 pages, cloth bound, $7.25 postpaid. QUIGLEY BOOKSHOP, 1270 Sixth Avenue, New York 20, N. Y.

MOTION PICTURE ALMANAC — the big book about your business—1956 edition. Contains over 12,000 biographies of important motion picture personalities. Also all industry statistics. Complete listings of feature pictures 1944 to date. Order your copy today. $5.00, postage included. Send remittance to QUIGLEY BOOKSHOP, 1270 Sixth Avenue, New York 20, N. Y.

MANAGERS INCREASE YOUR COMPETENCE and income—use the Master Guide to Theatre Maintenance to learn more about the endless technical details of efficient care of theatre property. Thoroughly indexed for quick reference, convenient pocket size, hard covers. Invest in Your Own future, send $5.00 to QUIGLEY BOOKSHOP, 1270 Sixth Avenue, New York 20, N. Y. Do it now while it's on your mind.

POSITIONS WANTED

PROJECTIONIST: TWENTY YEARS EXPERIENCE. All types projection and sound equipment. Single. Any location. GEORGE D. McLENDON, 1827 Sunset Blvd.. Los Angeles. Calif.

THEATRES

IN LARGE FLORIDA CITY, 420 SEATS MODERN suburban theatre, air-conditioned, CinemaScope, concession. You buy part of equipment and lease building. Interest out of state. BOX 2908 MOTION PICTURE HERALD.

WANTED TO RENT OR LEASE: THEATRE IN Southwestern Ohio. BOX 103, Dayton 7, Ohio.

FOR SALE ON BIDS BY OWNER. MARLOW THEATRE, Pine River, Minn. and four town drive-in circuit. All in lake resort and farm area, good business town. 3000 boxholder list very active area fringe TV. 150 miles nearest station. Only everynite theatre in 30 miles. First-run best Simplex equipments, CinemaScope and wide-screen with quality. All modern tile and brick building, 4 rentals, and partly furnished living apartment. Same owner operator 22 years. Health and change necessitates move. Descriptive information without obligations. $45,000 down, balance easy terms, offer closes March 24, 1956.

FOR SALE 2 DRIVE-INS NORTHERN NEW England, good net return-area building, high potential. $100,000 for both. Terms arranged. BOX 2909, MOTION PICTURE HERALD.

TOWN 10,000 PEOPLE. MODERN. CINEMAScope, building, equipment, netting $22,000. Will pay out four years. $50,000 down. Brochure. P. McADAM, Livingston, Mont.

FOR SALE MODERN SUBURBAN THEATRE, deep south coastal city, air force training center, two story building, store rentals with apartment. 833 seats. BOX 2901, MOTION PICTURE HERALD.

VIRGINIA CHAIN FOR SALE OR LEASE. 4 Indoor, 1 Drive-In. All within 40 miles. Controlled towns. 1955 net profit over $50,000.00. Owner forced to Arizona for health after 30 yr. prosperous business. $150,000.00. Real Estate can also be purchased at fair market value or good leases arranged. BOX 2905, MOTON PICTURE HERALD.

FOR RENT THEATRE BUILDING ON MAIN thoroughfare leading to N. Y. thruway, 65 miles from New York City, population 33,000, fast growing community, near big industrial development and air force base. Will cooperate on improvements. BOX 2907, MOTION PICTURE HERALD.

POPCORN

WORLD-WIDE HEADQUARTERS FOR POPcorn, popcorn equipment and supplies. POPCORN VILLAGE, Nashville, Tenn., U.S.A.

Legion Approves 9 Of Twelve New Films

The National Legion of Decency reviewed last week a total of 12 new productions, putting three in Class A, Section I, morally unobjectionable for general patronage; six in Class A, Section II, morally unobjectionable for adults, and three in Class B, morally objectionable in part for all. In Section I are "Battle Stations," "The Lone Ranger" and "The Man Who Never Was." In Section II are "Backlash," "Brain Machine," "The Broken Star," "Crime Against Joe," "Our Miss Brooks" and "Uranium Boom." In Class B are "Doctor at Sea" because of "suggestive costuming, dialogue and situations"; "Great Day in the Morning," because of "suggestive costuming and tendency to glamorize immoral characters"; and "Meet Me in Las Vegas" because of "suggestive costuming, dancing and dialogue."

Katz in New Post

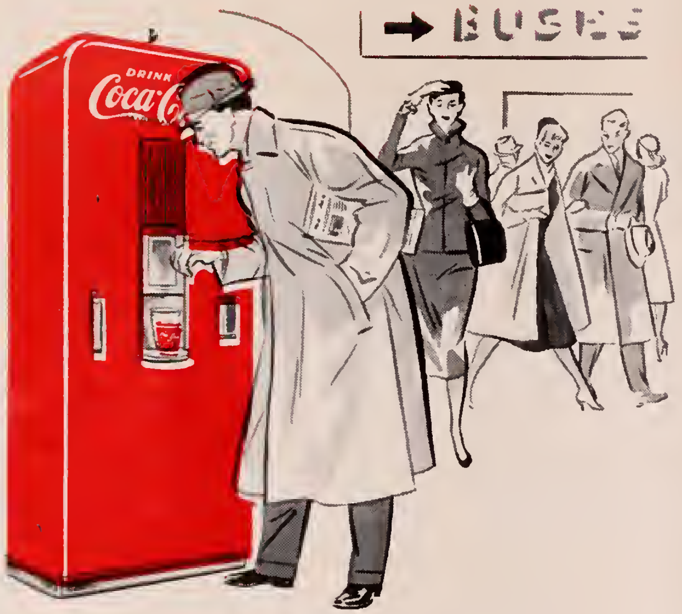
HOLLYWOOD: Lee Katz has been appointed to the newly-created post of European executive production representative, it is announced by Steve Broidy, Allied Artists president. For the past two years, Mr. Katz has been managing director of Allied-Anglo Pictures, British associate company of Allied Artists. He will leave for Europe soon for a preliminary production survey on "Ariane," a Billy Wilder production with Gary Cooper and Audrey Hepburn.

Archbishop Cushing Testimonial May 26

BOSTON: A special testimonial dinner honoring Richard J. Cushing, Archbishop of Boston, will be held at the Hotel Statler here May 26. At the dinner, which notes his 35th anniversary in the priesthood, the Roman Catholic Church dignitary will be presented with the "Great Heart Award," which is given annually "to the individual who has done the greatest amount of good for the greatest number of people" by the Variety Club of New England, co-sponsors with the Boston Red Sox of the Children's Cancer Research Foundation. Included on the committee is Martin J. Mullin, president of New England Theatres.

50,000,000 times a day . . .
IT'S A MATTER OF **PREFERENCE**—

Coca-Cola is first choice at cup machines*



1. In the growing cup vending business, Coca-Cola outsells all other soft drinks combined.

2. The thousands who select Coca-Cola at cup machines want their favorite beverage in your theatre too.

REFRESHMENT
DRINK
Coca-Cola

3. When you meet this demand, you turn proven preference into profit.

SELL
Coca-Cola
REG. U.S. PAT. OFF.
for extra profit

Of theatres handling beverages
more than 3 out of 4 sell Coke!

*1954 surveys by Alfred Politz Research, Inc.

Better Refreshment Merchandising

CANDY . . POPCORN . . BEVERAGES . . FOOD . . AUTOMATIC VENDING

GEORGE SCHUTZ, Director . . . RICHARD GERTNER, GUS BACOLINI, Associate Editors

1956 Report on Drive-In Theatre Vending Shows:

"Large-Size" Soft Drinks on Rise; Bigger Variety of Food Specialties

TRENDS in the dispensing of soft drinks and data about the most popular food specialties at drive-in theatres were revealed in the eighth annual theatre vending survey conducted by the *Herald* and are reported herewith. Further results of the poll, which also covered indoor operation and included the brand names of the most popular candies and drinks with theatre patrons, will be presented in the 1956 *Better Theatres Guide*, to be published March 24th.

SOFT DRINKS, long a popular commodity at drive-in theatre refreshment stands in a "regular" ten-cent size, are now being widely sold at an ever-increasing number of operations in a large or "jumbo" size cup. Fully 32% of the drive-ins throughout the country are selling such a drink to appreciable patron response, according to the eighth annual Theatre Refreshment Sales Survey conducted by MOTION PICTURE HERALD during the first six weeks of 1956.

In addition the variety of food "specialties" available at these stands was shown to have grown somewhat in the past year. But the most popular of these products remains the same; it is the "Great American Hot Dog" which once more leads all the rest.

These and other significant facts of interest regarding the theatre refreshment service, both indoor and outdoor, were developed in the HERALD'S annual survey, which covered 35% of both types of theatres regularly operating seven days a week in the United States. Subjects examined include merchandise sold, both as to range and distribution of sales, and aspects of operating policy and the physical installation. A full report of the poll, including the brand names of the most popular candies and drinks sold in theatres, will be presented in the 1956 BETTER THEATRES GUIDE, which will be published March 24th.

In the soft drinks department, as far as the size of cup is concerned, the most popular continues to be that sold at 10¢. (This is usually a 6 to 9-ounce drink.) That size is available at 92% of the theatres; however, the figure is a drop from last year's 98%, which further indicates increasing acceptance of the large-size model.

The latter showed, as noted, a tremendous gain, being reported available at 32% of the drive-ins—over three times the percentage indicated last year. The "jumbo" drink, which sells at 25¢, 30¢ or even 35¢, is in most cases 24 ounces.

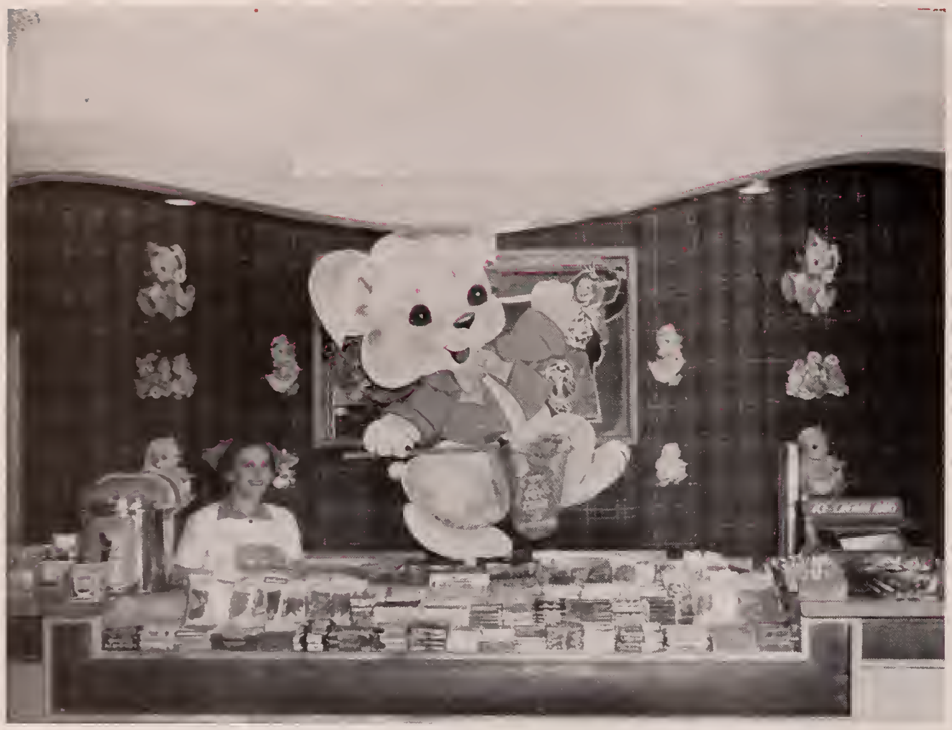
As for the medium-sized drink, which is sold for 15¢ or 20¢, it also showed a gain over last year. In the 1956 poll 52% of the drive-in exhibitors said they sell this size; last year it was 45%.

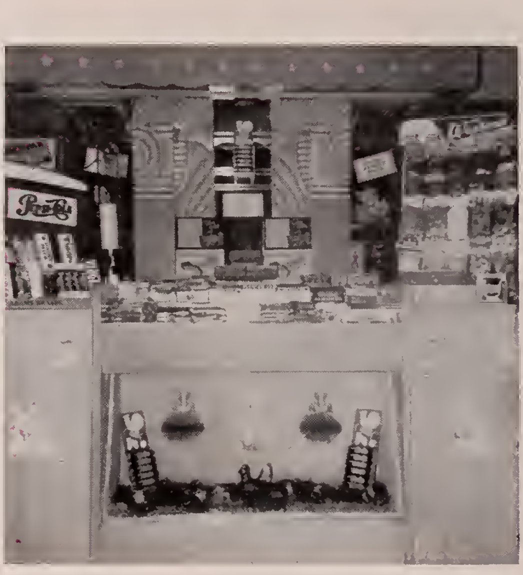
Further evidence of the ground being secured by the "jumbo" drink is revealed in the number of drive-ins which offer the same flavor (such as cola or orange) in more than one size cup. Of the drive-in

(*Continued on Page 42*)

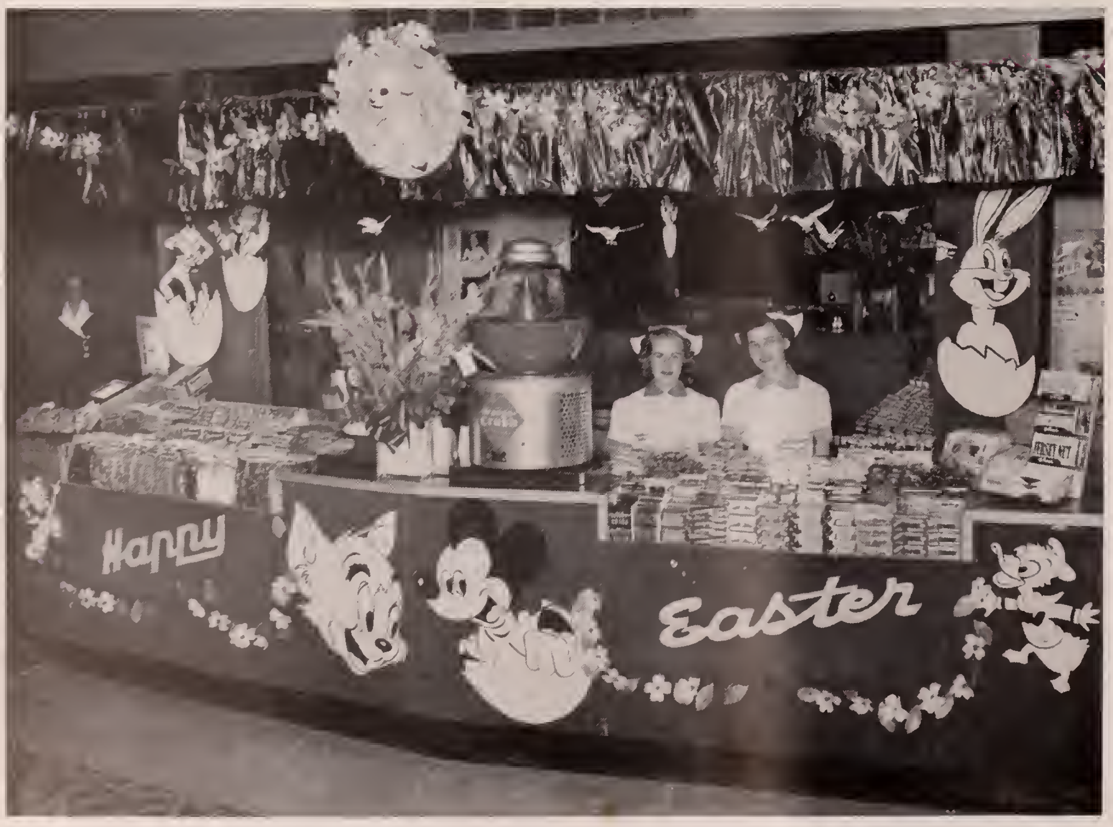
Getting the Snack Bar Ready for Easter

Easter, as the welcome heralder of springtime, provides a unique opportunity to decorate the refreshment stand in gay colors fit for the season—and thereby direct the extra attention of patrons to this area. For the benefit of managers seeking ideas some outstanding examples submitted last year are shown here.





In the display devised at the Paramount theatre (above) in Moncton, N. B., by manager T. Murray Lynch, the main eye-catcher was the large rabbit who was made to rock from side to side by means of a small electric motor. At the Seneca theatre, Niagara Falls, Ont., Harry Homeniuk, assistant manager, made the highlight of his decorations the window display in front of the counter (see photo at right) using Easter toys and candy in a colorful arrangement.



Cut-outs of famous film cartoon characters enlivened the display at the Metropolitan theatre (left), Winnipeg, Manitoba, as devised by Norman Elson, assistant manager. This display also featured animation; the birds hanging from the canopy were made to "fly through the air" when an electric fan was placed so that it circulated the air around them.

In Drive-In Theatres All Over The Country, Pepsi Means

MORE DRINKS PER GALLON
MORE PROFIT PER DRINK

All over America, drive-in theatre operators
are switching to Pepsi-Cola
as their exclusive cola drink.
Look at the facts
and you'll see why:

Pepsi's syrup price is the *lowest* of any nationally advertised cola—far lower than the nearest comparable cola. *Pepsi profit tops all nationally advertised and nationally available cola syrup lines.*

Pepsi's heavier baume gives 128 drinks per gallon, compared with 115 for the nearest comparable cola. Pepsi is by far America's fastest growing cola drink. 63% more theatre operators are now vending Pepsi than one year ago.

In your own theatre operation, Pepsi-Cola can boost your beverage sales and profits all along the line. Write today for full details.

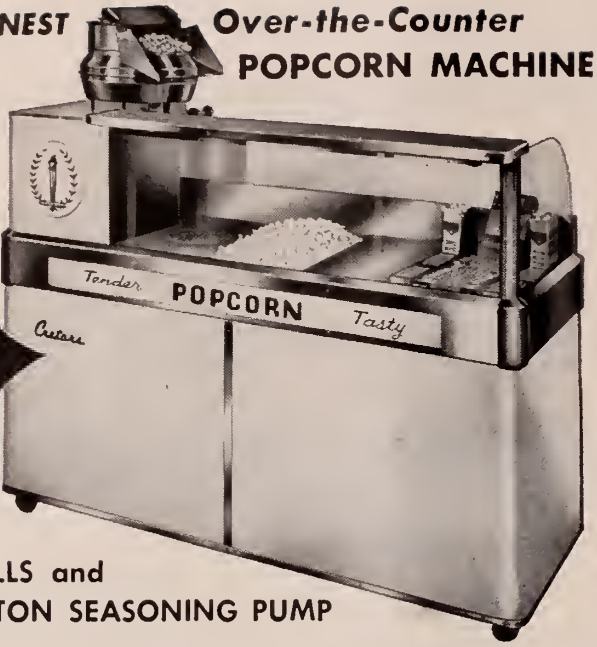
Pepsi-Cola
Pepsi-Cola

**In whatever size you serve it,
Pepsi gives you biggest soft drink profits.**

PEPSI-COLA COMPANY, 3 West 57th Street, New York 19, New York

WORLD'S FINEST Over-the-Counter POPCORN MACHINE

The New **CRETORS** *"Olympic"*



TWIN ELEVATOR WELLS and AUTOMATIC PUSH-BUTTON SEASONING PUMP

- Greater Warming Capacity—holds equivalent of 200 boxes popped corn.
- New Forced Air Warming—Thermo-stat controlled; keeps corn crisp, fresh.
- Automatic Electric Seasoning Pump.
- Ample Space for 2 busy attendants.

CRETORS' all-steel gas or electric kettle teamed with dual elevator wells in an over-the-counter popcorn machine with enough popping and storage capacity to handle the heaviest traffic. Gives a concession stand the glamour and sales appeal so necessary for king-size profits. Earning capacity up to $75.00 per hour. Handy, over-the-counter service. See your nearest CRETORS distributor about early delivery of an "Olympic" or any other CRETORS model.

CRETORS POPCORN MACHINES Since 1885

SALES OFFICE: POPCORN BLDG., NASHVILLE, TENN.
FACTORY: CHICAGO, ILL.

IT'S "SNOW MAGIC"

THE REVOLUTIONARY NEW 1956 "SNOW MAGIC" SNOW CONE MACHINE

A new concept in Snow Cone machines; designed to fill the important needs of concessionaires who require high output and efficiency.

OUTPUT	POWER
1500 Lbs. per Hour or 6000 Snow Cones/Hr.	½ H.P.—General Electric Motor Built-In Cabinet

COMPACT—RUGGED CAST ALUMINUM—PORTABLE

Hot weather means cold cash when you sell fast moving, high profit Snow Cones with A 1956 "SNOW MAGIC"

SAMUEL BERT MANUFACTURING CO.
P. O. BOX 7803
FAIR PARK, DALLAS, TEXAS

THE SAVON COMPANY
CREATORS OF

FAMILY STYLE PIZZA
FOR
DRIVE-IN THEATRES
EXCLUSIVELY

Sold at 60¢ to 65¢

Complete equipment and ingredients available

WRITE FOR INFORMATION

286 PENNSYLVANIA AVE., PATERSON, N.J.

To Theatre and Concession Managers—

Gain deserved recognition for your better refreshment merchandising ideas. Make yourself eligible for Motion Picture Herald's Special Merit Awards by sending in reports on how you have applied showmanship and built business at your refreshment stand. Make the reports detailed.

Include photos of your stand and samples of any printed matter.

Reports considered by the editors to be of interest to readers will be published with due credit. From the published reports, selections will be made for citations.

Send your entries to: The Editor, Better Refreshment Merchandising Department, Motion Picture Herald, 1270 Sixth Avenue, New York City, 20.

Drive-In Vending Survey

(*Continued from Page* 39)

operators reporting, 53% said they offer the same flavor in *two* sizes, and 18% sell the same in *three* sizes!

Most soft drinks are sold at drive-ins over the counter, according to the survey. This method is used by fully 98%, while 8% use cup coin dispensers as a supplement to the stand.

Having found from experience that drive-in patrons prefer a choice of flavors, nearly all operators offer more than two kinds — and the number offering *four* flavors showed a considerable jump over last year. A total of 45% of the drive-ins report they offer this number—while last year only 34% were doing so. *Three* drink flavors are sold at 45%, too—an expected drop from last year since more exhibitors are offering four.

THREE TOP FLAVORS

The most popular soft drinks with drive-in patrons continue to be cola, orange and root beer—in that order. Soft drinks are sold at virtually *all* operations reporting and in addition hot coffee is available at 92% and hot chocolate at 59%. For the latter beverages this is a jump of more than 10% over the ratings recorded for them last year.

The high standing of frankfurters among the food specialties is one that it gained early when drive-in operators began to expand the types of foods offered their patrons —and one that it has held consistently. In this year's poll it was shown that frankfurters are sold at 98% of drive-ins. Last year—and for the two before that—it was rated at 97%.

The nearest competitors of the "hot dog" are French fried potatoes, potato chips, and barbecued meats, all of which are sold at 59% of the drive-ins reporting. Next in line are hamburgers, sold at 49% of the drive-ins.

SHIFTS IN TOP FIVE

These, then, are the top five food specialties at drive-ins—a category they enjoyed collectively last year, too. However, within that category some changes in standing were noted. Hamburgers, which were second last year, dropped to fifth. The greatest gain was achieved by potato chips and French fried potatoes, which almost doubled.

As compared with survey showings of previous years, the 1956 report also indicated an increase in the number of operations offering other specialties. Exceptional advances were made by pizza pies, fried chicken, shrimp rolls, chili (especially in

(*Continued on Page* 46)

FREE ARMOUR INTERMISSION SHORTS for Drive-Ins

They're sales-tested!

These one minute *color* food films have increased concession sales from coast to coast!

Concession owners and drive-in operators from Maine to California report concession business picks up 25% . . . 33⅓% . . . and more over the previous year when they show Armour's colorful intermission shorts. Think what such increases would mean in dollars and cents to *you!*

There are 11 different films. And remember—they're all loaned to you by Armour and Company *free* of any rental charge. All you pay is return postage. Mail the coupon for complete information and illustrated folder today.

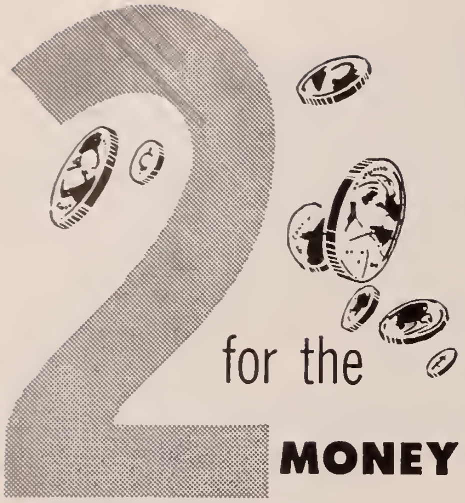
Armour and Company
Fresh and Smoked Sausage Dept., Box MP356
Union Stock Yards, Chicago 9, Illinois.

Please send me your folder with complete information on Armour and Company's intermission shorts.

Name______________________________

Theater Address______________________________

City__________________State____________



2 for the MONEY with the New Manley COLISEUM®

The Manley Coliseum does the work of two separate pieces of equipment, yet it is just one compact unit requiring only 14 square feet of floor space.

From it you can dispense fresh, hot, delicious popcorn at the amazing rate of 350 cartons per hour (plus 72 additional 1½ oz. cartons in the elevator warmer) and ice cold, thirst-quenching soft drinks in a variety of flavors — plain or carbonated.

The combination of popcorn and cold drinks from the Coliseum steps up related sales . . . steps up your gross per customer . . . steps up your profits.

Write today for full information on how the Manley Coliseum can build more sales, extra profits for you. Address: Manley, Inc., 1920 Wyandotte Street, Kansas City, Missouri. Dept. MPH 356

Free and Easy

Some advertisements offer literature on the product advertised, and often a coupon is included as a convenient means of procuring it. Moreover, The Inquiry Coupon Mart supplied on page 46, provides a form card for this purpose. . . . Or, if you do not see what you want advertised in this particular issue, you may write the REFRESHMENT MERCHANDISING Department, Motion Picture Herald, New York 20.

MERCHANDISE MART

✶ news of products for the theatre refreshment service and their manufacturers

Gas Broiler Constructed For "Charcoal Pit" Effect

A GAS-FIRED charcoal type broiler, so constructed that the owner can build a brick, stainless steel or copper enclosure around it to give the unit a "real charcoal pit effect" has been announced by Bakers Pride Oven Company, Inc., New York, manufacturers of a line of gas and electric pizza ovens.

The new unit is called the "Super Glo-Brick Broiler" and its special design permits it to be made to blend in with other equipment, even if not in brick, it is pointed out. Many such units have been installed in window fronts, in dining rooms, on patios, or in already existing charcoal fireplaces or pits, it is stated.

The broilers reduce meat shrinkage to a minimum, the manufacturer declares, and drippings are almost entirely consumed as they bounce off the red-hot "Glo-Bricks" and back onto the meats. The units are available in nine different sizes according to the number of grates required (the maximum is nine grates wide). All broilers can be equipped for any type of gas—mixed, bottled, natural or manufactured.

•

New "Chuckles" Candy

The Fred W. Amend Company, Chicago, manufacturers of "Chuckles" candy, has placed on the market a new "five-cent" package of licorice "Chuckles." The new item is being introduced with a combination bonus offer linked to the company's regular assorted "Chuckles," according to A. F. Rathbun, vice-president in charge of sales.

PEPSI-COLA EXTENDING FOREIGN MARKETS

STAFF PHOTO

Expansion of foreign sales has occasioned a few changes at the Pepsi-Cola Company, notable among them new assignments for Al Finley, manager of theatre sales. In addition to that post, Mr. Finley (who is shown at left in his office at Pepsi-Cola headquarters in New York) is now manager of national syrup sales and also of foreign as well as domestic sales promotion. Peter Warren, vice-president, who has been directing foreign operations generally, is now concentrating on development of distribution in Cuba and Venezuela. In the latter country a 6-ounce bottle has been added to the other sizes now available—10, 12 and 26 ounces. The sales slogan is "The refreshment of friendship."

Using "Showmanship" to Sell Pink Lemonade in Theatres

In the pink lemonade "package" offered to theatres by the Orange-Crush Company are a variety of point-of-sale promotional posters, one of which is shown directly below. Beneath it, left, are the special cups, available in two sizes, shown equipped with straws and swizzle sticks. The counter dispenser, at right below, is an animated model, one of several available, although any standard unit may be employed to sell the product. Two other display pieces are shown at bottom.

THAT "old favorite" drink of circus and carnival—pink lemonade—is now becoming a profitable sales product at theatre refreshment stands—thanks to a new and ingenious merchandising program worked out by the Orange-Crush Company, Evanston, Ill.

The company's selling plan, which was pre-tested for a year in both indoor and drive-in theatres, calls for offering the beverage to customers in colorful cups featuring a pink elephant design and serving it with red-striped straws and plastic swizzle sticks, two kinds of which are supplied—one in the shape of a parasol and one a pink elephant.

In promoting the drink at the stands in the tests, several stunts were employed. For one thing special point-of-sale material was displayed about the stand. In addition, some of the operators would fill several cups with pink lemonade (which was iced, of course) just before intermission and place them prominently on the counter.

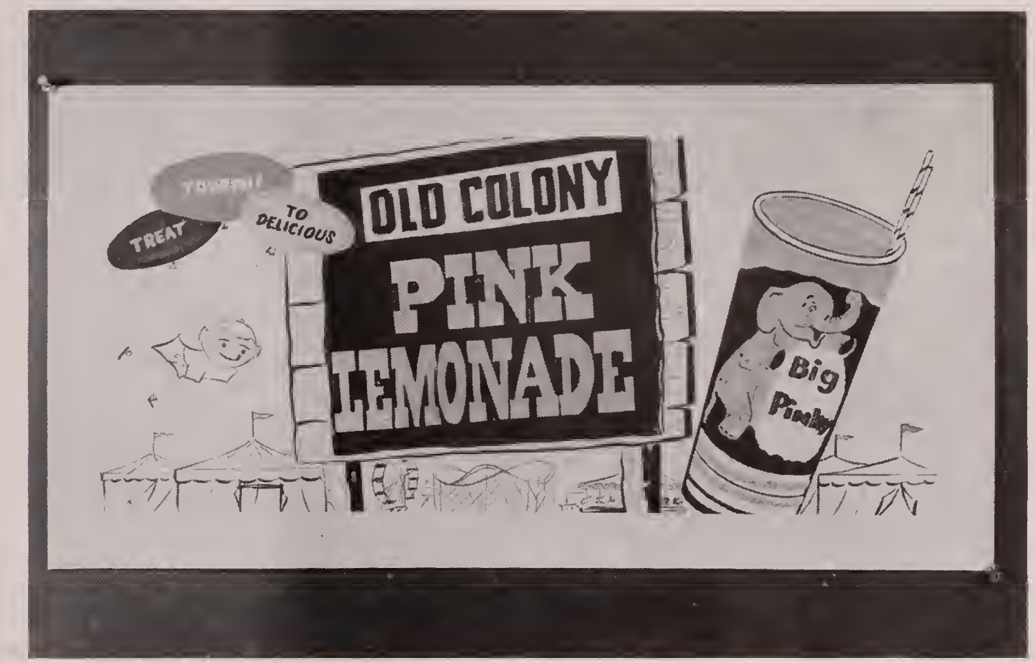
The results of these tests were outstanding, according to the company, with one theatre (the Meadow Glen drive-in Medford, Mass.) reporting a jump in average drink sales from 7½¢ per person to 10½¢ per person. Others who successfully tested the scheme include Berlo Vending Company and Stanley-Warner Theatres.

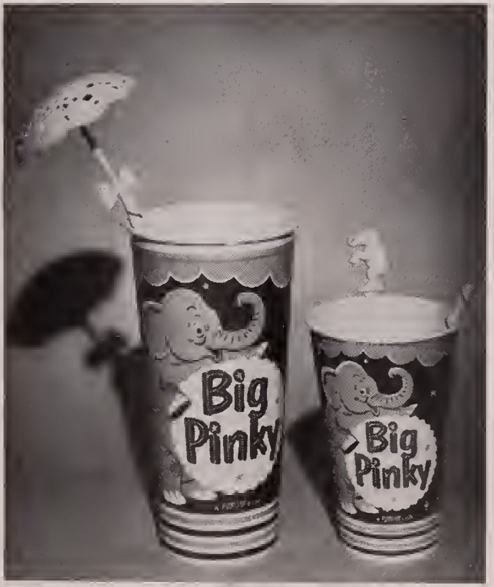
A COMPLETE "PACKAGE"

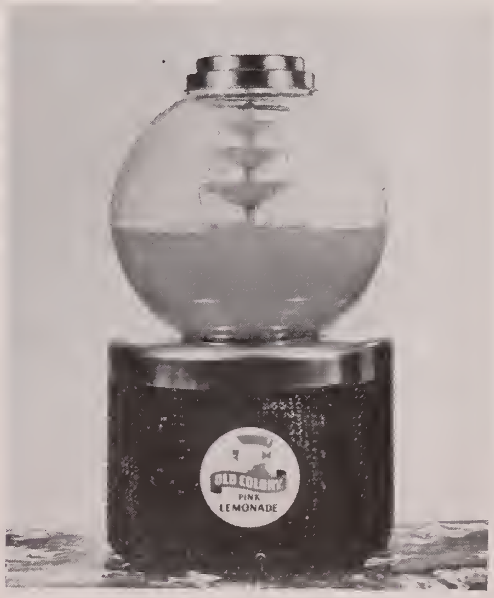
In placing the idea on the general market, the company emphasizes that—to be successful—pink lemonade must be sold in this "package" form. The package consists of Old Colony pink lemonade; "Big Pinky" beverage cups in two sizes—24- and 14-ounce; straws; swizzle sticks; and point-of-sale advertising. The parasols come in six colors, and like the cups, sticks and straws, are ordered direct from the manufacturer.

There are also a number of special animated drink dispensers available in which to sell the product. This "animation," while it can be a "plus" factor in promoting the drink, is not indispensable, the company points out. Any type of dispenser can be successfully employed.

In most theatres the 14-ounce size was sold for 20¢ and the 24-ounce at 25¢ or 30¢. This depends on the local market, the company explains. It was also discovered in the tests that pink lemonade did not cut into the sales of other drinks.







Old Colony
PINK
LEMONADE
OLD COLONY
PINK
LEMONADE

ASSISTS HOBEN PRESIDENT

Harry M. Ricker has been appointed as assistant to F. A. Martoccio, president of Hoben Candy Corporation, Ashley, Ill. Mr. Ricker has had drug sales and public relations experience and also was a radio news director. His new duties at Hoben will include sales supervision of new candy bars, including "Coco-Bela" and "Chocolate Malted," with more to follow as new items are announced. He will also act as broker contact for the firm, according to the company's announcement.

•

Drive-In Vending Survey

(*Continued from Page 42*)

cones), cold meat and cheese sandwiches and doughnuts.

Such were the food specialties which achieved ratings of 10% or more. From that point the percentages get smaller for a long and widely diversified list of products. They include frozen custard, snow cones, tamales, pies, peanuts, fried shrimp, crackers, soup, potato sticks, fish, pig skins, pretzels, candied apples, turkey rolls, "tater dogs" and hard-boiled eggs, among others.

CANDY BAR
Orange-Crush
Give the "Happy Habit"
POPCORN
DRINK Orange-Crush
FREE CREST
Crush
ONLY SOFT DRINK RECOMMENDED BY SPORTS COLLEGE
FROM NATURAL ORANGE JUICE
10¢

TWO PROMOTIONS were simultaneously conducted at the refreshment stand of the Capitol theatre, Chatham, Ontario, recently by manager Harry Wilson. On the one hand the sales attendant was decked out in a college graduate's cap and gown to call attention to the 20th Century-Fox film, "How to be Very, Very Popular." At the same time a campaign was underway to promote Orange-Crush, as indicated by the display material liberally placed all about the stand.

Better Refreshment Merchandising

Inquiry Service

ADVERTISERS' PAGE AND REFERENCE NUMBERS:

Ref. No.	Page No.
1—ARMOUR AND COMPANY	43
2—SAMUEL BERT MANUFACTURING COMPANY	42
3—THE COCA-COLA COMPANY	38
4—C. CRETORS & COMPANY	42
5—MANLEY, INC.	44
6—THE PEPSI-COLA COMPANY	41
7—THE SAVON COMPANY	42

INQUIRY COUPON

3356

To BETTER REFRESHMENT MERCHANDISING Department:
Motion Picture Herald, 1270 Sixth Avenue, New York 20, N. Y.

I am interested in products as indicated by the reference numbers written in below, and would like to receive literature concerning them.

Name ....**Theatre** ....

Address ....

FOR GENERAL INQUIRY:

• Classes of products on which information is desired may also be indicated in the coupon by the number preceding the item in the following list:

100—Beverage dispensers, coin
101—Beverage dispensers, counter
102—Candy bars
103—Candy Specialties
104—Candy machines
105—Cash drawers
106—Cigarette machines
107—Coffee-makers
108—Cups & containers, paper
109—Custard freezers
110—Films, snack bar adv
111—Food specialties
112—French fryers
113—Grilles, franks, etc.
114—Gum, chewing
115—Gum machines
116—Ice cream cabinets
117—Mixers, malteds, etc.
118—Popcorn machines
119—Popcorn warmers
120—Popping oils
121—Scales, coin operated
122—Soda fountains
123—Soft drinks, syrup
124—Showcases
125—Vending carts
126—Warmers, buns, etc.

EQUIPMENT • ARCHITECTURE • MAINTENANCE

MOTION PICTURE HERALD

Better Theatres

Theatre Air-Conditioning *for Less Than You Think*

The New Riviera Theatre in Coral Gables, Fla.

MARCH 1956

The Seat of Comfort is in the *Cushion*

TC 706

The famous "Rocking Chair" Loge with accent on Comfort and Luxury. Spring base principle permits comfort at *every* sitting position.

HEYWOOD-WAKEFIELD
HW
EST. 1826

The New "CONTOUR"

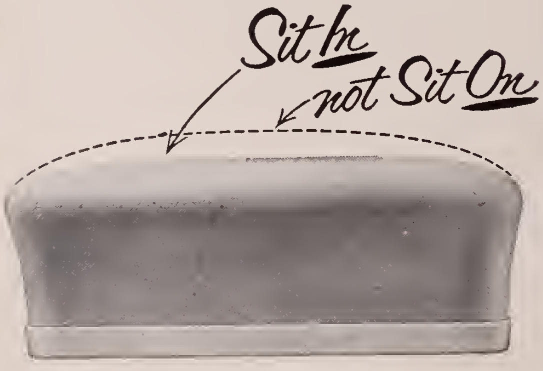
Formed Rubber Cushion

Fits the Contour

Designed to make Heywood-Wakefield theatre seating as comfortable as the average patron's own easy chair at home . . . the luxurious new "Contour" Formed Rubber Cushion that *conforms to* the contours of the occupant's body as he sits down in its luxurious depth . . . assuring utmost comfort regardless of how he shifts his weight or position.

The New "SIT-IN"

Coil Spring Cushion



Occupant sits *deep down in* not high up on this outstandingly comfortable new coil spring cushion . . . whether he sits in the middle, on the side or way back in the seat, he'll enjoy relaxing comfort at all times. This is just one more fine example of Heywood-Wakefield engineering skill, proving the seat of the comfort is in the cushion.

HEYWOOD-WAKEFIELD COMPANY *Theatre Seating Division, Menominee, Michigan* • Sales Offices: Baltimore • Chicago • New York

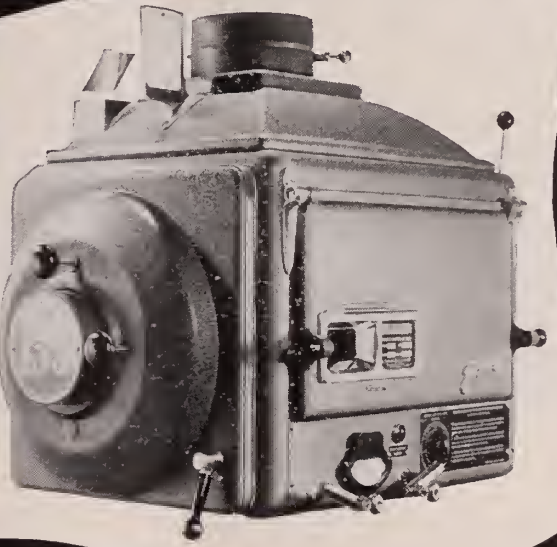
Be sure the lamps you buy can be used with wide film processes

YOU CAN BUY

Strong

SUPER "135"

projection arc lamps now with the complete assurance that you can use them with not only all the presently established projection practices, and the recently introduced techniques, but with all the new wide film processes which will employ 55, 65 and 70 mm film.



Strong engineers, working with the developers of these processes, have anticipated future requirements and have already engineered into the Strong Super "135" those features which meet them. There is provision available for burning the 20-inch 13.6 mm carbons, a new wider opening in the nose of the lamp, and a newly designed dowser which fully covers it. A new high magnification mirror which increases the magnification from the common 5.4 standard to 7.2 is available for use with wide film.

These developments PLUS many other outstanding features are reasons why you should now equip for perfect projection lighting today and tomorrow.

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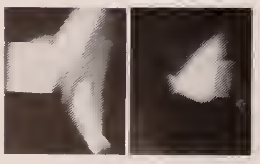

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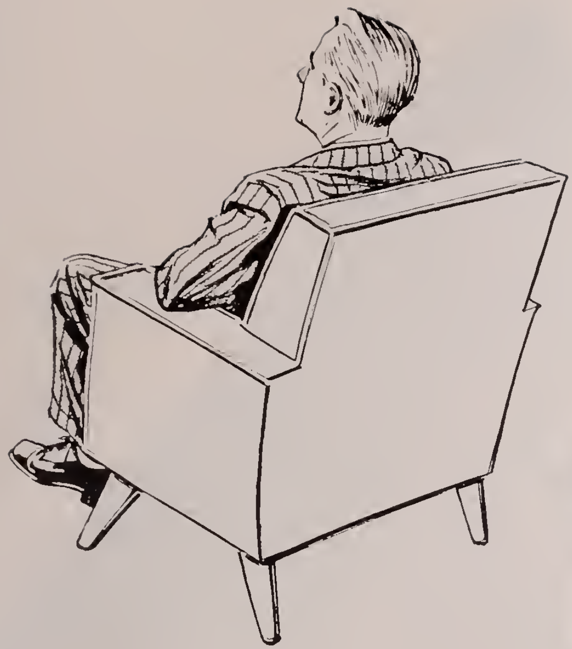

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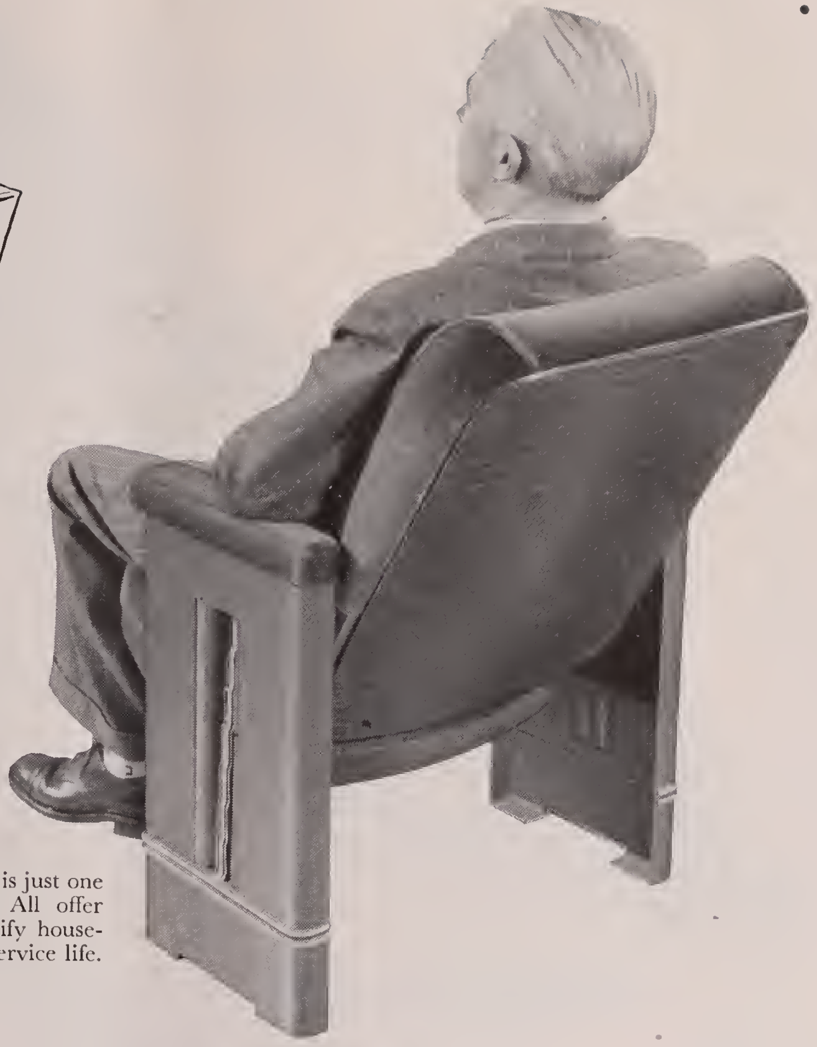

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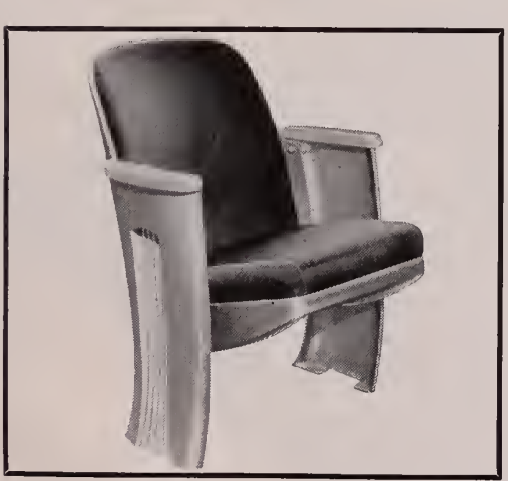

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Better Theatres

For March 1956

GEORGE SCHUTZ, Editor

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Drama at Home And In a Theatre

Michael Myerberg, independent producer, was recently reported to have appraised television—home entertainment TV, that is—as just "a trailer for real entertainment," which he identified as "motion pictures and the legitimate stage." Be that as it may, we don't think there can be any facts of human behavior to argue against the statement also accredited to Mr. Myerberg in the same interview, that television entertainment "cheats audiences out of climactic jolts at the conclusion," and that "to get a real emotional kick out of a drama, an audience must go to a theatre."

•

The reason a dramatic performance is likely to fall short of its intended impact on the home screen is that the audience cannot respond in mental, emotional privacy and with freedom from incongruous environmental influences. The surroundings are too much a part of everyday life, the physical contacts too intimate for one to be "carried away" by make-believe.

In a theatre, on the other hand, one is "alone" in the mass. The performance does not have to fight family and social relationships, the sights and sounds of a familiar reality, the occurrence or anticipation of domestic interruptions. Only in a theatre can the devices of dramatic narration have the necessary scale and a congenial physical environment, and this physical need of the conditions of a public auditorium is equalled by the *psychological* need of those conditions.

•

In the home many of the greatest moments of a play must falter or fail because there has been no sustained illusion, and because of self-consciousness in the intimate presence of family or friends. The more intense the moment emotionally—the more it is "great theatre"—the more it is likely to wash out in a home performance as just an extravagance of play-acting.

Thus the theatre not only has obvious technical advantages which put it beyond any sensible comparison with "home movies"; it also uniquely provides the psychological conditions fundamental to successful dramatic portrayal. So long as a large part of the public is interested in really effective dramatic story telling, there will be theatres, regardless of technical developments in such home devices.

What home television has done is to put pressure upon the theatre business to increase and to more forcibly assert its natural advantages. A policy of good-enough is no longer tenable. —*G. S.*

Theatre Air-Conditioning for Less Than You Think

AN AIR-CONDITIONING engineer familiar with unique need of theatres for comfort-cooling, the author has made out of that need a field of special interest. This article is based on his experience and on his knowledge of a recent engineering study of theatre air-conditioning practices and requirements, which revise many former values.

By W. O. GILBOY

THIS IS a brief case history of one typical motion picture theatre and its efforts to stop retrogression and get back into the money. These are cold facts vouched for by the owners. The Crown theatre in Hartford, Conn., increased its paid admissions during the months of July, August and September, 1955, by 35% over the same months of 1954, and has sustained a high percentage increase for the balance of the year to date.

It is expected this year, and particularly this summer, even better figures will be available because, in spite of the past history to the effect that the Crown could not draw from the big downtown houses, it is doing so—and in increasing numbers! It is strategically located and it is gaining in reputation as *the most comfortable theatre in downtown Hartford.* Perhaps there is still some truth in the old saw about building a better mousetrap.

The Crown theatre is a 720-seat house on Main Street. It is in the old part of Main Street surrounded by small stores, older apartment houses, small manufacturing and service businesses and the remnants of the old residential middle-class buildings of the nineteenth century. The patronage is largely from the neighborhood families living in the area. It is not a downtown theatre in the sense of drawing transient patronage, or luring customers from the suburban population. Its prosperity depends on its ability to hold the loyalty and custom of its *neighbors.*

During the years it had fallen, as its surroundings had, into a rather careless disregard for its appearance and, like its appearance and, like its neighbors, had become accustomed to its shabbiness and wore it with a certain stubborn resistance to the inroads of time. This mellowing process is fine for good wines and liquors but it is no good for a motion picture theatre, unless the objective is to wait long enough and develop a museum!

Some people will pay to go into a museum; increasingly few will pay to see their movies there. The Crown owners knew this and so, one day, they faced up to the fact that they no longer had a good investment, and being good business men, they decided to do something really effective about it.

The decision about what to do and how much to spend on improvements was not an easy one. But after sweating it out through several long meetings, the manager, Joseph L. Giobbi, and the owners agreed that nothing short of a major overhaul would put the theatre in shape to make a successful comeback. It was very apparent from box-office receipts that, along with a general decline in patronage, the greatest loss was during the summer months. This pointed up the need for air conditioning as well as refitting.

Fortunately, the theatre building itself was sound and of a shape and proportions to encourage reconditioning and decorating in the modern mode. It was believed that a *genuine concession to popular reliance on comfort and pleasant surroundings in the theatre* would really pay off.

COSTS VERSUS NEED

When estimates for such a program were available, there was some plain and fancy counting of costs against probable gains. But these fellows had the tenacity to stick with it and think it through and the courage to make the right decisions. And as often happens, once the decision to do something constructive about a bad situation is made, we look back and wonder at our doubts.

The point of decision at once seems obvious, the only possible way, really. It became apparent in retrospect, considering what the old Crown had to offer, that the neighbors did not want to spend many evenings in such shabbiness. And not many did. They were more comfortable somewhere else and even a good picture could not draw them on warm summer nights.

Management, having made its decision, did not spend money on patches. It was a brand new suit, underclothing and all, that the old theatre got—but not until after it had a good bath. The building was stripped, cleaned and completely redecorated in simple good taste. Sound absorbing panels were added to the ceiling to break echos. New carpeting and new retractable seats were installed. A new screen and new sound and projection equipment were provided and, of course, a new year-round air-conditioning system.

PROOF IN PATRONAGE

Air-conditioning had been their biggest hurdle because it seemed like a topheavy addition to a serious capital investment, but they took it in stride and now agree it was their best decision. It has proved to be the most effective implement in restoring and increasing neighborhood patronage. This is true not only during the summer months, but also throughout the whole year. They know now that clean, odor-free air at a controlled temperature, and with even, gentle air motion by means of proper distribution, is as effective in the relaxation and comfort of the patrons as are clean, pleasant surroundings and comfortable seats, and in summer there is no substitute for the cooling and dehumidification provided by good air-conditioning.

The decision to do something about the Crown theatre was made early in the spring of 1955. The work was completed in early summer and the air-conditioning put in operation at the end of the first week of July. By that time it was badly needed, for the hot 1955 summer was at hand.

This case history does not reveal all of

> ***"Air-conditioning had been the biggest hurdle of the Crown theatre management because it seemed like a topheavy addition to a serious capital investment, but they took it in stride and now agree it was their best decision. It has proved to be the most effective implement in restoring and increasing neighborhood patronage. This is true not only during the summer but throughout the whole year."***

the facts of the theatre air-conditioning story, however. There was a problem, the solution of which should be of real interest to those who plan to protect and improve their theatre investment by installing air-conditioning. This has to do with how owners can save money in capital investment and in operating cost by knowing how and where to buy. The Crown theatre will serve well as an example.

In the March 5, 1955 issue of Motion Picture Herald, Better Theatres Section, there was an article entitled "Putting Theatre Cooling on a Practical Basis." This reviewed the common methods of buying theatre air-conditioning and projected a new approach to the old problems. This new approach was made possible by research of The Carrier Corporation through its Application Engineering Department during 1950 and 1951 in the field of motion picture theatre air-conditioning.

In review, the article acknowledged the perplexing problem a buyer faces in trying to reach a sound decision in selecting the right proposal from the many widely varying systems and prices which are usually presented by local contractors and dealers. It submitted that for any given theatre the recommended tonnage, or cooling capacity, commonly recommended in terms of installed horsepower, could differ by as much as 100%, with the installation costs similarly at variance, and it explained why.

It also explained how this unhealthy condition may be corrected. It told that specialists in the field of theatre air-conditioning, working to reduce the installed cost, and to improve the techniques of applying standard equipment to this specialized use, had developed new methods of cooling load caluculations to speed up and reduce the cost of engineering service and had defined better design standards.

Some manufacturers who are interested in good application of their products as well as in the manufacture and sales, employ engineers who are specialists in various fields of application. Many of them are familiar with the fact that common data on theatre air-conditioning available is highly packed and overloaded with accumulated safety factors and parasitic practices which have in many instances raised the cost of air-conditioning to an absurdity. Certain manufacturers have well qualified data which are available to their own application engineers. We know of no organization other than Carrier, however, which has spent so much time and money to test and prove and put into documentary form a realistic and practical approach to theatre air conditioning.

Let it be clearly understood that we are not here discussing any manufacturer's *products*. We are concerned only with a *method, a technique for applying products.* Any suitable standard air-conditioning equipment produced by reputable manufacturers can be effective if properly applied.

A MATTER OF TECHNIQUE

Coincidently, that article in Better Theatres for March 1955 was in the hands of the Crown theatre owners before they made their investment in air-conditioning. Also there was a local air-conditioning contracting company whose management and engineers were thoroughly familiar with the engineering data Carrier Corporation had developed. But unfortunately, to the tune of several hundred dollars, the Crown management did not know of this soon enough to prevent becoming committed to a preliminary bout with the usual problems. In their case they attempted to solve them by asking for quotations on engineered plans and specifications. The plans and specifications, by commonly used standards, were acceptable as prepared. When the bids came in they were reasonably close and among them was a bid from the Carrier dealer. By this time the buyers were familiar with the opportunity for saving money that Better Theatres had suggested and accepted the dealer's offer to re-engineer their proposed installation.

The new proposal fully guaranteed temperature and humidity and in every essential way proved to be equal to or better than the plan and specification job. They bought this installation at a price which was 20% under the original bid. Because of their commitment to the consultant for the use of his plans and specifications, he was paid his fee; in this case about 7% of the low bid originally submitted. They still saved about 12%!

Hartford, along with most of the country, sweltered through a wave of excessive heat and humidity last summer. Did this bother the Crown? Not a bit. With outside dry bulb temperatures hovering around 100° during the daytime (7° above normal design), and with wet bulb temperatures pushing 85° (10° above normal design), the Crown theatre packed them in. At no time did the inside temperature exceed 77°, or the humidity go beyond 60% (and when your engineer tells you that is not good inside design, that it should be 75° with 50% relative humidity, you just have him explain psychrometrically how that can be accomplished without reheat, and does he want you to keep the boiler operating all summer?).

FALSE IDEAS OF COST

More and more, manufacturers of air-conditioning equipment are concerned about widening the markets for the sale of such equipment. The motion picture theatre market for air-conditioning equipment, in spite of great promise a few years ago, has been a slow one to expand. It seems to be largely so because of the inability of the smaller houses to justify what *they believe* will be the cost of good air-conditioning, and their justifiable reluctance to spend money on cheap and ineffective compromises.

Air-conditioning is something that cannot be successfully compromised. It is either good or it is worthless. When one buys air-conditioning he buys a very intangible commodity. The color, the shape, the beauty or lack of beauty of the machinery is of no concern, primarily. It is the very intangible element of "good condition" that is paid for. If that element, "good condition," is not satisfactorily produced, then the installation was not bought wisely. If it is too easily produced (and by that is meant that the compressor cycles "off" too frequently under capacity theatre load), then it was oversized and similarly was not wisely bought.

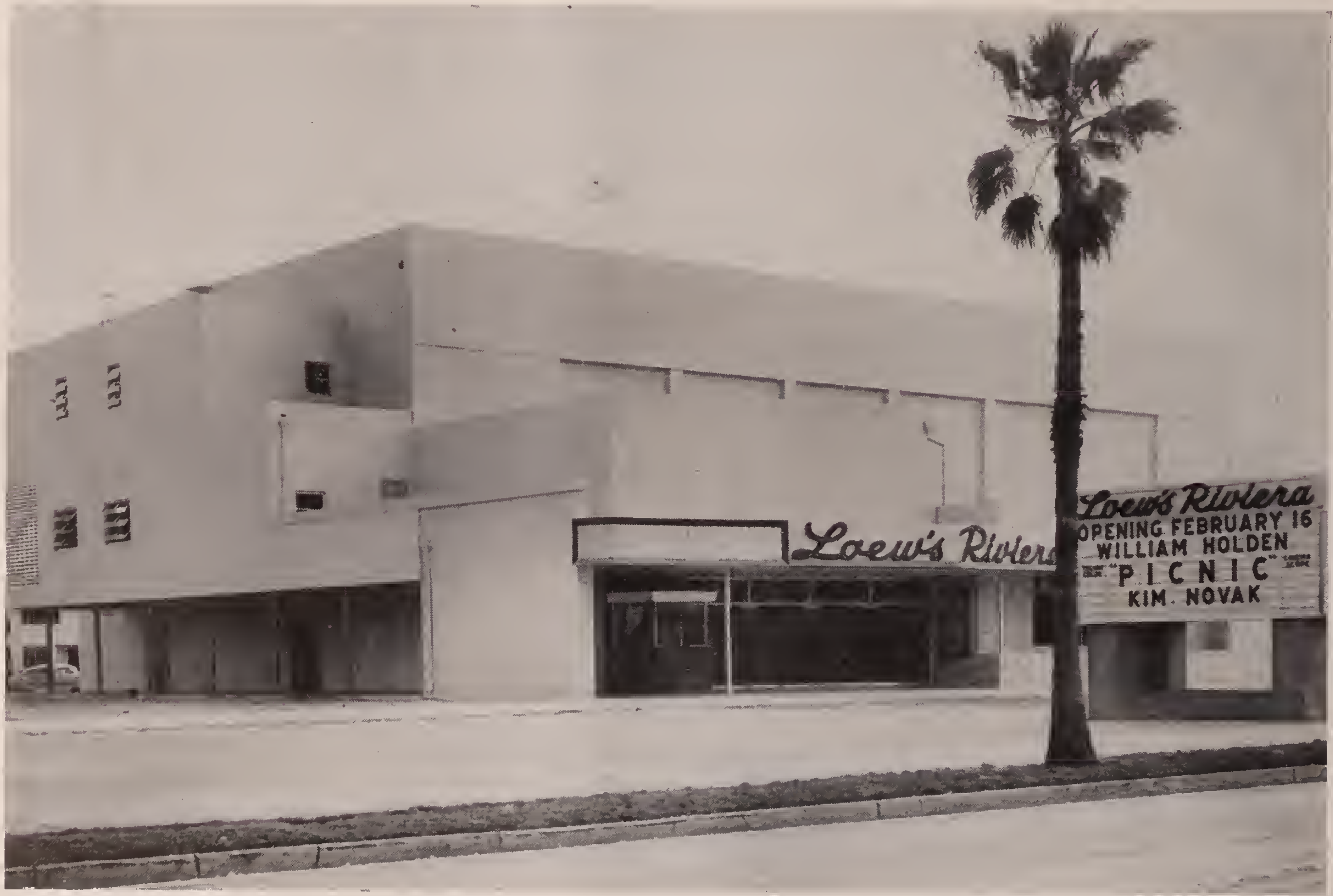
There is little satisfaction in knowing about a cure for a disease unless the medicine is available and one knows where and how to get it. The kind of information which helped the Crown theatre improve its capital investment and still keep a good part of its budgeted money in the bank is available to theatre owners seriously contemplating air-conditioning. Being the result of an intensive engineering study, the data are of course highly technical, but with competent engineering consultation the facts of this study may well demonstrate to many a theatre operator that his negative thinking about the practicability of air-conditioning has been without foundation.

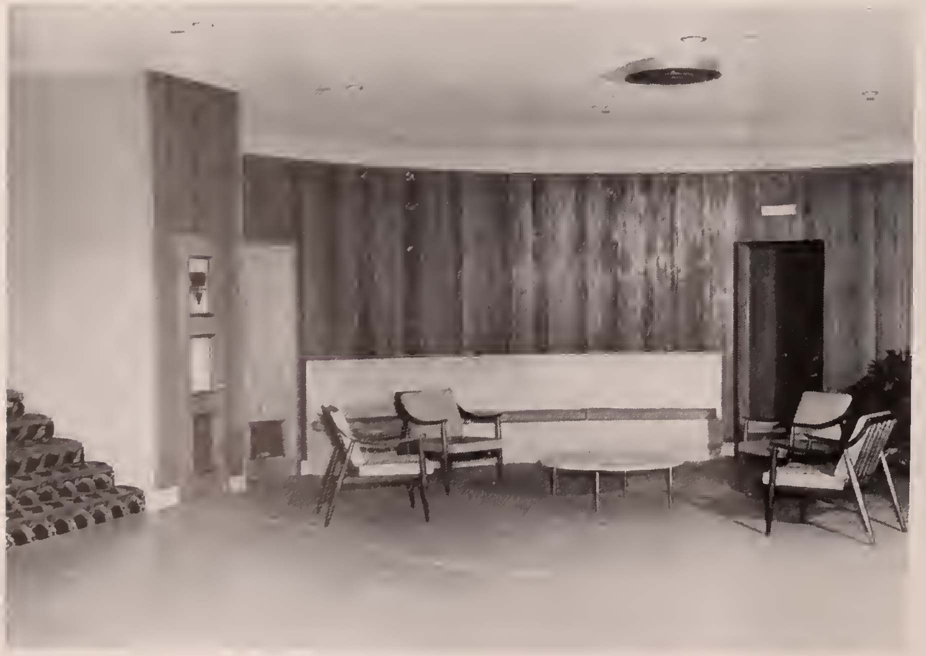
[*Theatre operators wishing data developed by this study may obtain them by writing, on their letterhead, to the Editor of Better Theatres,* 1270 *Sixth Avenue, New York* 20, *N. Y.*]

A New Theatre for Suburban Convenience

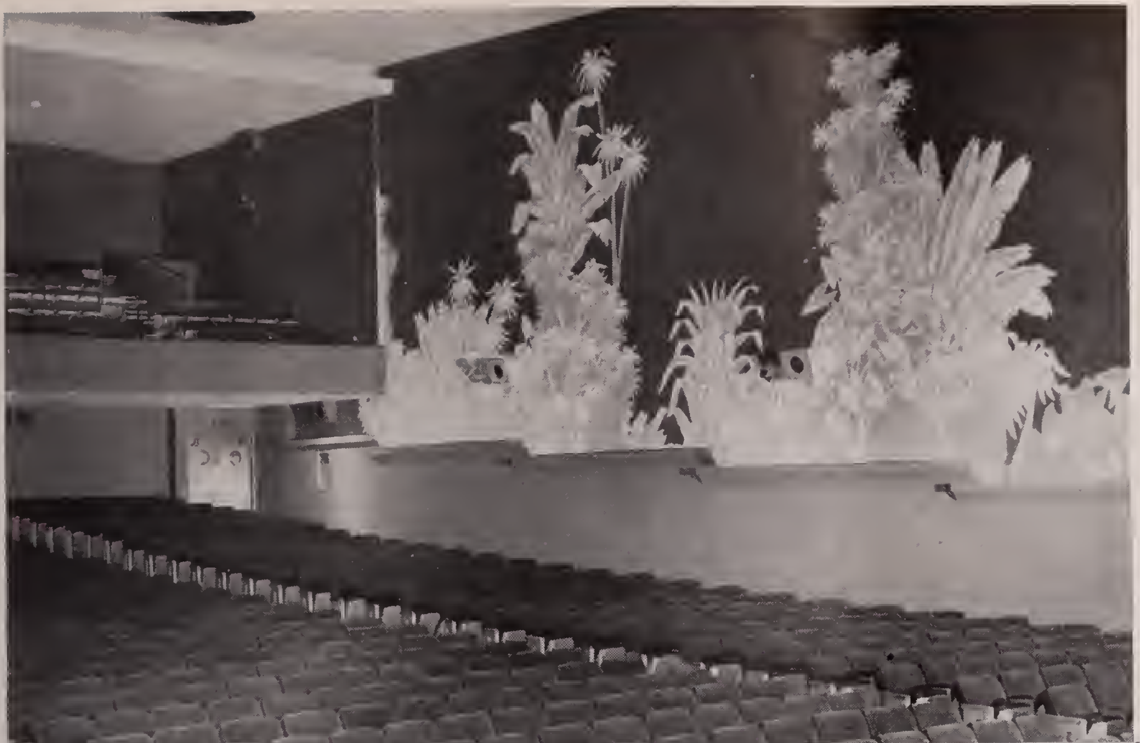
ARCHITECTS:
Petersen and Shuflin, Miami
BUILDER-OWNER:
Anthony Longo, Coral Gables

. . . the 1200-seat Riviera in Coral Gables, Fla., which is operated by Loew's Theatres.

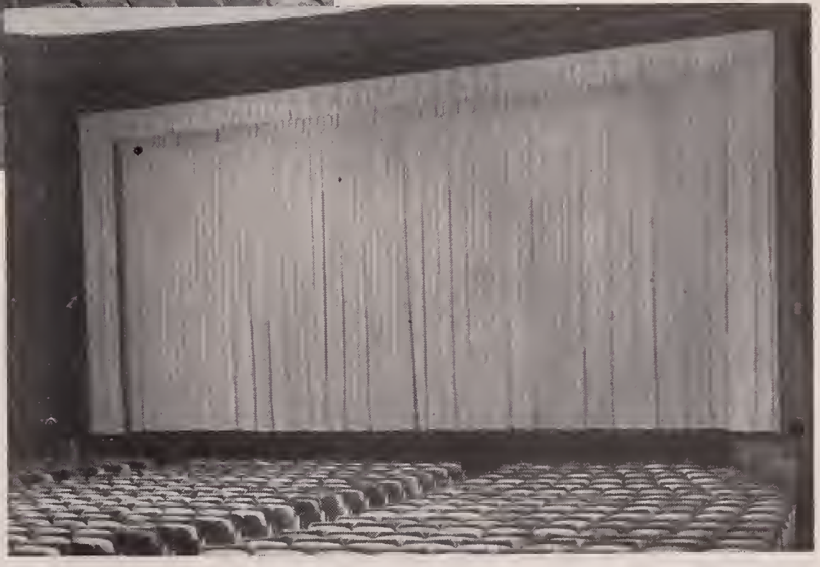




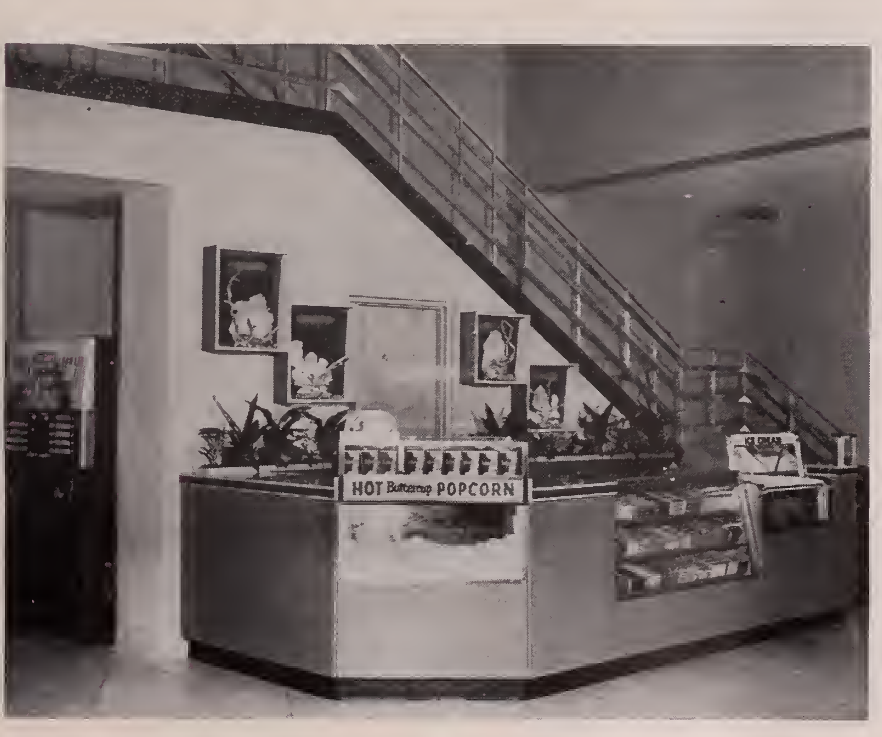
FRONT AND FOYER-LOUNGE: Located on South Dixie Highway in Coral Gables, Fla., opposite the University of Miami, the Riviera is part of a building project which includes three shops for commercial purposes. On the left side of the theatre (see view above) is an arcade designed to provide a covered access from the parking area in the rear which has a capacity of 200 cars. Of structural steel and cement block construction, the theatre has an upper facade treated with a rich brown marble facing contrasted at the entrance area with a buff Texas Shell stone facing. The marquee is faced with porcelain enamel sheets. Four pairs of glass doors trimmed in aluminum lead into the theatre lobby (see photo on facing page) to the right of which is foyer-lounge (shown at left). A picture window (at far right in photo above) gives a view of the foyer-lounge area from the street.



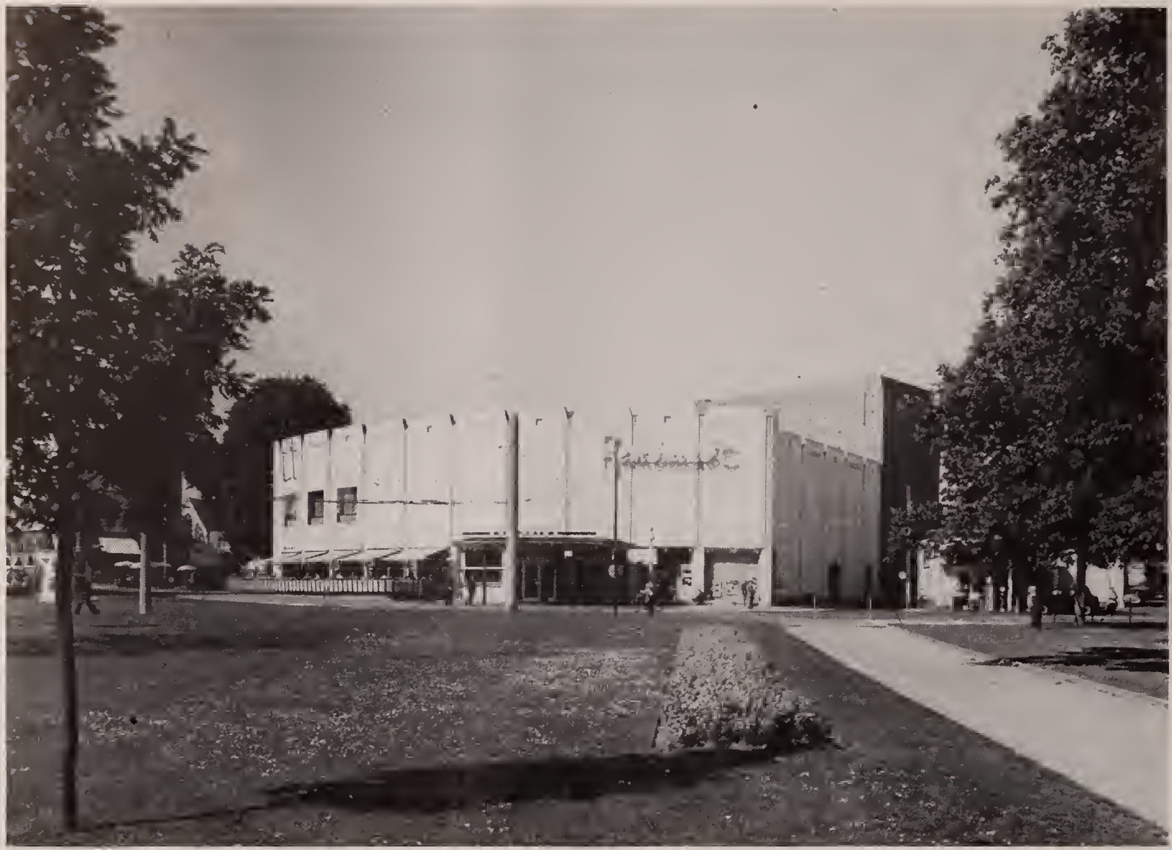
THE AUDITORIUM: The main auditorium, entered through two doors at the head of the aisles (see view at left) is 75 feet wide by 125 feet deep. The ceiling is acoustical plaster painted grey, and it is stepped down in a series of planes leading to the front of the auditorium, with each break providing for lighting coves. The side walls consist of murals in a tropical motif above a wainscot which is constructed to "break away" from the walls as it approaches the screen end, where it forms a planting area from which the murals start. Seating capacity of the theatre is 1,241 with 1,025 on the main floor. Chairs are American in foam rubber. The screen is Raytone, 47 feet wide by 21 high.

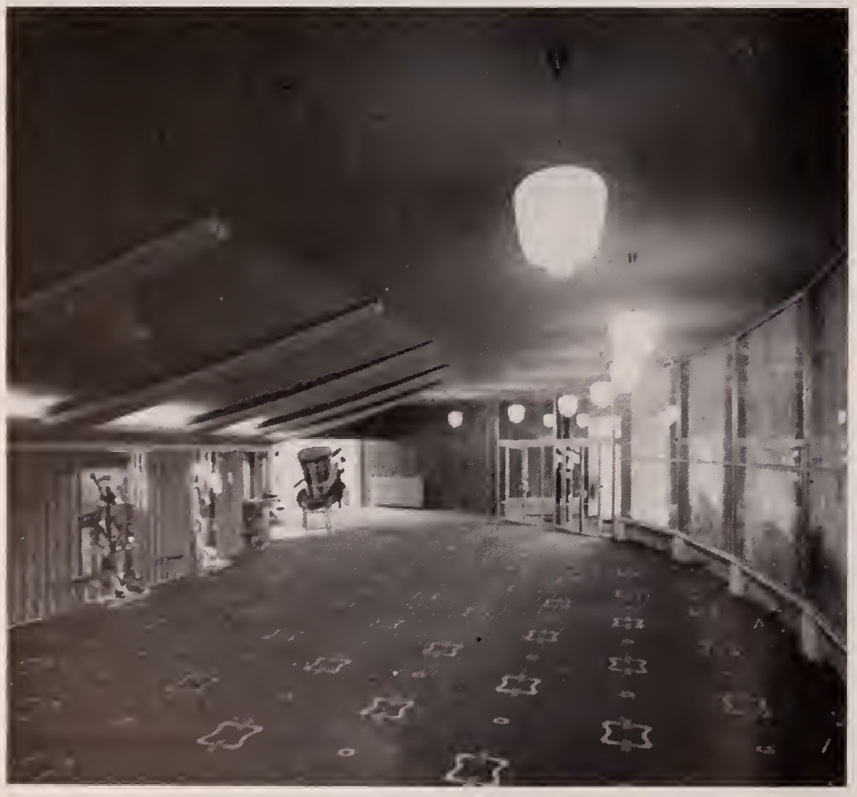


THE MEZZANINE: Entered from stairs in the lobby, the mezzanine (see above), where smoking is permitted, is equipped with 216 American chairs. Booth equipment includes Century projectors; Ashcraft lamps with 10mm. positive trim, operated at 95 amperes; an RCA optical sound system; and Altec stereophonic sound, including magnetic and Perspecta installations. Air-conditioning is provided by an 80-ton Carrier plant with air directed into the auditorium through ceiling diffusers and removed via perforated side-wall panels.



THE LOBBY: Directly inside the entrance is the lobby (left) in the center of which is the refreshment stand by a carpeted stairway leading to a small mezzanine or "smoking loge." Entrance is made into the auditorium from the left of the lobby while the foyer is to the right of the stairs. The floor in both the lobby and foyer is terrazzo, an extension of the entrance pattern. In the foyer (see photo on facing page) the furnishings are in a modern motif, including cushioned benches of terrazzo built along the walls. The rest rooms are situated directly off the foyer-lounge.

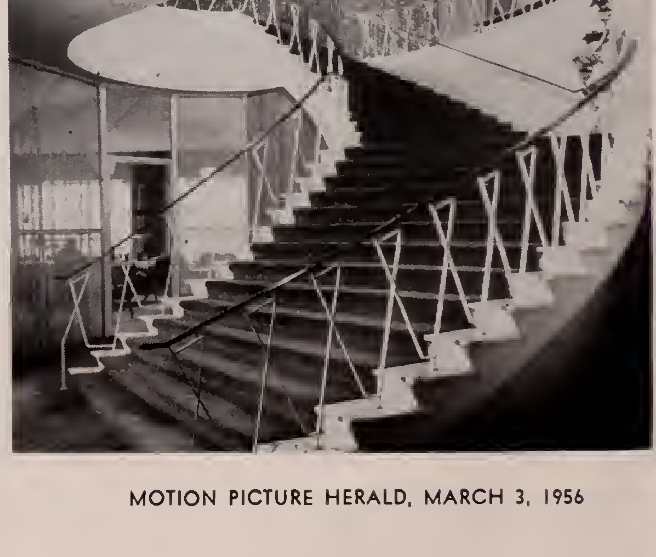


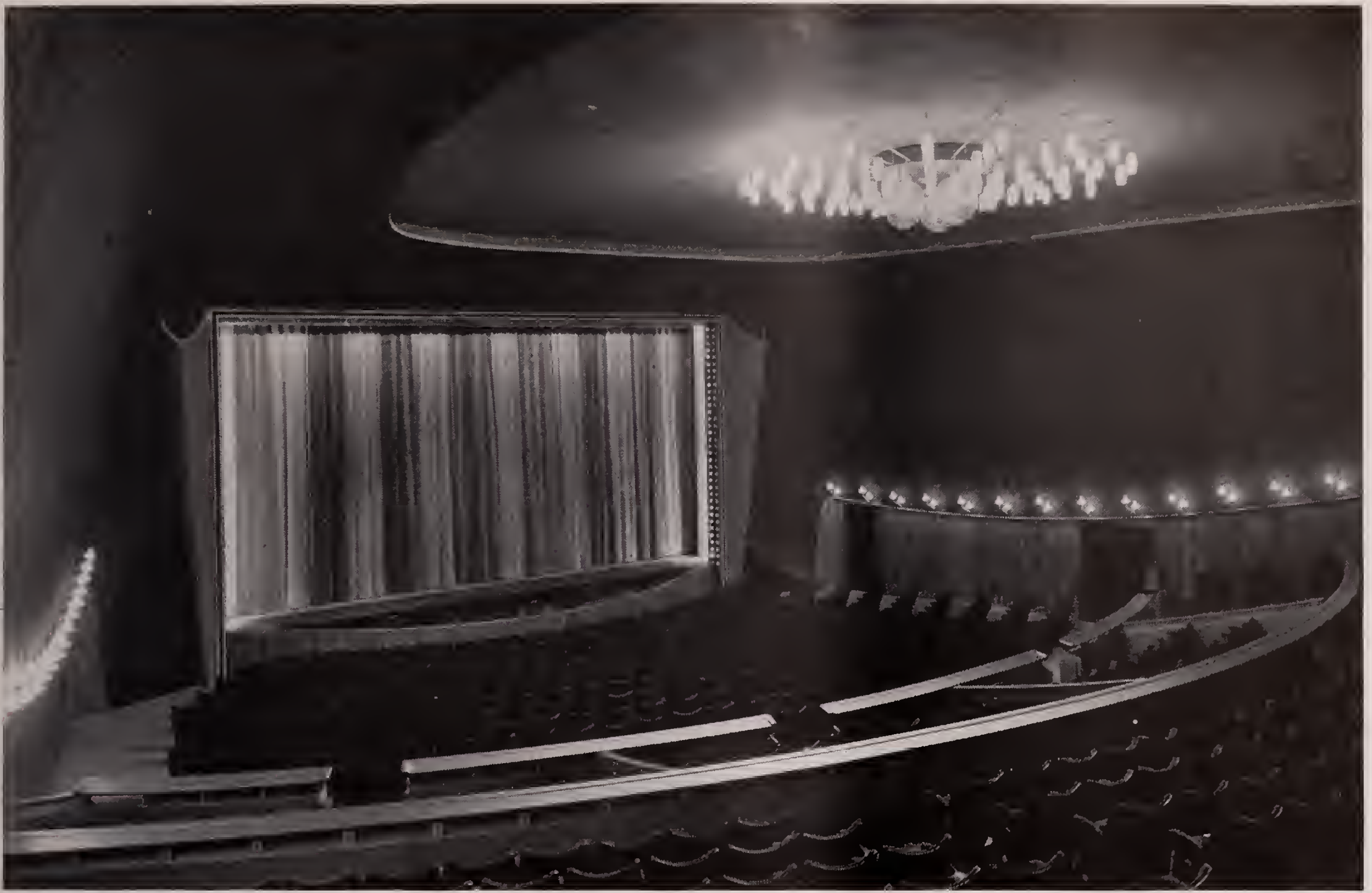


Among the New Theatres of Europe

Picturing the Rembrandt in Arnhem, Holland, and the Cecil in Hull, England

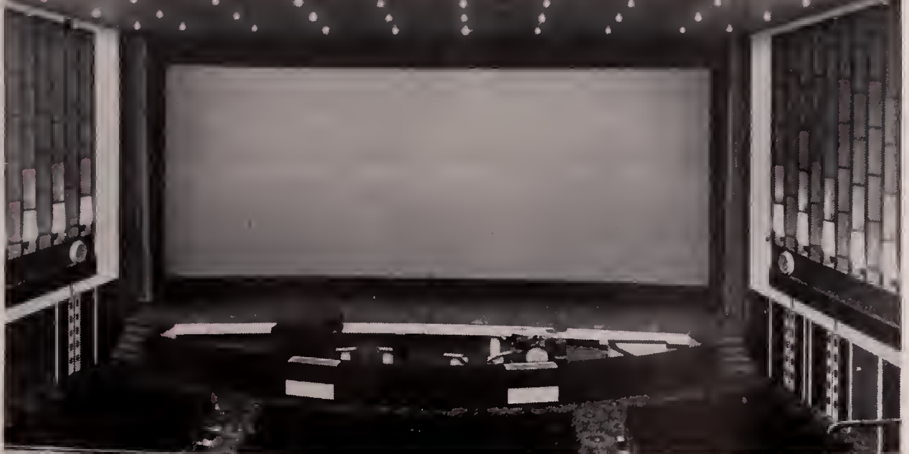
Of the three views of the Rembrandt theatre in Arnhem, Holland, on this page, that just above is of the main foyer looking toward the entrance. Along the left wall are commercial displays. The stairs at right lead from this foyer to the "amphitheatre" (stadium-type seating section) of the auditorium. The front (top view) overlooks a plaza.





The auditorium of the Rembrandt is pictured above from its upper seating section. Below is the refreshment lounge.

Construction of new theatres and modernization of old ones have increased in the past year or two in Europe, South Asia, Japan and Latin America to a degree giving motion picture exhibition a substantial place in the social and economic reorderings of those regions. Wide-screen technique is a general consideration, but higher standards of appointments, comfort and convenience for the general public appear also to be influences. This trend is exemplified in one of Europe's newest theatres, the Rembrandt at Arnhem, Holland, pictured here. It is one of a group owned by Charles van Biene and Paul Nassette. Seating 1,000 in a stadium-type plan, the Rembrandt has a screen 42x18 feet. The floor plan provides for evacuation of a capacity audience without encountering patrons entering or waiting for the next performance. Foyer space can accommodate waiting patrons to the full capacity. Architects of the Rembrandt were C. Nap and G. J. P. van Ede.



A 60-Foot Screen on a Portable Frame

The Cecil Cinema in Hull is a recent addition to some half-dozen theatres built in Britain since relaxation of building restrictions two years ago. The auditorium view of the Cecil at left shows the screen which, though 60 feet wide and curved, can be transported to the rear of the platform for stage performances. Installed by G. B.-Kalee, the screen is mounted on a portable frame.

Depreciation

in theatre tax calculations

Summarizing, for convenience as the April 15th deadline approaches, provisions of the Federal Income Tax Law now applying to capital expenditures.

. . . . . . **by CURTIS MEES**

No one likes taxes, but they are a "necessary evil" in our lives, so it behooves us to learn living with them in the easiest manner possible. Which means we must pay *strict attention to the rules,* not underpaying where we are liable—and, equally important, not *over*paying where any saving is allowable!

Under the Federal Income Tax Law which went into effect last year were a number of very important new methods, or revisions of old methods, which offer substantial tax benefits to business. We'll try to "hit the high spots" of these so that you may decide whether your understanding of these tax changes is adequate for your protection and benefit.

Probably one of the most important tax benefits in the current Tax Code comes from a change in the methods of *depreciation* allowable on *Capital* expenditures—meaning purchases of major equipment, or modernization improvements, of a long-range nature which increase the life of property and equipment. Because of the fact the change most important to theatremen could only be put into effect with purchases for 1954 and later, it is possible this point has been overlooked.

The Declining Balance method of depreciation was increased from 150% to 200% of the Straight Line rate. What does this mean to you? Simply that in the case of wide-screen, stereophonic sound, or other installations improving presentation, as well as reseating the house, putting up a new marquee, or building a drive-in theatre (or conventional house, for that matter), you can get your money back much faster in tax depreciation than was formerly possible. In many cases, this tax saving can actually help pay for the equipment itself!

HOW DOES IT WORK?

In the Straight Line method of depreciation, most commonly used, the same amount is charged off each year. For example, on an expenditure of $10,000 for equipment having an estimated life of 10 years, $1,000 per year would be charged off to depreciation. (To simplify the example, we will not take into account the fact that any salvage value should be first deducted.) With the Declining Balance method, the theory is that more should be charged off in the early life of equipment, with much lesser charges as the equipment deteriorates and maintenance expenses climb (more or less equalizing tax payments). Under the Declining Balance method, the first three years of depreciation charges could recoup almost 50% of the total expenditure ($4,880 to be exact), whereas the Straight Line method would only permit charging off 30%, or $3,000.

DEPRECIATION SCHEDULE

All exhibitors purchasing new equipment, with a minimum anticipated life of at least four years, might well consider the desirability of utilizing this new tax depreciation method for faster recouping of the investment. Who knows what the equipment situation will be four years or more from now? So why not take advantage of the opportunity of recapturing as much as possible in the immediate future? Then if equipment becomes obsolete one would be in better position to invest in newer machines, screens, sound systems, etc.

Every item of a durable nature should be included in your depreciation schedule, omitting only those materials that are of an expendable nature, such as office supplies and petty items like dollar trash baskets and pencil sharpeners.

In a subsequent article we hope to deal more fully with the questoin of an overall inventory of the theatre, but for the moment we will confine our remarks to the simple statement that an adequate inventory *should* be prepared and maintained in a current status. Aside from tax purposes, this inventory will be of much value to a theatre owner in a variety of ways, such as to gurantee full coverage in all insurance policies and to minimize or trace theft, as well as presenting an up-to-the minute valuation of the properties for appraisal purposes in the event of a sale.

Furthermore, unless such an inventory is continually kept, purchase records may become lost and the true value of the initial investment depreciated, or even overlooked.

It is in most cases desirable that equipment be depreciated individually rather than in a lot, as the life of each piece is generally far shorter than the average for the entire lot. Thus the price of an exhaust fan in the booth may be recovered in a few years, at the time replacement is necessary, rather than over a great many years, as covered by most booth equipment which might be considered in the same lot.

The Federal government recognizes the fact that much of its Bulletin "F" (Internal Revenue Service Publication No. 173) is out of date, but pending the long time necessary for the red-tape to become unwound and a revised bulletin issued, that bulletin may serve as a useful *guide.* No consideration has been given previously to the relatively newer problems encountered by drive-in operators, for example, and each will have to arrive at his own depreciation tables pending some formal declaration of a new set of standards.

It might also be borne in mind that the "Tables of Useful Lives of Depreciable Property" included in the Bulletin "F" are generally a "maximum" and can be subject to considerable shortening where circumstances dictate less useful life.

A common sense approach to the prob-

(*Continued on page* 34)

Better Projection

A Department on PROJECTION & SOUND

Combining Projection and Anamorphic Lenses Properly

by GIO GAGLIARDI

CinemaScope has been with us for over two years but I venture to say that the optical reasoning and the proper operation of the projection lens with its anamorphic attachment are still not too well understood. By now we are all familiar with the fact that the anamorphic device will spread out a picture to double its size in a horizontal direction when properly aligned. Yet relatively few people in the theatre field have been interested in the principles involved, and for that reason may not be certain of the exact and proper adjustments required to obtain and maintain the best quality CinemaScope picture on the screen.

GIO GAGLIARDI

The regular projection lens, which is made up of spherical elements, magnifies the small picture on the film to the large image on the screen and the magnification is equal and exactly proportional to the ratio of the film dimensions. *Both height and width are expanded at the same rate.* However, when an anamorphic device is added to a standard lens, the *width* of the screen image increases at a greater rate than the *height.* This *change of magnification rate* for CinemaScope is 2-to-1.

CYLINDRICAL LENS SYSTEM

Anamorphic devices used for projection in the United States consist in a cylindrical lens system, or in a prismatic wedge system. The former is the one originally proposed by Prof. Henri Chretien and is used in the greater number of installations and will be discussed here.

The effects produced by using cylindrical mirrors has been well illustrated by the amusement parks. Most of us are familiar with the elongated or widened images reflected by these mirrors, depending upon the direction of curvature used in the mirrors. The procedure used by Chretien was somewhat similar, but it was applied to the use of accurately designed refractive cylindrical lenses.

In order to produce a picture having a *horizontal magnification* double the vertical magnification it would have been necessary to produce a projection lens combination which should have a focal length in the *horizontal plane* equal to only one-half the focal length in the *vertical* plane. Such a lens would be almost impossible to design, or at least would be terribly complicated.

ANAMORPHIC OPTICS

The designer went back to the principle and simple construction of the old refractive telescope, which consisted in a converging and diverging lens, as shown in Figure 1. In this simple telescope the ratio of the focal lengths of the front and back elements is made equal to 2, and for this combination the telescopic power is equal to 2. When such a system is placed in front of a regular projection lens, it will reduce the *focal length of the entire combination* to one-half its original focal length.

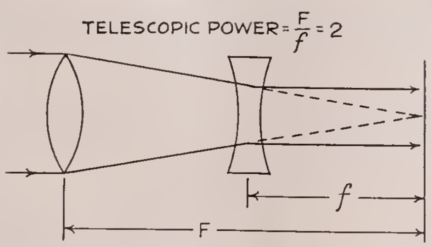


FIGURE 1—Optics of a simple telescope

However, in order to produce the desired *anamorphic* effect, the standard *spherical* elements of the telescopic lenses had to be changed to similar *cylindrical* shapes. These lenses then looked somewhat like the sketch of Figure 2. The refractive curvature of each element was *active only in a hori-*

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70	38	8x14	544	7x9	545C
65-70	35-37	9x14	544C	7x9	545C
75-80	39-40	9x14	544C	8x9	545C
80-85	37-40	9x14	544-10C	8x9	545C
80-90	50-55	9x20	552-09	5/16x9	557C
100-110	54-60	10x20	552-09	11/32x9	557C
115	62	10x20	552-09	3/8x9	557C
115-130	60-66	11x20	552-09	3/8x9	557C
130-150	65-67	13.6x22	553-01	7/16x9	557C
135-40	55-58	13.6x18	552-09	7/16x9	555C
150-160	68-70	13.6x22	523	1/2x9	555C
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zontal plane and in this plane they acted exactly like the elements of the telescope. In the vertical plane, however, the surfaces of the elements were all parallel to one another and therefore had no action on the rays of light in that direction.

The shape of the lenses in Figure 2 are rectangular, but in the actual equipment the corners are ground off so that they will fit the round barrel shape with which we are familiar. The glass elements in the actual anamorphic device are more complicated than shown in the sketch. Each of the two combinations comprises several glass elements to provide the necessary color and linear corrections.

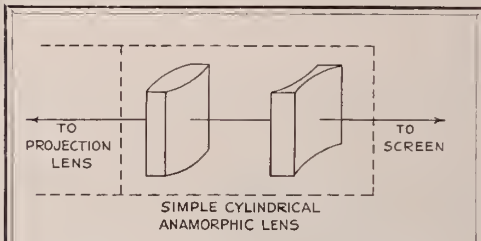

FIGURE 2—Relations of elements in anamorphic lens to projection lens and screen.

All elements must be of the highest optical accuracy in order to guard against the introduction of undesired distortions. However, the attachment *will not correct* any defects that may be already existing in the projection lenses. It is important that the projection, or "back-up," lens be of the best quality and have maximum resolution, because the greater magnification produced by the CinemaScope attachment in the horizontal direction will tend to show up any defects existing in the backing lens.

THE ANAMORPHIC SYSTEM

The cylindrical anamorphic attachment can be used with any focal length of projection lens so long as the two units have the proper connecting fittings. The rear element of the anamorphic attachment should be as close to the front element of the projection lens as conveniently possible. This is to make sure that the outside light rays from the lens all enter the first element of the anamorphic attachment and prevent light loss and vignetting for the corners and sides of the picture on the screen.

When high-speed, long-focus projection lenses are used, it becomes necessary to install an attachment with larger glass elements. Such anamorphic devices have been manufactured by the lens companies and have given good service.

Although the cylindrical anamorphic attachment will operate with lenses of all focal lengths, *careful adjustment must be made to the anamorphic lens itself* in order to set it for a given *projection throw* in the theatre.

As we said before, the cylindrical CinemaScope attachment is similar to a simple telescopic system such as is used in opera glasses. But, as in opera glasses, the distance between the front and rear elements must be changed to correct for the distance of viewing, or the *distance of projection throw*. All cylindrical anamorphic attachments have such an adjusting device, generally consisting of a split housing, threaded together so that the front part of the housing with its front glass element, may be brought closer to the rear section without changing azimuth relation.

Cylindrical anamorphic attachments have pre-calibrated markings on the barrels, indicating the setting for various projection distances. However, it has been found in the field that many of these markings are only approximate and that a more accurate means must be used in order to insure proper setting and proper focusing.

In a complete CinemaScope lens system there are two control points that must be adjusted in order to obtain the best focus for a picture on the screen. The anamorphic attachment must be adjusted to produce equal sharpness for *horizontal* and *vertical* objects. The projection lens must be adjusted to give equal sharpness over the *entire field* of the picture. If by any chance, the anamorphic attachment is improperly set, then it becomes impossible to bring the entire picture into good focus no matter how much the projectionist may "ride" the focusing adjustments.

TESTING LENS SETUP

It is to be feared that conditions such as this exist in many installations and for that reason a detailed step-by-step procedure is given below on the method to be used in adjusting cylindrical anamorphic attachments. Once they are set properly, no further adjustment should be necessary, unless they are moved to another theatre, or are taken apart for cleaning, etc.

Since it is necessary to check vertical and horizontal focusing, and sharpness and overall field under actual operating conditions, target film with horizontal and vertical lines or designs should be used as a test film. The SMPTE can provide CinemaScope test film with such designs. Loops of this film can be used; however, a roll of film would be preferable, since the heat of the arc spot may cause a loop to curl beyond the normal amount when it is run repeatedly over a long period of time.

Here is the procedure for adjusting cylindrical anamorphic attachments:

1. Thread up the test film in the projector.
2. Install the *back-up projection lens only* in the projector and focus the target film as sharply as possible on the screen.
3. Examine the picture on the screen from a close-up position to determine how

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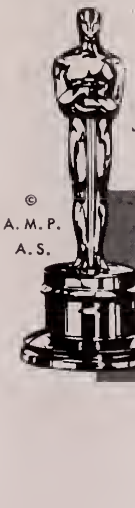

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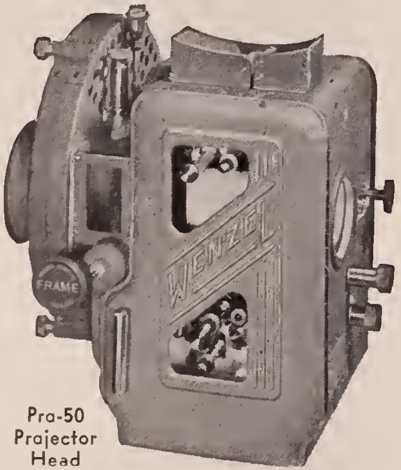

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good are the back-up lenses themselves. The lines should be sharp over the entire field of the picture and there should be a minimum of color fringing. Remember that any poor quality of the projection lens will be aggravated by the anamorphic attachment, especially in a horizontal direction.

4. Attach the anamorphic lens to the projection lens. Make sure that the focus position of the projection lens is not changed, and that the projection lens goes back in exactly the same spot.

5. Examine the picture of the target film on the screen again. The horizontal lines should appear just as sharp as before. The vertical lines should be almost the same. *Remember that these vertical lines have been doubled in width by the anamorphic attachment.*

6. *Do not touch the focusing knob.* Loosen the *locking ring* at the front of the anamorphic lens. Rotate the *adjusting ring* on the anamorphic lens and watch the vertical lines on the screen. This adjustment changes the distance between the front and rear elements of the anamorphic attachment only. This adjustment should bring the vertical lines to their sharpest position, indicating that the anamorphic attachment is set properly for the projection distance.

7. Turn the focusing knob and watch the picture go through its best focus point. Both vertical and horizontal lines should go in and out of focus together and at the same rate. If this does not occur, retrace your steps and check every point of procedure again. The anamorphic attachment is in proper adjustment only when horizontal and vertical lines are sharply in focus all over the field, and if they move in and out of focus together by approximately the same amount when the focusing knob is turned.

8. When adjustment is completed, tighten the locking ring on the anamorphic attachment and do not disturb this setting.

Handle the lenses with care, making sure that front and rear elements are carefully covered and protected. Store lenses in a cabinet away from grease and dust.

If it is found impossible to focus the vertical lines as sharply as required, or if the entire field cannot be cleared reasonably, the distributor and manufacturer should be asked for advice and relief.

•

NEW DEODORIZER

A new space deodorizer for public washrooms, has been placed on the market by Aireactor Corporation, New York. The product is called "Aireactor," and the manufacturer states that it is compounded from non-toxic elements "found in plant life" and that it "neutralizes offending odors in its vapor phase."

10 WAYS to make them head for your drive-in*

*Plus a plan that lets you "dress to fill" without financial strain

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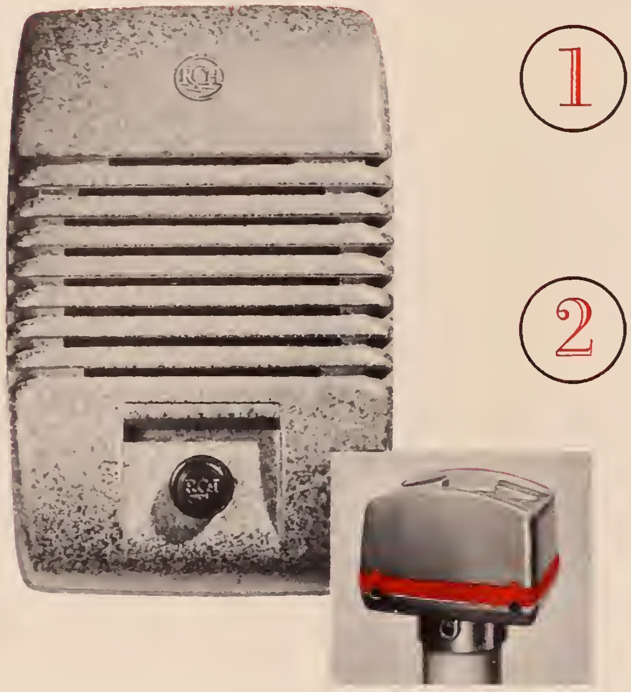

①

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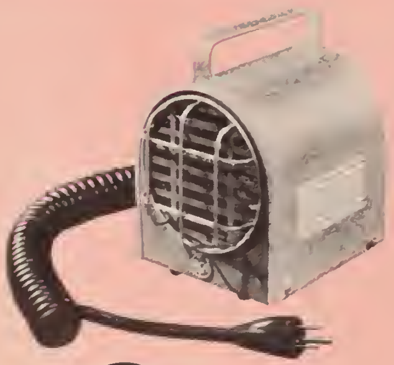

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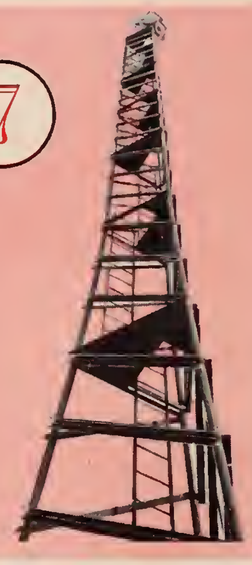

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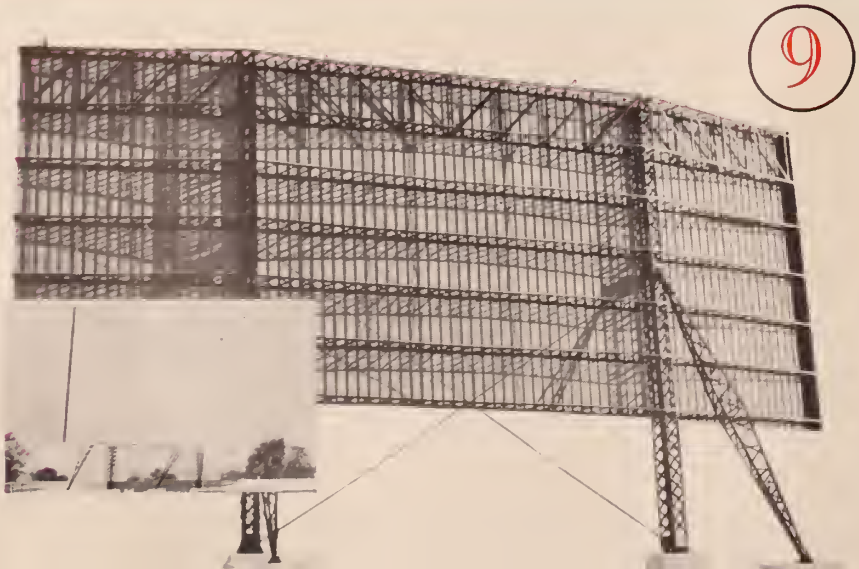

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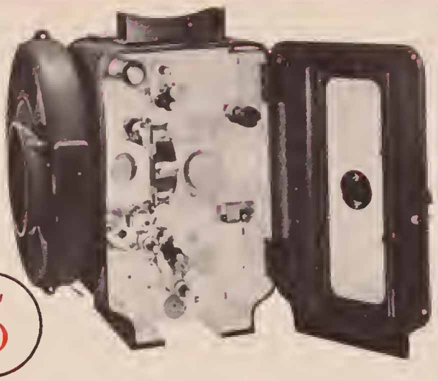

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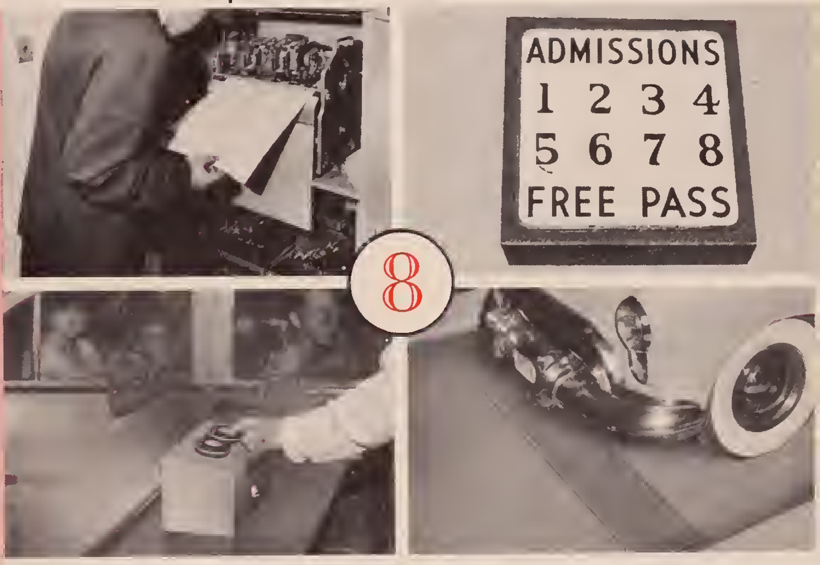

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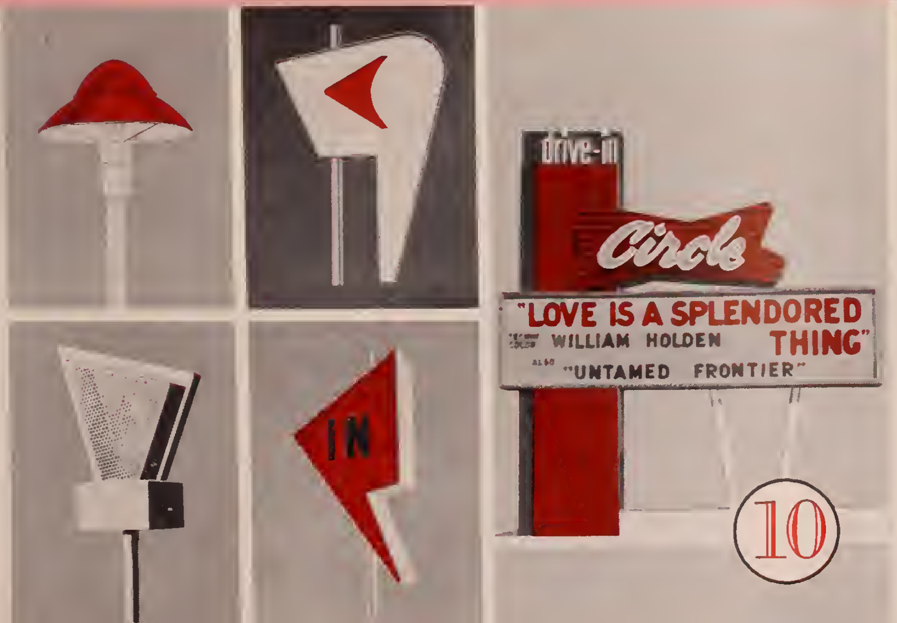

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SELL YOUR DRIVE-IN WITH GLAMOROUS LIGHTING. Add stunning beauty . . . sell your drive-in effectively with these modernly styled colorful lights and signs. It's the showmanship way of supplying the glamour look patrons love. This wondrous showmanship equipment does for drive-ins what luxuriously decorated lobbies do for indoor theatres. An assortment sufficient to improve any drive-in's appearance costs surprisingly little. To keep the community aware of your current attractions, plan to add one of our smart, highly functional attraction boards . . . available in three sparkling models of finest weatherproof construction . . . priced for every budget. See samples right away at your RCA Theatre Supply Dealer's.

*SEE LAST PAGE FOR NEWS OF RCA'S "BUDGET-EASE" PLAN

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STRAIGHT TALK... ABOUT DRIVE-IN COMPETITION AND RCA'S "BUDGET-EASE" PLAN

When you get down to brass tacks about drive-in operation, there's no escaping this simple fact: to keep getting a good return on your investment you have to keep building patron favor. In other words, successful drive-in operation involves unending effort to win a bigger share of the patrons within the area from which you draw.

Let's face the facts—over the year's operation your total attendance is bound to reflect the extent to which you have incorporated specific improvements for the comfort and enjoyment of your patrons, and the degree to which you have succeeded in conveying to them the sense of having had "a big night out" when they attend your drive-in. All this is often summed up as glamour-luxury appeal. Spread before you in the preceding pages are the many products sold by your RCA Theatre Supply Dealer for keeping your box office in a healthy condition. You owe it to yourself to take stock of the competitive standing of your drive-in and move immediately toward necessary improvements.

As evidence of RCA's faith in the future of drive-ins and to make it easy for drive-in owners to keep pace with modernization requirements, RCA has seen fit to extend its credit facilities to the purchase of the entire expanded line of its drive-in products. Qualified exhibitors will be able to order equipment for up-grading their drive-ins without raiding their cash balances.

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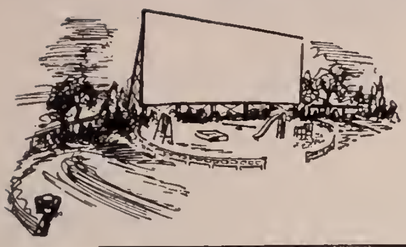


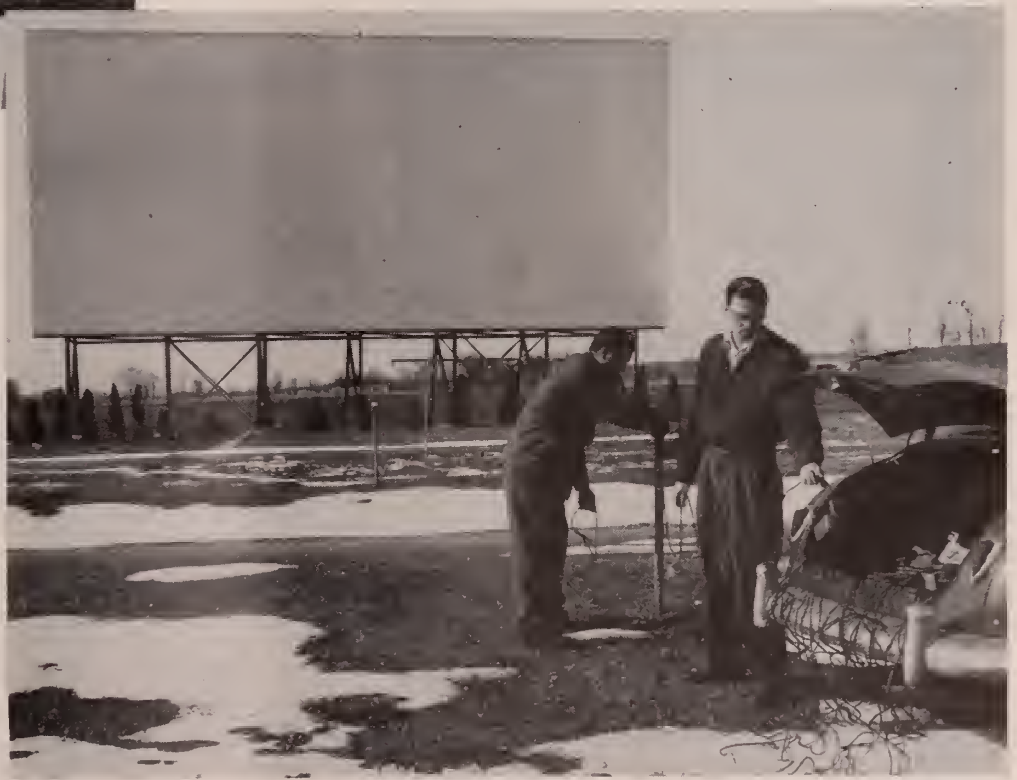
★ A regular department devoted to the design, equipment and operation of outdoor theatres.

Giving Equipment Protection While Drive-In Is Closed

Procedures recommended for projection and sound equipment in closing for winter, as demonstrated at the Key theatre, Lebanon, Pa.

PHOTOGRAPHY BY ED SULLIVAN, NEW YORK

KEY
DRIVE IN
THEATRE



Closing from around November 1st to the latter part of March, the Key drive-in at Lebanon, Pa., has all in-car speakers removed. The photo showing this procedure gives a view also of the screen, which is 102x45 feet. In the top picture are shown Cal Mervyne, Altec field engineer, and Mrs. Mildred Sheets, assistant to Jack Weber, owner of the Key.

IN MANY regions a new drive-in season is upon us. With the exception of a few climate-favored areas throughout the country which allow operation the year 'round, and those which open for week-end business, "Closed for the Winter" signs are coming down, and owners and managers are giving thought to preparations for the car queues they anticipate during the next several months.

Boats require special attention before they are placed in the water, and after they have been dry-docked. So, too, do automobiles, according to the change of seasons. It goes without saying that all drive-in managements observe a certain number of precautionary methods when the last car has driven through the exit lanes, and the frost is on the pumpkin. Power is turned off, projectors and generators are given a periodic run-through; lenses are stored. In some instances, ramp speakers are provided with plastic, waterproof hoods.

But, according to Altec Service Corporation, which specializes in the installation, service and maintenance of motion picture theatre equipment, there are several other proven procedures which numerous Altec-serviced drive-in theatres observe to assure investment protection during the off-season, and satisfactory operation when the cars start rolling in.

In order to demonstrate the methods in question, Altec selected a special engineering crew attached to division manager L. J. Patton's eastern division to perform various "before and after" tasks in a drive-in following its seasonal closing on October 30th, 1955. With the co-operation of Jack Weber, owner of Key drive-in at Lebanon, Pa., affiliated with Comerford Publix Theatres, the photographs and explanatory material which accompany this feature article were prepared under the supervision of Mr. Patton and C. A. McCrork, Altec eastern division branch manager. Messrs. Brown and Mervyne, field engineers, were especially assigned to carry out the various procedures discussed and illustrated herein, especially for BETTER THEATRES.

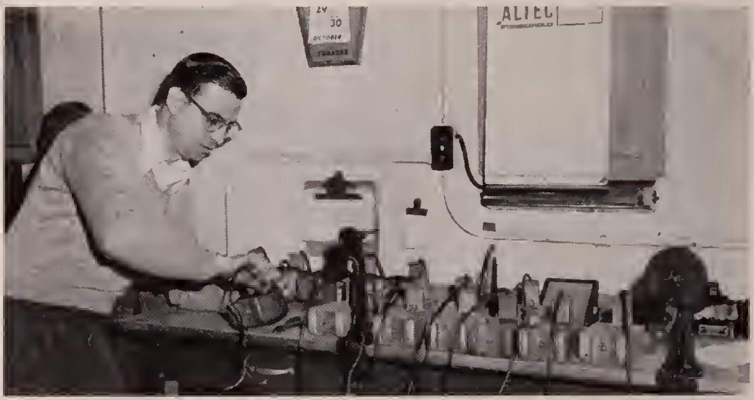
The Key drive-in at Lebanon is located on U. S. Route 422. It is owned and operated by the Jack Weber Theatre Corporation and has a 635-car capacity. Its opening date is usually the last week in March, with a close-down on October 31st. The Key is under the management of Ernest White, and acting as general assistant to Mr. Weber in his various theatre activities is Mrs. Mildred Sheets. The Key has a screen 45 feet high by 102 feet wide, with CinemaScope productions filling the entire area. Standard projection size is 40 feet by 88 feet. The Key projectionists are Warren Stiely and John Shultz, members of IATSE Local 554 of Lebanon. They preside over an immaculately maintained booth 12 feet wide by 21 feet long, equipped with a pair of Simplex XL machines, Strong-135 lamp houses, and a Simplex-Altec Lansing optical sound system. Arcs are supplied by Century 25 h.p. generators.

An ingenious device used at the Key is a ramp control trouble chart, the work of Mr. Stiley (*see accompanying photo.*) It locates for immediate attention any failure of post lights, exit illumination, dome lamps, etc., providing close liaison between booth and ushers.

With this article are pictured protective measures necessary to care adequately for

John Shultz, Key projectionist, being shown by Altec engineer Brown care with which speakers must be removed. See next view.

Detail view of the procedure pictured at left, showing detaching of cable from junction box for speaker removal.



Warren Stiely, Key projectionist, is pictured above as he is winding the cable of each speaker carefully around the housing in preparation for winter storage. Periodically during the off-season, the speakers are removed from storage for testing. The speakers are Motiograph and Ballantyne units.

Projectionist Shultz is shown at left putting speakers into cartons for winter storage—set in, of course, not tossed in.

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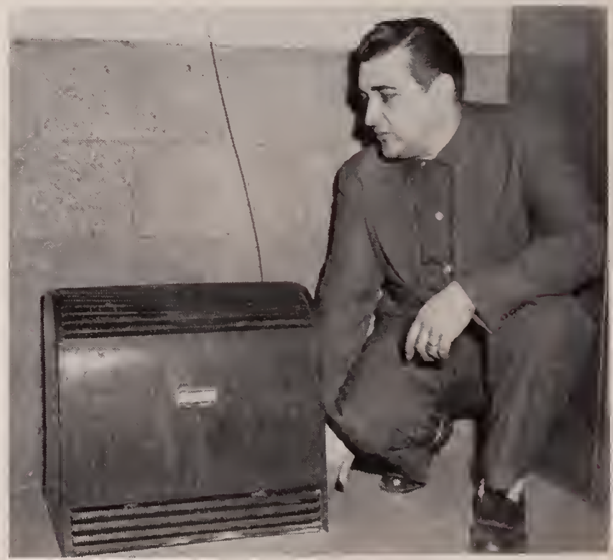

To protect booth equipment from condensation of atmospheric moisture an electric heater, thermostatically controlled, is operated in the Key projection room throughout the closed season. At right Projectionist Shultz is shown putting the heater into operation.

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At left Projectionist Stiely and Altec engineer Mervyne display proper reaction to the use of grease as a protective coating for equipment while out of operation.

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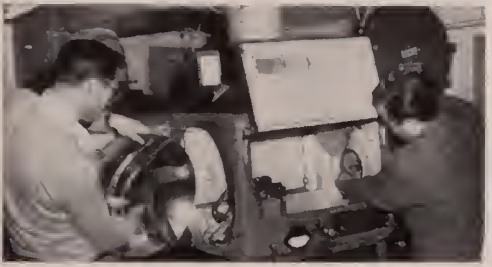
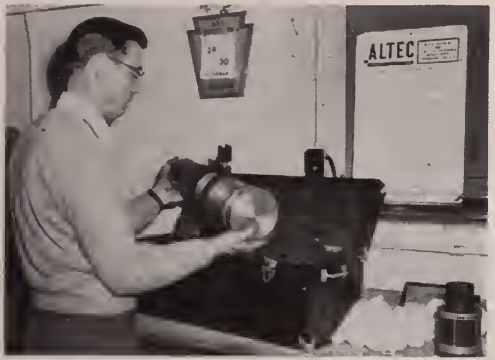
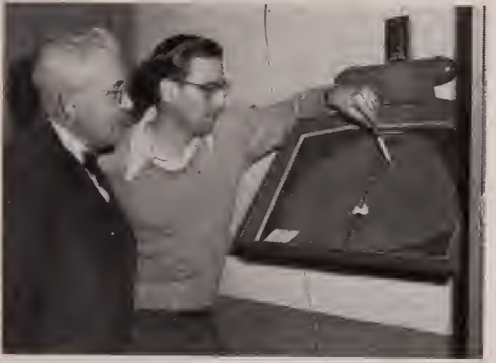
At right Mr. Mervyne points out to projectionist Shultz that ramp control panel switches should be turned off when speakers are removed. Leaving switches on puts a resistance load on amplifiers.



Projectionists Stiely and Shultz are shown above removing reflectors and heat shields from Key drive-in lamphouses in preparation for the off-season period.



A strong protective case is used for storing each set of lenses. Above projectionist Stiely is shown putting an anamorphic lens away in a compartment made for it.



Mr. Stiely shows Mr. Brown the working of his ramp trouble registration device. Each ramp is identified by a letter, and noting a speaker torn off, a ramp light out or other fault, an attendant places a pin of a color indicating the kind of trouble in the exact location on the chart so that projectionists can correct it promptly.

drive-in projection and sound equipment during the winter hiatus. Thermostatic heat control, for example, is strongly advocated by Altec field engineers in the maintenance of proper temperatures to prevent metal condensation, often a costly cause of trouble in non-operating drive-in booths. Picture and sound equipment should be accorded a weekly run-through. The expense involved in the matter of current used in connection with these procedures is nominal, experience at the Key shows. This particular theatre operates under a minimum charge for electricity, in and out of season. This is probably the case with many other outdoor theatres throughout the country.

The use of grease as a protective covering for equipment is particularly frowned

(*Continued on page* 35)

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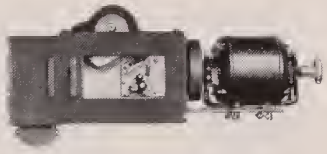

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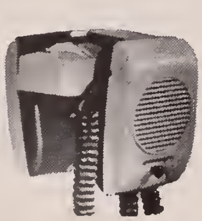

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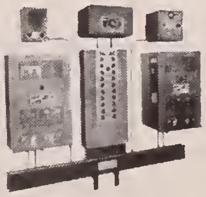

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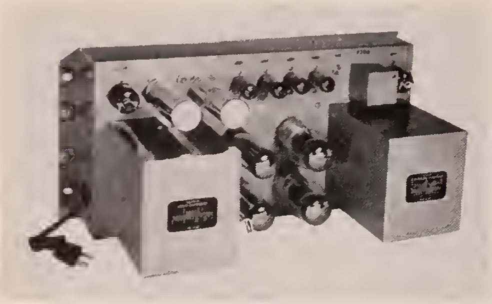
★ news and views of the market and its sources of supply

Westrex Announces New Line of Multi- and Single-Channel Sound Systems

Westrex Corporation, New York, has announced one of its 1956 lines of sound reproducing equipment for theatres, including complete multi-channel and one-channel systems for both magnetic and optical reproduction. The company states that the systems in the new line are "simpler, smaller, and from 5% to 35% cheaper than comparable 1955 equipment." Announcements of two other lines of sound equipment will be made later.

It is pointed out that the single-channel systems utilize the new major components of the multi-channel systems and are designed to give the best sound reproduction for theatres not yet ready to convert to stereophonic sound. The single-channel systems can readily be expanded into multi-channel systems, it is explained.



The Westrex sound system's 27 type, 60 watt power amplifier.

The Westrex multi-channel systems are composed of the following main units:

The Westrex R10 stereophonic penthouse reproducer. It is equipped with two impedance drums and has an adjustable idler roller to match the length of film path for different makes of projectors. A four-track magnetic reproducer head is mounted on a separate plate which may be easily removed and replaced with a head assembly of fewer tracks, if required.

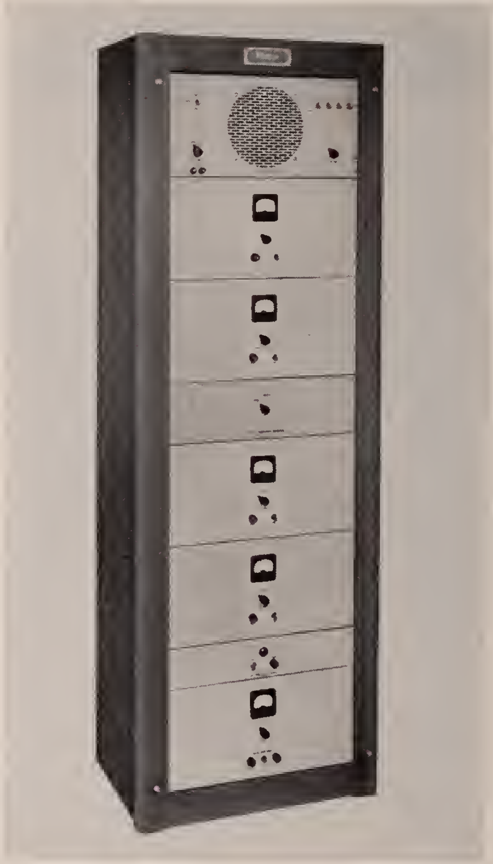
The Westrex R6 optical sound reproducer. It features the special timing belts "used in all high quality recording systems." The R6 has a longer optical path, it is stated, and an equilight diffuser, "both of which assure the best reproduction from either variable area or density sound tracks." All shafts in the R6 are mounted in ball bearings.

The 51B multi-channel magnetic preamplifier cabinet. Wall-mounted, it contains up to four pre-amplifiers, control amplifier, low pass filter, change-over and muting relays for multi-channel magnetic reproduction. The amplifiers are plug-in and can be easily removed for servicing. Individual gain controls and equalizers are provided for balancing the three main channels. All connections are accessible from the front.

The 52A multi-channel control cabinet. Wall-mounted, it contains the control equipment for single and multi-channel as well as non-synchronous and emergency operation. A three-gang volume control is provided for the backstage channels and a single control for the auditorium surround channel. The cabinet also houses the regular-emergency photo-electric cell amplifiers and selector switch for non-synchronous, optical and multi-channel magnetic or optical operation. All connections are accessible from the front.

The Westrex sound system's 16 type loudspeaker assembly with 80° high-frequency acoustic lens.

The Westrex multi-channel floor cabinets house up to four 27 type 60 watt power amplifiers with their associated power supplies. These cabinets have self-contained monitoring, non-synchronous, and switching facilities. The Westrex switching includes facilities which enable the projectionist to test each channel independently and in the event of failure in one channel to operate through the other two channels behind the screen or, if desired, through the center single channel.



The Westrex multi-channel sound system's 50B four-channel transmission cabinet. Three-channel equipment also for stereophonic sound reproduction and single-channel equipment are available.

Servicing of this equipment is done either from the front of the cabinets (the mats are quickly removable) or from the back, which has a full-length hinged door.

The Westrex 27 type 60 watt power amplifier is equipped with new circuits and specially wound coils designated to deliver "more output with less distortion and with the use of less current with standard vacuum tubes than with previous 60 watt amplifiers". Tubes used in this amplifier can be obtained from ordinary commercial sources. These 60 watt amplifiers are smaller and weigh less than previous 50 watt amplifiers, it is asserted, and are easier to install and maintain.

The 48A single channel control cabinet is small in size and may be wall-mounted where it is within easy access for more efficient operation. This cabinet houses the photoelectric cell pre-amplifier for the single channel optical system and provides space for an emergency pre-amplifier. All controls are grouped on the main center panel and include a system level control with switching from film to non-synchronous reproduction or from the regular to the emergency system. The plug-in type pre-amplifiers are quickly removable for replacement or maintenance.

The Westrex 49 transmission cabinet for the single optical system has all controls specially mounted and designed for easy access. The meters for the amplifier and exciter lamp power supplies are illuminated so that they may be easily seen in the dimmed light of a projection booth. All the circuits are metered by means of a selector switch.

The booth monitoring loudspeaker is located within the cabinet, making it unnecessary to run it at an excessively high level.

The Westrex type 16 loudspeaker assembly with associated high and low frequency units, baffles, and dividing networks was designed for "increased efficiency and smoother performance to meet both present and future exacting requirements of the multi- or single-channel sound."

The Westrex sound systems feature the acoustic lens high-frequency horn, which is designed to assure an "even distribution of sound throughout an auditorium with an absolute minimum of interference patterns." The high-frequency horns are available for either 50° or 80° horizontal coverage.

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RCA HEATERS FOR DRIVE-INS

Three large drive-in theatres have recently purchased RCA "Dyna-Heat" in-car heaters, with initial installations at each totaling 400 units, according to a report by A. J. Platt, manager, theatre equipment sales, RCA Theatre and Sound Products Department. The three theatres are the Varbalow circuit's Circle drive-in, Moorestown, N. J.; Comerford's West Side drive-in, Plymouth, Pa.; and the Queen's Chapel drive-in, a Johnson and Saunders operation at West Hyattsville, Va.

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New Ceiling-Mounted Air Conditioning Line

A NEW LINE of packaged air-conditioners, designed to be suspended from the ceiling or shelf-mounted, thereby saving floor space, has been developed by the Air Conditioning Department of the General Electric Company. The new horizontal line, including both water-cooled and air-cooled (waterless) models, is available in 3, 5 and 7½ ton capacities.

The same hermetically sealed condensing unit used in floor models is used in the new water-cooled units, according to G. K. Iwashita, general manager of the G-E department. Motor, compressor, and condenser are lubricated for life.

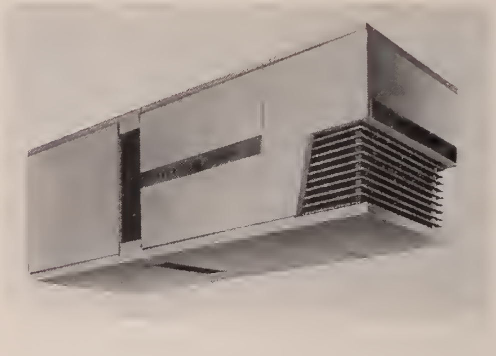
The entire refrigeration system is replaceable and is covered by a five-year warranty. Under the warranty the system is replaced with a new one and is returned to the factory for servicing.

Several improvements in sound reduction are incorporated in the new models. The motor compressor, fans, and fan drives are resiliently mounted. Fans are extra large to move larger air volume quietly.

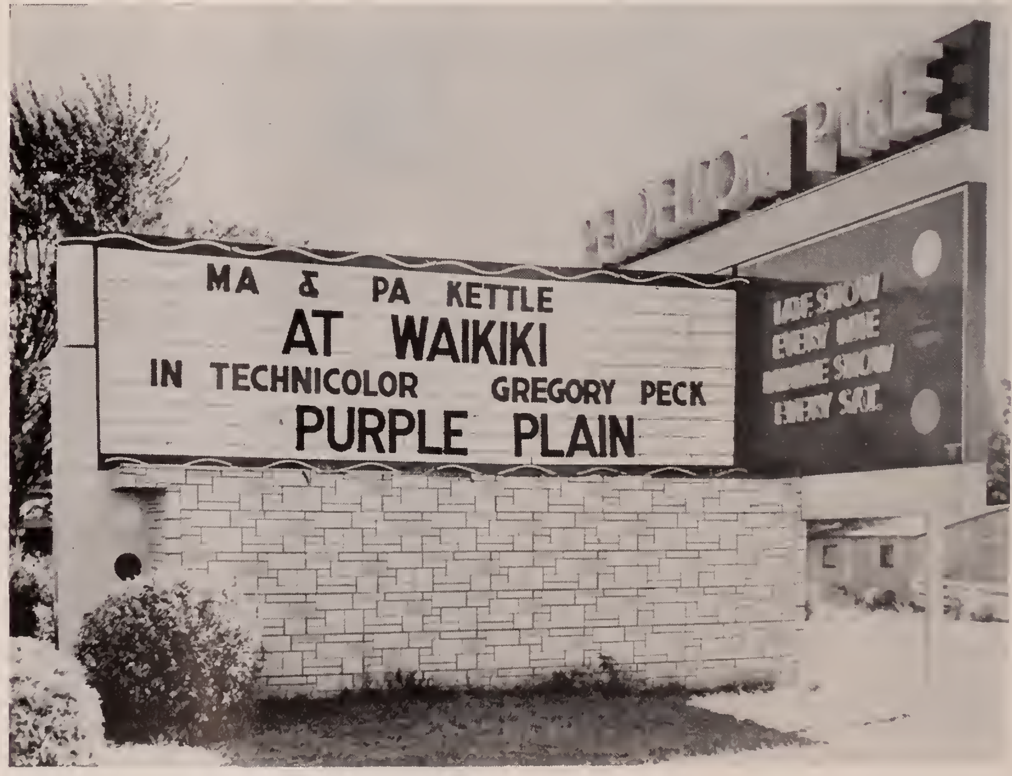
The unit is painted ceiling grey to blend with any interior and the company states it is easy to clean or paint. On air-cooled models return air enters through grilles at the bottom and sides of the unit. On water-cooled models air enters at the rear. The side panels snap off for easy servicing.

A completely automatic, electrically-activated "muggy weather control" has been added to give even higher moisture removal on humid days. Accessories include a heating coil which can be used with steam or hot water and a three-way

General Electric's new horizontal packaged air-conditioners. The model above is water-cooled; the one below, air-cooled (waterless).



LARGE DISPLAY BOARD AT INDIANA DRIVE-IN



The new attraction panel at the Pendleton Pike drive-in, Indianapolis, is double-faced and has changeable copy areas 71 inches in height and 21 feet, 10¾ inches long. It employs Wagner frames, glass and 17-inch black and 10-inch red plastic letters. The board was fabricated and erected by Signs, Inc.,

and 17-inch black and 10-inch red plastic letters. The board was fabricated by Signs, Inc., Boston.

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directional air distributor for free air delivery within the conditioned space.

The new line will supplement General Electric's present line of floor models ranging in capacity from 3 to 15 tons.

New Line of Spencer Portable Vacuum Units

PERFORMANCE information and complete specifications on the line of commercial portable vacuum cleaners of the Spencer Turbine Company, Hartford, Conn., are contained in a new bulletin recently issued by the company. The bulletin points out that "only specially designed equipment will stand up under constant use where cleaning is a business."

The models described range in power from ½ through 1 h.p. and all can be used for either dry or wet pick-up. For extensive wet pick-up the Spencer machines can be equipped with auxiliary galvanized water tanks with automatic cut-offs.

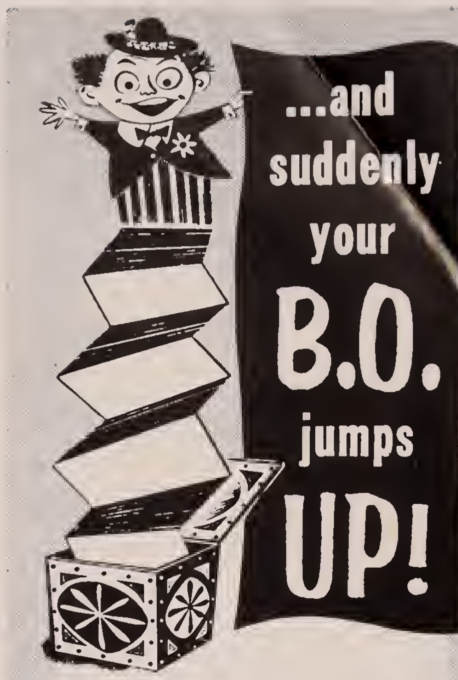
SPENCER
COMMERCIAL PORTABLE
VACUUM CLEANERS
A COMPLETE LINE featuring MORE CLEANING POWER PER DOLLAR

One of the features of the machines for dry pick-up is that collected dirt drops into an easily removable can at the base of the unit. Light dust is trapped by an inverted filter bag which is shaken inside the machine, thus preventing any recirculation or spreading of dust.

All models use standard Spencer tools and attachments, more than 20 of which are illustrated in the bulletin, copies of which may be secured by writing the company.

Prizes Offered for Sign Installations

A CONTEST intended to encourage manufacturers, dealers and salesmen to procure good photos of sign installations employing changeable letters has been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announced by Wagner Sign Service, Inc., Chicago. The signs must embody a Wagner attraction board, frames, glass and letters.

Prizes for the winners are headed by an "all-expense paid" plane trip for two to Las Vegas or Bermuda with hotel accommodations, meals and entertainment included. As a substitute for the trip winners may take $2,500. In all there are 30 prizes, with the lowest cash prize being $100.

The company has issued a brochure describing the contest. It includes full details on how to take good commercial photos by day and by night and such information as the correct use of filters where colors are apt to pose problems.

Each entry must be accompanied by a 50-word statement on how signs have increased business. The contest, which runs for a year, closes February 17, 1957.

Judging of the photos will take place at the National Electrical Sign Association Convention February 18, 1957 at the Sheraton Park Hotel, Washington, D. C. The board of judges is comprised of M. M. Zimmerman, publisher of Super Market Merchandising, New York City; Kenneth G. McKiernan of G. F. McKiernan & Company, Chicago; David M. Souder, editor of Signs of the Times, Cincinnati; Jack Johnson, advertising manager of Advertising Requirements, Chicago; and James Strong, James Strong Photographic Studios, Toledo.

New Curved Curtain Track of Aluminum

A NEW curved curtain track, made of aluminum and designed to be applicable on all kinds of curved layouts "even where relatively sharp radii are involved" has been announced by Automatic Devices Company, Allentown, Pa. The new track is called "Curvit-Sure."

The completely ball-bearing track is also obtainable for straight runs and can be used for a "walk-along" type of operation on cycloramas as well, according to Abram Samuels, president of the company. The line is designed for medium and heavy-duty cord-operated curtain tracks.

New "White" Paint for Drive-In Screens

A NEW "white" paint for drive-in screens, which can be applied with brush, roller or ordinary spray equipment, has been developed by the Radiant Manufacturing Corporation, Chicago. Tradenamed "Vynaplastic," the paint is said to dry quickly, and two coats may be applied within one hour.

The manufacturer asserts that the paint "dries to a white, smooth film" and will not "discolor under any weather conditions." He also declares that it has "complete resistance to alkali as commonly found in plaster, transite, flexrock board, stucco or other masonry surfaces." No primer or sealers are required on these surfaces, it is stated, and the new paint, "once properly applied, can be recovered without costly or elaborate preparation."

R
RADIANT
VYNAPLASTIC
OUTDOOR SCREEN PAINT
No. X-100
Brighter... Because It's Whiter!

Water-thinned, the new product contains no oil and may be applied safely to wet surfaces. Once dry, the film of the paint does not water spot, according to the manufacturer. Instead, he explains, it "breathes" to avoid blistering and peeling. In addition he claims that it "is self-cleaning since it chalks gradually while maintaining perfect integrity of surface."

It is stated that 450 square feet can be covered with one gallon of the paint. On initial installations the manufacturer recommends that a second coat be applied.

DEALERS TOLD OF NEW RADIANT 16MM LENS

Features of the "Superama 16," a new anamorphic lens for taking and projecting pictures in 16mm CinemaScope made by the Radiant Manufacturing Corporation of Chicago, were explained to photography dealers and distributor representatives in the Los Angeles area at the Beverly Hilton Hotel recently by A. Wertheimer, (left), Radiant executive vice-president. Mr. Wertheimer said the new lens "can be used with equal ease on all major makes of 16mm cameras and projectors." It will open the field of wide-screen pictures (at an aspect ratio of 2.66 to 1) to amateurs, schools and industry, he declared. Also shown for the first time at the meeting was the "Panatar 16" variable anamorphic lens for projection of 16mm films. This lens, made by Panavision, Inc., Hollywood, and the "Superama 16" will be distributed solely by Radiant.

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FAIGE RELOCATES COMPANIES

The relocation of New York headquarters for the firms—Norpat Sales, Inc., Norpat International Division, "Doc" Faige & Associates and American Selectifier Division—to 630 Ninth Avenue has been announced by M. D. "Doc" Faige, president. The new location, taken over on March 1st, provides the firms with an easily accessible showroom at street level, Mr. Faige said. Offices and warehouse facilities are also in the same building.

•

"LUXURIA" SCREENS AT DISNEYLAND

As a part of recent improvements in its "Circarama" exhibit at the Walt Disney amusement park in California, Disneyland, the American Motors Company installed 11 new "Luxuria" projection screens, made by the Stewart-Trans-Lux Corporation, Torrance, Calif. The screens were custom-designed to meet specifications supplied by Bill Ralke, president of the Ralke Company, Los Angeles, which is in charge of all audio-visible facilities at Disneyland.

"THE THEATRE SUPPLY MART"

Index to Products Advertised & Described in this Issue, with
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- Convenient inquiry postcard

Firms are numbered for easy identification in using postcard. Dealer indications refer to listing on following page.

ADVERTISERS

NOTE: See small type under advertiser's name for proper reference number where more than one kind of product is advertised.

Reference Number	Adv. Page
1—Adler Silhouette Letter Co. Changeable letter signs: Front-lighted panels for drive-ins (1A), back-lighted panels (1B), and changeable letters (1C). All dealers.	27
2—American Seating Co. Auditorium chairs. NTS.	5
3—Ballantyne Co., The Planning and equipment drive-in package. Dealers 3, 20, 22, 24, 35, 37, 42, 47, 68, 76, 87, 92, 100, 105, 106, 116.	25
4—Bausch & Lomb Optical Co. Projection lenses. Direct, branches and affiliated dealers.	17
5—Blue Seal Sound Devices Projectors (5A), projector bases (5B), soundheads (5C), magazines (5D), stereophonic attachments 5E, amplifiers (5F), speakers (5G). Direct.	28
6—Bodde Screen Co. Projection screens. Direct.	16
7—Carbons, Inc. Projection carbons. Direct.	15
8—Eprad In-car speakers. Unaffiliated dealers.	16
9—F & Y Building Service, The Architectural design and building service.	27
10—Faige & Associates, Doc Distributers.	28
11—Heywood-Wakefield Co. Auditorium chairs. Dealers 8, 10, 14, 26, 32, 41, 55, 58, 94, 97 and branches.	2nd Cover
12—International Projector Corp. Complete projection and sound systems. NTS.	28
13—LaVezzi Machine Works Projector parts. All dealers.	18
14—National Carbon Co., Inc. Projection carbons. All dealers.	4
15—National Theatre Supply Distributors.	6, 27
16—Projection Optics Co., Inc. Projection lenses. Distributor: Rayton Screen Corp.	29
17—Radio Corp. of America Drive-in admission control system (17A), in-car speakers (17B), heaters (17C), drive-in signs (7D), projection lamps (17E), amplifiers (17F), drive-in screen towers (17G), projectors (17H), driva-in field light towers (17I). Dealers marked *.	19-22
18—RCA Service Co. Projection and sound maintenance service.	18
19—S. O. S. Cinema Supply Corp. Projection lenses. Direct.	27
20—Star Cinema Supply Corp. Distributors.	29
21—Strong Electric Corp., The Projection lamps. Unaffiliated dealers.	3
22—Theatre Seat Service Co. Theatre chair rehabilitation service. Direct.	29
23—Thermolator Corp. In-car heaters. Direct.	33
24—Wagner Sign Service, Inc. Changeable letter signs: Front-lighted panels for drive-ins (24A), back-lighted panels (24B), and changeable letters (24C). Dealers 1, 2, 8, 11, 13, 14, 15, 16, 18, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 34, 35, 36, 38, 39, 40, 41, 42, 43, 44, 47, 48, 50, 52, 53, 55, 56, 58, 59, 61, 62, 63, 65, 66, 67, 68, 70, 71, 74, 75, 77, 78, 80, 82, 84, 85, 86, 87, 90, 91, 93, 94, 97, 99, 101, 102, 103, 106, 107, 110, 111, 113, 115, 116, 118, 122, 123, 124, 125.	33
25—Walker-American Corp. Projection screens. NTS.	29
26—Wenzel Projector Co. Projectors (25A), soundheads (25B). Unaffiliated dealers.	18
27—Western Service & Supply Distributors.	29
28—Westrex Corp. Distributors.	27
29—Williams Screen Co. Projection screens. Direct.	28

●

EDITORIALLY . . .

SOUND SYSTEMS LINE, page 26.
New Westrex line of sound equipment for theatres, including multi-channel and one-channel systems for both magnetic and optical reproduction. Postcard reference number 27A.

AIR-CONDITIONERS, page 28.
New line of packaged air-conditioners from General Electric. Designed to be suspended from ceiling. Postcard reference number 29E.

PORTABLE VACUUMS, page 29.
Line of portable vacuum cleaning units, made by Spencer Turbine Company, ranging in power from ½ through 1 h.p. All can be used for either dry or wet pick-up. Postcard reference number 30E.

CURVED TRACK, page 30.
Aluminum curtain track for all types of curved layouts. Made by Automatic Devices Company. Postcard reference number 31E.

For further information concerning products referred to on this page, write corresponding numbers and your name and address, in spaces provided on the postcard attached below, and mail. Card requires no addressing or postage.

TO BETTER THEATRES Service Department:

Please have literature, prices, etc., sent to me according to the following reference numbers in March 1956 issue —

....

....

....

....

NAME ____________________

THEATRE or CIRCUIT ____________________

STREET ADDRESS ____________________

CITY ____________________ STATE ____________

Theatre Supply Dealers

Dealers in the United States listed alphabetically by states, numbered or otherwise marked for cross-reference from Index of Advertisers on preceding page

ALABAMA

1—Queen Feature Service, 1912½ Morris Ave., Birmingham.

ARIZONA

2—Southwest Theatre Supply, 3750 E. Van Buren, Phoenix.

ARKANSAS

3—Arkansas Theatre Supply, 1008 Main St., Little Rock.
4—Theatre Supply Co., 1921 Grand Ave., Fort Smith.

CALIFORNIA

Fresno:

5—Midstate Theatre Supply, 1906 Thomas.

Los Angeles:

6—John P. Filbert, 2007 S. Vermont Ave.*
National Theatre Supply, 1961 S. Vermont Ave.
7—Pembrex Theatre Supply, 1969 S. Vermont Ave.
8—B. F. Shearer, 1964 S. Vermont Ave.

San Francisco:

National Theatre Supply, 255 Golden Gate Ave.
9—Preddey Theatre Supplies, 187 Golden Gate Ave.
10—B. F. Shearer, 243 Golden Gate Ave.
11—United Theatre Supply, 112 Golden Gate Ave.
12—Western Theatrical Equipment, 337 Golden Gate Ave.*

COLORADO

Denver:

National Theatre Supply, 2111 Champa St.
13—Service Theatre Supply, 2054 Broadway.
14—Western Service & Supply, 2120 Broadway.*

CONNECTICUT

New Haven

National Theatre Supply, 122 Meadow St.

DISTRICT OF COLUMBIA (Washington)

15—Brient & Sons, 925 New Jersey Ave., N.W.*
16—Ben Lust, 1001 New Jersey Ave., N.W.
17—R & S Theatre Supply, 920 New Jersey Ave., N.W.

FLORIDA

18—Joe Hornstein, 329 W. Flagler St., Miami.
19—Southeastern Equipment, 625 W. Bay St., Jacksonville.*
20—United Theatre Supply, 206 Memorial Highway, Tampa.
21—United Theatre Supply, 329 W. Flagler St., Miami.*

GEORGIA

Albany:

22—Dixie Theatre Service & Supply, 1010 N. Slappey Dr.

Atlanta:

23—Capitol City Supply, 161 Walton St., N.W.
24—Dixie Theatre Service & Supply, 95 Walton Ave., N.E.
National Theatre Supply, 187 Walton St., N.W.
25—Southeastern Theatre Equipment, 201-3 Luckie St., N.W.
26—Wil-Kin Theatre Supply, 301 North Ave., N.E.

ILLINOIS

Chicago

27—Abbott Theatre Supply, 1311 S. Wabash Ave.*
28—Gardner Theatre Service, 1314 S. Wabash Ave.
29—Movie Supply, 1318 S. Wabash Ave.
National Theatre Supply, 1325 S. Wabash Ave.

INDIANA

Evansville:

30—Evansville Theatre Supply, 2900 E. Chandler Ave.

Indianapolis:

31—Ger-Bar, Inc., 442 N. Illinois St.
National Theatre Supply, 436 N. Illinois St.

IOWA

Des Moines:

32—Des Moines Theatre Supply, 1121 High St.
National Theatre Supply, 1102 High St.

KANSAS

Wichita:

33—Southwest Theatre Equipment, P. O. Box 2138.

KENTUCKY

Louisville:

34—Fall's City Theatre Equipment, 427 S. Third St.
35—Hauden Theatre Supply, 209 S. 3rd St.

LOUISIANA

New Orleans:

36—Hodges Theatre Supply, 1309 Cleveland Ave.
37—Johnson Theatre Service, 1409 Cleveland Ave.
38—Southeastern Theatre Equipment, 214 S. Liberty St.*

Shreveport:

39—Alon Boyd Theatre Equipment, P. O. Box 362.

MARYLAND

Baltimore:

40—J. F. Dusman Co., 12 East 25th St.
National Theatre Supply, 417 St. Paul Place.

MASSACHUSETTS

Boston:

41—Capitol Theatre Supply, 28 Piedmont St.*
42—Independent Theatre Supply, 28 Winchester St.
43—Major Theatre Equipment, 44 Winchester St.
44—Massachusetts Theatre Equipment, 20 Piedmont St.
National Theatre Supply, 37 Winchester St.
45—Standard Theatre Supply, 78 Broadway.
46—Theatre Service & Supply, 30 Piedmont St.

MICHIGAN

Detroit:

47—Amusement Supply, 208 W. Montcalm St.
48—Ernie Forbes Theatre Supply, 214 W. Montcalm St.*
49—McArthur Theatre Equipment, 454 W. Columbia St.
National Theatre Supply, 2312 Cass Ave.

Grand Rapids:

50—Ringold Theatre Equipment, 106 Michigan St., N.W.

MINNESOTA

Minneapolis:

51—Elliott Theatre Equipment, 1110 Nicollet Ave.
52—Frosch Theatre Supply, 1111 Currie Ave.*
53—Minneapolis Theatre Supply, 75 Glenwood Ave.
National Theatre Supply, 56 Glenwood Ave.
54—Western Theatre Equipment, 45 Glenwood Ave.

MISSOURI

Kansas City:

55—Missouri Theatre Supply, 115 W. 18th St.*
National Theatre Supply, 223 W. 18th St.
56—Shreve Theatre Supply, 217 W. 18th St.
57—Stebbins Theatre Equipment, 1804 Wyandotte St.

St. Louis:

58—McCarty Theatre Supply, 3330 Olive St.
National Theatre Supply, 3212 Olive St.
59—St. Louis Theatre Supply Co., 3310 Olive St.*

MONTANA

60—Montana Theatre Supply, Missoula.

NEBRASKA

Omaha:

61—The Ballantyne Co., 1712 Jackson St.
National Theatre Supply, 1610 Davenport St.
62—Quality Theatre Supply, 1515 Davenport St.
63—Western Theatre Supply, 214 N. 15th St.*

NEW MEXICO

64—Eastern New Mexico Theatre Supply, Box 1009, Clovis.

NEW YORK

Albany:

65—Albany Theatre Supply, 443 N. Pearl.
National Theatre Supply, 962 Broadway.

Auburn:

66—Auburn Theatre Equipment, 5 Court St.

Buffalo:

67—Eastern Theatre Supply, 496 Pearl St.*
National Theatre Supply, 500 Pearl St.
68—Perkins Theatre Supply, 505 Pearl St.
69—United Projector & Film, 228 Franklin St.

New York City:

70—Amusement Supply, 341 W. 44th St.
71—Capitol Motion Picture Supply, 630 Ninth Ave.*
72—Crown Motion Picture Supplies, 354 W. 44th St.
73—Joe Hornstein, 341 W. 44th St.
National Theatre Supply, 356 W. 44th St.
126—Norpat Sales, Inc., 630 Ninth Ave.

Syracuse:

74—Central N. Y. Theatre Supply, 210 N. Salina St.

NORTH CAROLINA

Charlotte:

75—Bryant Theatre Supply, 227 S. Church St.
76—Charlotte Theatre Supply, 209 S. Poplar St.
77—Dixie Theatre Supply, 213 W. 3rd St.
National Theatre Supply, 304 S. Church St.
78—Southeastern Theatre Equipment, 209 S. Poplar St.*
79—Standard Theatre Supply, 219 S. Church St.
80—Theatre Equipment Co., 220 S. Poplar St.
81—Wil-Kin Theatre Supply, 229 S. Church St.

Greensboro:

82—Standard Theatre Supply, 215 E. Washington St.
83—Theatre Suppliers, 304 S. Davie St.

OHIO

Cincinnati:

84—Mid-West Theatre Supply, 1638 Central Parkway.*
National Theatre Supply, 1637 Central Parkway.

Cleveland:

National Theatre Supply, 2128 Payne Ave.
85—Ohio Theatre Equipment, 2108 Payne Ave.
86—Oliver Theatre Supply, 1701 E. 23rd St.*

Columbus:

87—American Theatre Equipment, 165 N. High St.

Dayton:

88—Dayton Theatre Supply, 111 Volkenand St.
89—Sheldon Theatre Supply, 627 Salem Ave.

Toledo:

90—American Theatre Supply Co., 439 Dorr St.
91—Theatre Equipment Co., 1206 Cherry St.

OKLAHOMA

Oklahoma City:

92—Century Theatre Supply Co., 706 N. Grand
93—Howell Theatre Supplies, 12 S. Walker Ave.
National Theatre Supply, 700 W. Grand Ave.
94—Oklahoma Theatre Supply, 628 W. Grand Ave.*

OREGON

Portland:

95—Modern Theatre Supply, 1935 N.W. Kearney St.*
96—Portland Motion Picture Supply, 916 N.W. 19th St.
97—B. F. Shearer, 1947 N.W. Kearney St.
98—Inter-State Theatre Equipment, 1928 N.W. Kearney St.

PENNSYLVANIA

Philadelphia:

99—Blumberg Bros., 1305-07 Vine St.*
National Theatre Supply Co., 1225 Vine St.
100—Superior Theatre Equipment, 1315 Vine St.

Pittsburgh:

101—Alexander Theatre Supply, 84 Van Bramm St.
102—Atlas Theatre Supply, 402 Miltenberger St.
National Theatre Supply, 1721 Blvd. of Allies.

Wilkes-Barre:

103—Vincent M. Tate, 1620 Wyoming Ave., Forty-Fort.

RHODE ISLAND

104—Rhode Island Supply, 357 Westminster St., Providence.

SOUTH DAKOTA

105—American Theatre Supply, 316 S. Main St., Sioux Falls.

TENNESSEE

Memphis:

106—Monarch Theatre Supply, 492 S. Second St.*
National Theatre Supply, 412 S. Second St.
107—Tri-State Theatre Supply, 320 S. Second St.

TEXAS

Dallas:

108—Hardin Theatre Supply, 714 South Hampton Rd.
109—Herber Bros., 408 S. Harwood St.
110—Modern Theatre Equipment, 1916 Jackson St.
National Theatre Supply, 300 S. Harwood St.
111—Southwestern Theatre Equipment, 2010 Jackson St.*
112—Sterling Sales & Service, 2019 Jackson St.

Houston:

113—Southwestern Theatre Equipment, 1622 Austin St.*

San Antonio:

114—Alamo Theatre Supply, 1308 Alametos St.

UTAH

Salt Lake City:

115—Intermountain Theatre Supply, 264 East First South St.
116—Service Theatre Supply, 256 East First South St.
117—Western Sound & Equipment, 264 East First South St.*

VIRGINIA

118—Norfolk Theatre Supply, 2700 Colley Ave., Norfolk.

WASHINGTON

Seattle:

119—American Theatre Supply, 2300 First Ave.
120—Inter-State Theatre Equipment Co., 2224 Second Ave.
121—Modern Theatre Supply, 2400 Third Ave.*
National Theatre Supply, 2319 Second St.
122—B. F. Shearer, 2318 Second Ave.

WEST VIRGINIA

123—Charleston Theatre Supply, 508 Lee St., Charleston.

WISCONSIN

Milwaukee:

124—Manhardt Co., 1705 W. Clybourn St.*
National Theatre Supply, 1027 N. Eighth St.
125—Ray Smith, 718 W. State St.

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Grass Roots Psychology Is Easier Seen Than Spelled

says Charlie Jones

. . . owner-manager of the Northwood theatre in Northwood, Ia.

THIS IS an easy business in which to find yourself getting into a rut. Every day, week and month you repeat what you did the day, week and month before. Take billing, for instance—

Today I went billing eight neighboring towns on a month of programs. This time I had a double mission. I was going primarily to get somebody to look at one of my calendars long enough to think about seeing a show, and secondarily to talk to hinterlanders about movies, weather and television.

The mercury had climbed to zero from its early morning low, and by 9:30 I was alternately sloshing and slipping over patches of frozen gravel and packed snow, each mile generously sprinkled with fat hen pheasants growing fatter gorging themselves on to-market-spilt corn and busily indifferent to mid-century traffic. I had eight towns in two states to bill today, my territory laying as much in Minnesota as it does in Iowa.

There was no time to waste, as tomorrow I must take half the day seeing that my program is properly hung in the stores of the 73 local merchants, about eight of whom come to the show more or less infrequently. It takes longer to bill Northwood, this being a county seat metropolis complete with court house and fire engine.

•

Having tried for a long time to identify the cause of the slump of the small town box-office from my office chair, I wanted today to take my problem to the people. After explaining by theories derived from self-hypnosis and ordinary trances why they aren't coming to movies as in days of yore, I find that the only sensible idea developed by all this swivel chair probing into is that we've got the people over-analyzed. They don't know the answer any more than we do!

When you speak to them of the subconscious self-identification that we high-class analyzers think is the reason they come to shows, they just give you the fish eye and wonder what in hell you're talking about. Here are some typical findings, town by town as I ran into them today.

Just a mile inside Minny Soda lies the post office and depot of Gordonsville. The post office also contains the grocery and the dry goods store, the gas station and the cafe. It's not a shopping center, as you might think. After I tacked up my calendar and hung my one-sheet, I slipped on to a stool for a cup of unwanted coffee. The proprietor made sure he had my nickle and then opened the conversation by asking what I thought of that horrible exhibition of bowling on TV yesterday afternoon. When I told him I hadn't seen it he gave me a full rundown on the fiasco, complete as to spares and splits. His conversation was no better than his coffee, so I took off for Glenville.

Now *there* is a town! It used to be about a thousand, I guess, but the coming of cars, closing of the harness shop, explosion of the tavern, and paved highways have made it a ghost town. It took four blocks of walking over slippery snow-packed sidewalks on Main Street to get rid of 19 programs and another one-sheet.

By this time I was ready for my second cup of coffee. The lady in the cafe showed her friendliness by opening a conversation, for which effort she employed this very sage observation, "Television hasn't hurt the shows much, has it?" I said, "No, only about 50%." She followed this up by saying that she hadn't seen a show for nearly two years, but she liked them so much better than the stuff they have on television.

She was quickly taken to task by some grandpa, whom I'd never seen before, who claimed that he'd just as soon see movies on TV as anywhere. He liked them. This gal said she used to stay open when the jack-rabbit ran one night a week, but that circuit had only been patronized by teen-agers this winter, and teen-agers never seemed to have more than a nickel to spend after the show, so she now closed every night. But then so has the jack-rabbit closed and Glenville becomes more and more spooky.

•

Myrtle lies about eight miles east of Glenville and the trip over is always sheer delight to the viewer who loves the sight of big prosperous-looking farms with large

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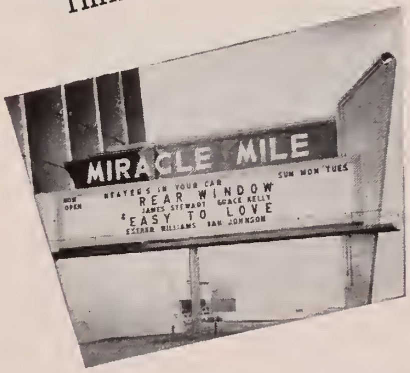

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barns, neat fences, fat cattle—and, nowadays, antenna-ed houses. It's a rich looking country, but you wouldn't think so from the looks of Myrtle. That's a town's name. Myrtle people gave up about 25 years ago. You can see it when you enter town. I found no conversation about movies, weather or even television. I dumped my programs and sheets and skedaddled. If you ever want a good place in which to give up, remember Myrtle, Minn.

Seven more miles down the road lies London. Yes it does, really. Look it up. It's probably got 300 people—and *no* "exciting new personalities." A new cafe just opened and I found a real good spot for my program near the cash register. It was too lonesome to stay for another cup of coffee, so I barged into the barber shop. Somebody was hiding under a half-inch layer of lather as I went in, but that didn't stop him from talking. He was saying, "My Gawd, they must have wonderful bodies—the falls they take. Ol'. Gorgeous George really put the squeeze on that guy the other night, didn't he?" That was close enough shave for me, so I did my pantomime and exited rear left.

•

Minnesota was getting me down, so I slid back down into Iowa and started billing Kensett. It's my closest and best-drawing territory and their jack-rabbit also folded this winter. One of the grocers held me up for about five minutes as he told me about a neighboring town to the east whose theatre closed two weeks ago and then added, as an afterthought, as he smiled like a skunk eating applesauce, "Too much television!" That remark recalled Glenville.

Out on the highway was the usual line-up of struggling gas stations and eating joints. Each got a program and, so help me, in three of them there were listless women behind counters while dirty children wallowed around the booths, while up on the wall was a television set taking the woman out of her drab surroundings with some soap opera. Actually the dame in the soap opera was having a lot worse time of it than she was! Now just how do you approach people like that about movies?

After I left Kensett I hurried through Manly, where they asked me if I thought my good friend Doc, who ran a theatre there, would reopen the show again. From there to Grafton, where they were too busy talking about the results of last week's county basketball tournament to want to talk about showbusiness. The barber, who hangs a weekly program for me for a permanent pass, said, "Gosh, we haven't been any place all winter." I said, "You and ten thousand others."

•

Dusk was due when I wound up at Carpenter. Didn't have time to conduct much research. Everyone getting ready to go home and I had to drive ten miles home, eat, clean up and get into the box office in 90 minutes. Only conversation I heard was some farmer telling the boys in a service station, "Her bread is so tough I have to soak it in water to eat it. The damn dog won't even eat it. And pie crust—man, I haven't eaten pie crust since she started cooking." I figured he had enough trouble without me talking to him about mine, so I went on home.

You've read this far hoping to find an answer to your problem that I've so patiently dug out for you. Well, I'm happy to say that I've found the answer. You wanta know what's wrong with the small town theatre? Television. Surprised?

•

Say, did you see where last month's column said "exhibitors are nothing human"? What I did say on my typewriter was that we exhibitors are "nothing *if not* human." But one of the printer's type setters seems to have substituted his own opinion of us!

DEPRECIATION IN TAX CALCULATIONS

CONTINUED FROM PAGE 14

lems will be acceptable to the Government, *if in line with general industry practise.* If serious doubt exists, check with your civilian tax authority (lawyer, accountant or business advisor), or with the local office of the Internal Revenue Service. No one is going to be 100% right about such anticipated life for the many pieces of equipment we use, and corrections can be made at a later date if an error becomes glaringly obvious.

At the time it becomes necessary to replace a piece of equipment, if it has not been fully appreciated, then the balance can be written off as *obsolescence* at the time of the change (deducting therefrom any salvage value) in a lump sum.

Of course, many items will be continued in use after they have been fully depreciated, in which case they will simply be removed from your books as far as depreciation is concerned. You can only charge them off *one time!*

Then if you are being fair with your public—therefore, in the long run to your business—having guessed the useful life pretty closely, you might well give some thought to modernization plans! Unfortunately, one finds all too many theatres operating with equipment which was obviously charged off years ago, and which is definitely *not* in character with a modern place of entertainment with which one can cope with today's competition for the amusement dollar. This is, in our estimation, a case of being penny wise and dollar foolish, for the trend is towards modernization—or forced retirement in favor of more practical, more aggressive competition!

METHODS OF DEPRECIATION

We've mentioned already the new phase of the Declining Balance method of depreciation, but for comparative purposes we summarize below the other systems, which are optional in arriving at the same general objective in determination of taxes.

1. *STRAIGHT LINE METHOD*—Most commonly used (probably because of its utter simplicity), which divides the anticipated life of the equipment into equal

	STRAIGHT LINE		*200% DECLINING BALANCE*		*SUM OF DIGITS*	
Year	*Annual Charge*	*Cumulative*	*Annual Charge*	*Cumulative*	*Annual Charge*	*Cumulative*
1	$10,000	$10,000	$20,000	$20,000	$18,182	$18,182
2........	10,000	20,000	16,000	36,000	16,364	34,546
3........	10,000	30,000	12,800	48,800	14,545	49,091
4........	10,000	40,000	10,240	59,040	12,727	61,818
5........	10,000	50,000	8,192	67,232	10,909	72,727
6........	10,000	60,000	6,554	73,786	9,091	81,818
7........	10,000	70,000	5,243	79,029	7,273	89,091
8........	10,000	80,000	4,194	83,223	5,455	94,546
9........	10,000	90,000	3,355	86,578	3,636	98,182
10........	10,000	100,000	2,684	89,262	1,818	100,000

COMPARATIVE DEPRECIATION CHARGES according to three methods allowed by 1954 Federal Income Tax Law, as applying to new assets valued at $100,000, with an estimated life of 10 years. (From "New Revenue Code of '54 Explained" by Commerce Clearing House, Inc.)

periods of depreciation. Example: Equipment worth $100,000 with expected life of ten years would be depreciated at $10,000 per year.

2. *SINKING FUND METHOD*—Money is definitely set aside yearly and banked in a special fund, with consideration given to interest being earned.

ESTIMATED EQUIPMENT LIFE: List applying to theatres, offered as a guide in recent reprint of Government Bulletin "F" (first issued in 1942). Generally, theatre equipment has an average life of 15 years. Item lives applicable to theatres are as follows (numerals refer to years):

Cabinets, record and film	15
Carpets	8
Choppers, ticket	10
Counterweight systems	20
Counting machines	10
Curtains:	
Asbestos or steel	33
Machine automatic	20
Stage	8
Decorations, painted mural, etc.	12
Dimmers, stage and studio	8
Draperies	8
Elevators, orchestra pit	20
Fans, exhaust and ventilating	15
Furniture, lobby and foyer	15
Lights, stage, Kleig, etc.	20
Linoleum and rubber flooring	10
Mats, rubber and linoleum	10
Mirrors	20
Orchestra phones	10
Orchestra stands and chairs	15
Organs	10
Pianos	10
Projectors:	
Lantern slide	15
Motion picture	10
Registers, ticket	10
Rewinders, film	15
Scenery, stage	3
Seats	20
Signal systems	15
Sound equipment	10
Splicers, film	15
Stereopticons	15
Transverters	15
Waxers and renovators, film	10

3. *PERIODIC APPRAISAL*—Experts are called in at specified intervals to appraise current value, writing off the difference between it and the last appraisal as depreciation.

4. *WORKING HOURS METHOD*—Applicable to machinery which has pre-established life value.

5. *DECLINING BALANCE METHOD*—Mentioned earlier. The theory is that heaviest amortization should be charged off early in the life of equipment and reduced sharply as maintenance charges increase with age and usage.

There are several other methods, but they do not apply to our kind of operations. One variation, however, of the Declining Balance Method might be mentioned and that is the *Sum of the Digits Method*. This latter method depreciates equipment 100%, rather than leaving a small residual value as in the Declining Balance system.

Sum of the Digits means that the number of years of anticipated life is listed in *reverse order* and added, with depreciation, in the same reverse order percentagewise. Example: An article with four years life is listed 4, 3, 2 and 1, with the total equaling 10. That means the depreciation would be carried out in 10ths, with 4/10ths charged off the first year, 3/10ths, 2/10ths, and finally 1/10th. This is a slower rate and seems to us to have few advantages, though it is a choice open to you.

CAN METHODS BE CHANGED?

Once a system has been established, permission of the Internal Revenue Service must be obtained to make a change, but sufficient reasons will make that possible. Also, with the purchase of *new* equipment, depreciation can be set up on the Declining Balance method separate from previously acquired equipment already booked for other depreciation methods—that is, if it should be your desire to utilize this faster charge-off accounting procedure.

Should you change your methods? Check with a reputable accountant familiar with theatre problems and get his advice after studying the foregoing optional methods. Common sense will stand you in good stead while discussing and setting up your schedules with the tax collector, who also appreciates *consistency* in whatever system you follow.

•

Protecting Equipment While Drive-In Is Closed

(*Continued from page* 25)

upon by Altec service technicians. They point out that aside from its messy qualities, it is hard to remove when opening time comes round. In this connection, linseed oil is regarded as the lesser of two evils, but an electric heater in the booth is strongly recommended.

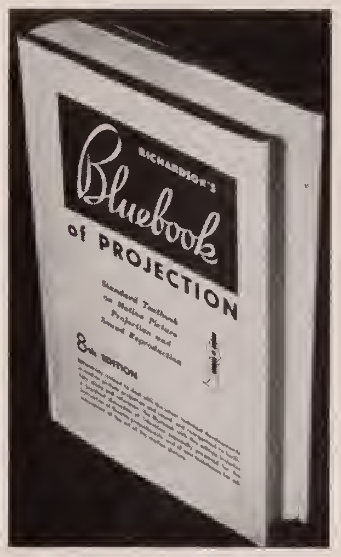
Where speakers are removed from ramp posts, as in the case of the Key drive-in, there naturally is no load. *It should be made certain that ramp switches are turned off.* Leaving them on puts a resistance load on the amplifiers. If speakers are removed and stored for the winter season, the amplifiers should not be operated unloaded. Warm-up runs of the amplifying system should be conducted periodically.

Two Altec field engineers were used in the accompanying pictorial examples only in the interests of comprehensive coverage for the benefit of BETTER THEATRES readers. A single field man, Cal Mervyne in the case of the Key outdoor operation, is ordinarily used to supervise the procedures dealt with herein.

NEW . . . REVISED . . .

8th Edition of

Bluebook of Projection



The standard textbook on motion picture projection and sound reproduction. . . . Extensively revised to deal with the latest technical developments in motion picture projection and sound, and reorganized to facilitate study and reference, the Bluebook with this edition includes a practical discussion of Television especially prepared for the instruction of theatre projectionists, and of new techniques for advancement of the art of the motion picture.

$7.25 postpaid

QUIGLEY PUBLICATIONS

1270 SIXTH AVENUE, NEW YORK 20, N. Y.

About People of the Theatre

•

AND OF BUSINESSES SERVING THEM

•

Marvin Reed, formerly manager of Loew's Grand theatre in Atlanta, has been appointed manager of the new Loew's Riviera in Miami.

Albert B. Lourie, who recently acquired the Brunswick (Me.) drive-in theatre from *George Gould,* now has four theatres, including one indoor, and has formed the Al Lourie circuit. The other drive-ins are the Bowdoin at Brunswick, Me., and the Kittery-York, at Kittery, Me. The indoor theatre is the Adams in Dorchester, Mass.

Dick Smyth, who was treasurer for the past few years at the Paramount theatre in Buffalo, N. Y., has been named assistant manager at the Center theatre there. *Frank Kinzie* has succeeded Mr. Smyth at the Paramount, and *Leo LaVigne,* a former Paramount usher, is now treasurer at the Center.

Richard Campbell, who leased the Sylvan theatre, Sylvania, Ohio, from *Ernest Walters* recently, installed equipment for CinemaScope projection prior to reopening last month.

George Engelking is the new manager of the Midtown theatre, St. Paul, Minn., and the 7-Hi drive-in, Minneapolis, replacing *Ray Colihan,* who resigned.

Lyle Carisch has sold the Tonka theatre in suburban Excelsior, Minn., to *George Jonckowski,* former operator of the Falls theatre, River Falls, Wisc.

Amos Savoie has been appointed general manager of the Rebstock theatre, Golden Meadows, La., and the Jet drive-in, Cut Off, La. The former is owned wholly by *Lefty Cheramie,* who is associated with *Richard Guidry* in the latter operation.

Tony Andrioli and *Lou Stassi* have taken over operation of the Holland theatre in Old Forge, Pa.

Joseph ("Chet") Philbrook has been appointed manager of the Smith Management Company's Meadows drive-in, Hartford, Conn., succeeding *Harold Cummings,* who resigned to join Stanley-Warner Theatres in Springfield, Mass. Mr. Philbrook was formerly at the Route 46 drive-in, Saddle River, N. J.

Jason Theatre Enterprises has reopened the Palace theatre, Torrington, Conn., which had been damaged by floods, following extensive remodeling. *John J. Scanlan III* is resident manager.

Nick Mallers has reopened the Lake theatre, Warsaw, Ind., following thorough renovations, which were necessitated by a boiler explosion last October.

Floyd Jessup has remodeled the lobby of the Granada theatre, South Bend, Ind., employing a New Orleans motif with wrought-iron grille work.

Mac Wood, a veteran of 41 years in the theatre industry, has been appointed city manager in Cushing, Okla., by Video Theatres. Located in Frederick, Okla., the past three years, he also has managed theatres in Hominy, Wewoka, and Seminole, Okla.

George Mullare, formerly manager of the Clarion theatre, Clarion, Iowa, has been appointed manager of the Collegian theatre in Ames, Iowa, by the Grebach-Central States circuit. *Bob Nicholson,* formerly manager of the Eagle Grove theatre, has been transferred to the Clarion to replace Mr. Mullare.

E. S. Gullett, of the Benoit theatre, Benoit, Miss., died last month of a heart attack at his home in Benoit. Mr. Gullett was a civil engineer and had charge of the building of several drive-ins in Mississippi.

The Marion theatre, Marion, Wisc., has been reopened with *Harvey Britten* as operator.

J. J. ("Jap") Morgan, for 30 years manager of the National Theatre Supply branch in Denver, and *Mrs. Louis Ferguson,* office manager for the same period, recently were presented with wrist watches as a mememto of their service.

The Iowa theatre, Madrid, Iowa, has been reopened under the management of *William Farrell.* The former operators, *Mr. and Mrs. Lou Lepovitz,* have moved to Texas.

Martin Storholm has purchased the Mondovi theatre, Mondovi, Wisc., from *H. G. Sletter.*

Dale Davis of Okmulgee, Okla., a manager for most of his 19 years with Video Theatres, has been manager for Video-Wilbern Theatres in Duncan, Okla. His assistant is *Jim Barton,* who also moved to Duncan from Okmulgee. Mr. Davis succeeds *Morgan Duvan,* and Mr. Barton takes over the position formerly held by *Bob Porterfield.*

The Grove theatre, Groveton, Tex., has been purchased by Darwin Creasy from *Mr. and Mrs. Louis Nelms.* The theatre will continue to be operated under the same name.

Milton Scholsberg has sold the Coatsville drive-in, Coatesville, Pa., to A. M. Ellis Theatres. The circuit will enlarge the theatre to an 850-car capacity.

C. E. Deppe, manager of the Star theatre, Vandalia, Mo., has announced reopening of the house, which had been closed since early September.

Tom Edwards, theatre manager in Eldon, Mo., has been elected president of the Eldon Chamber of Commerce for 1956.

Thomas Gandy has been re-elected president of Local 304, Waterbury (Conn.) Projectionists' Union. *Ralph DiPietro* was named business agent for his ninth term. Also named were *Joseph Mazeika,* vice-president; *Frank Carey,* secretary-treasurer; *Francis LaFlamme,* recording secretary; to the executive board: Mr. Gandy, Mr. DiPietro, *John Rabbott,* Mr. Carey and Mr. Mazeika; board of trustees: Mr. DiPietro, Mr. Rabbott, Mr. LaFlamme, *A. Fondilla;* and *Harry Berger,* sergeant-at-arms.

Charles Sugarman, who recently leased the Indianola theatre, Columbus, Ohio, from *Frank Marzetti,* has announced that he will operate it under an "art" policy. The theatre was recently refurbished by Mr. Sugarman.

The Beach drive-in, Lake George, N. Y., closed for the past three years, will be reopened in May, according to *Joseph Mirasola,* who operates the Warren, an indoor theatre in Warrensburg, N. Y.

BRITISH AND MEXICAN COMPANIES MERGE

BOPE COVERS THE WORLD

J. Arthur Rank's British Optical & Precision Engineers Ltd. has concluded a new agreement with Deksa, S. A., distributors of all Gaumont-Kalee theatres and film studio equipment in Mexico, whereby the British firm obtained a 50% interest in the Mexican company, which will now operate as an equal partner with the Rank outfit. The agreement was worked out by S. Stieglitz and J. Datschkovsky, directors of Deska, who flew to England for the purpose, and are shown above in the center with H. R. A. de Jonge, joint managing director of G. B.-Kalee Ltd. With them are R. W. Potter (left), export manager, G. B.-Kalee and R. J. Whytock (right), G. B.-Kalee export sales manager. Arrangements are being made to represent the British company on the board of Deska while the present directors will continue to manage the company's affairs. Mr. Datschkovsky has returned to Mexico to direct developments and appoint additional sales personnel in the new expansion program.

FILM BUYERS RATING

Film buyers of independent circuits in the U. S. rate current product on the basis of its performance in their theatres. This report covers 96 attractions, 3,364 playdates.

Titles run alphabetically. Numerals refer to the number of engagements on each attraction reported. The tabulation is cumulative. Dagger (†) denotes attractions published for the first time. Asterisk (*) indicates attractions which are listed for the last time.

EX means Excellent; AA—Above Average; AV—Average; BA—Below Average; PR—Poor.

	EX	AA	AV	BA	PR
African Lion, The (B.V.)	1	4	14	8	15
All That Heaven Allows (U-I)	2	8	4	–	–
†Apache Ambush (Col.)	–	–	4	1	–
Apache Woman (A.R.C.)	1	4	2	2	–
Artists and Models (Par.)	10	26	8	6	1
At Gunpoint (A.A.)	–	1	–	4	2
Bengazi (RKO)	–	–	–	3	6
Big Knife (U.A.)	–	–	1	8	13
Blood Alley (W.B.)	–	8	25	18	3
Bring Your Smile Along (Col.)	1	1	8	1	10
Count Three and Pray (Col.)	4	8	18	9	7
Court Martial of Billy Mitchell (W.B.)	1	20	11	2	–
Desert Sands (U.A.)	–	–	5	9	11
Desperate Hours, The (Par.)	1	1	11	17	13
Diane (MGM)	–	–	–	6	11
Duel on the Mississippi (Col.)	1	1	5	2	2
Female on the Beach (U-I)	1	8	33	14	13
Footsteps in the Fog (Col.)	–	–	4	5	10
Fort Yuma (U.A.)	–	–	5	9	1
Francis in the Navy (U-I)	–	12	31	12	1
Gentlemen Marry Brunettes (U.A.)	–	7	18	12	15
Girl in the Red Velvet Swing (20th-Fox)	–	3	19	29	20
Girl Rush, The (Par.)	–	–	2	22	19
Glory (RKO)	–	1	4	–	1
Good Morning, Miss Dove (20th-Fox)	1	14	10	27	6
Guys and Dolls (MGM)	7	1	–	–	–
Hell on Frisco Bay (W.B.)	–	–	2	–	19
*I Am a Camera (DCA)	7	2	–	–	4
I Died a Thousand Times (W.B.)	–	–	4	9	7
Illegal (W.B.)	–	–	7	1	4
Indian Fighter (U.A.)	–	7	13	7	3
It's a Dog's Life (MGM)	–	–	2	10	11
It's Always Fair Weather (MGM)	–	1	15	24	26
†Jail Busters (A.A.)	–	2	3	–	–
Kentuckian, The (U.A.)	7	31	26	12	6
*King's Thief, The (MGM)	–	–	7	11	9
Kismet (MGM)	–	3	15	18	3
Lady Godiva (U-I)	–	–	4	6	3
Last Command, The (Rep.)	–	1	9	12	15
Last Frontier (Col.)	–	–	4	5	2
Lawless Street (Col.)	1	2	8	4	1
Left Hand of God (20th-Fox)	–	37	22	8	5
Lieutenant Wore Skirts, The (20th-Fox)	–	1	11	5	–
Littlest Outlaw (B.V.)	–	3	2	–	–
Lone Ranger, The (W.B.)	2	2	2	–	2
Love Is a Many-Splendored Thing (20th-Fox)	18	27	38	10	4
Lucy Gallant (Par.)	–	–	22	15	10
Man Alone, A (Rep.)	–	6	20	9	11
Man With the Golden Arm (U.A.)	2	–	1	4	–
Man With the Gun (U.A.)	1	17	10	6	11
McConnell Story, The (W.B.)	1	35	34	14	3
My Sister Eileen (Col.)	–	13	25	13	16
Naked Dawn (U-I)	–	–	2	4	2
Naked Street (U.A.)	–	–	–	6	2
Night Holds Terror, The (Col.)	–	–	3	7	19
Night of the Hunter (U.A.)	–	3	15	17	4
*One Desire (U-I)	–	–	11	13	9
Pete Kelly's Blues (W.B.)	3	25	10	36	9
Phenix City Story, The (A.A.)	17	17	26	18	2
Private War of Major Benson (U-I)	2	23	29	20	8
Queen Bee (Col.)	–	–	9	8	10
Quentin Durward (MGM)	–	–	5	10	20
Rains of Ranchipur (20th-Fox)	–	7	25	13	3
Ransom! (MGM)	1	–	2	2	4
Rebel Without a Cause (W.B.)	9	42	14	6	–
Red Sundown (U-I)	–	3	1	–	–
Return of Jack Slade (A.A.)	–	2	11	3	–
Running Wild (U-I)	1	6	1	2	–
Scarlet Coat (MGM)	–	–	8	10	23
Second Greatest Sex (U-I)	–	3	6	11	2
Seven Cities of Gold (20th-Fox)	–	–	10	25	19
Shrike, The (U-I)	–	2	7	15	12
Sincerely Yours (W.B.)	–	1	6	3	14
*Special Delivery (Col.)	–	–	2	–	3
Spoilers, The (U-I)	–	7	7	5	1
Square Jungle (U-I)	–	–	1	4	22
Tall Men, The (20th-Fox)	7	42	17	2	1
Tarantula (U-I)	–	6	–	3	–
†Target Zero (W.B.)	–	–	1	2	1
Teen-Age Crime Wave (Col.)	–	4	3	2	–
Tender Trap, The (MGM)	9	24	22	13	1
Tennessee's Partner (RKO)	–	2	12	11	6
Texas Lady (RKO)	–	2	8	9	1
There's Always Tomorrow (U-I)	–	–	–	2	14
Three Stripes in the Sun (Col.)	1	4	14	6	5
To Catch a Thief (Par.)	6	14	22	16	5
To Hell and Back (U-I)	24	37	4	1	–
Treasure of Pancho Villa (RKO)	–	1	10	12	19
Trial (MGM)	1	8	35	17	4
Ulysses (Par.)	3	1	13	13	9
View From Pompey's Head (20th-Fox)	2	8	14	23	28
Virgin Queen, The (20th-Fox)	1	–	13	11	14
Warriors, The (A.A.)	–	–	6	11	1
*We're No Angels (Par.)	–	7	21	22	10
*Wichita (A.A.)	2	21	19	6	4
You're Never Too Young (Par.)	1	21	19	13	3

Columbia Pictures

TAKES GREAT PRIDE

IN ANNOUNCING

THE EARLY RELEASE OF

COCKLESHELL HEROES

THE **BIG** ONE

FROM

IRVING ALLEN AND ALBERT R. BROCCOLI

OF

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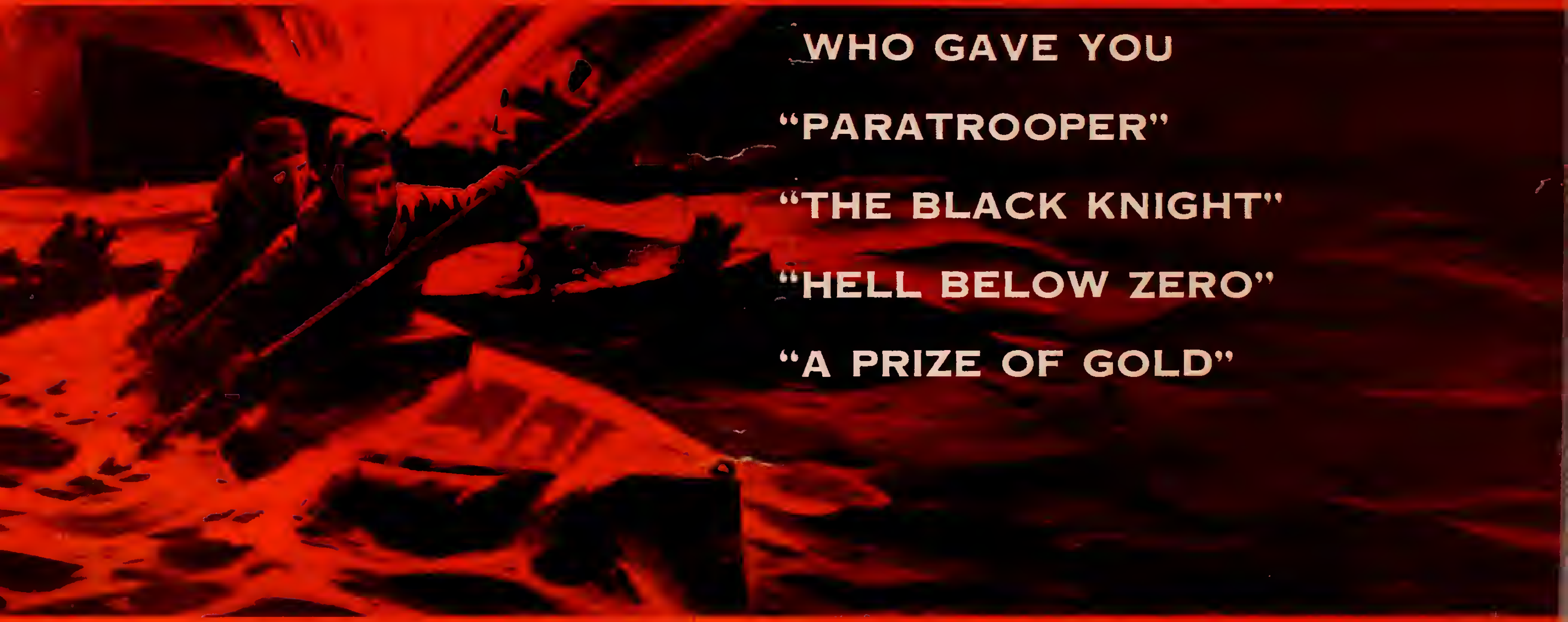


WHO GAVE YOU

"PARATROOPER"

"THE BLACK KNIGHT"

"HELL BELOW ZERO"

"A PRIZE OF GOLD"

COLUMBIA PICTURES presents A WARWICK Production

Jose FERRER · Trevor HOWARD

COCKLESHELL HEROES

The Never-Before-Told Story of the Top-Secret Guys!

CINEMASCOPE Color by TECHNICOLOR

Screenplay by BRYAN FORBES and RICHARD MAIBAUM

Executive Producers IRVING ALLEN and ALBERT R. BROCCOLI · Directed by JOSE FERRER

MARCH 10, 1956

MOTION PICTURE HERALD

TOA Demands Elimination Of Competitive Bidding

Warner Backlog to 1948 Sold to Syndicate for TV

REVIEWS (In Product Digest): ON THE THRESHOLD OF SPACE, COMANCHE, THE KETTLES IN THE OZARKS, HIDDEN GUNS, CRIME AGAINST JOE, DANCE LITTLE LADY

Entered as second-class matter January 12, 1931 at the Post Office, at New York City, U. S. A., under the act of March 3, 1879. Published weekly by Quigley Publishing Co., Inc., 1270 Sixth Avenue, Rockefeller Center, New York 20, N. Y. Subscription prices: $5.00 a year in the Americas, $10.00 a year Foreign. Single copy, 25 cents. *All contents copyrighted 1956 by Quigley Publishing Company, Inc.*

CALLING

AMAZING!

HERE'S WHAT THEY'LL SEE!

See an electronic blaster vaporize an attacking tiger in mid-air!

See an invisible demon hurl an earth man to fiery destruction!

See an uninhibited beauty as she meets young earth men for the first time!

See the fabulous flying saucer space ship of 2200 AD — faster than the speed of light!

See how the invisible demon smashes buildings and burns itself through steel!

See Robby, the Robot, the most amazing mechanical genius ever devised!

See two moons floating in a green sky!

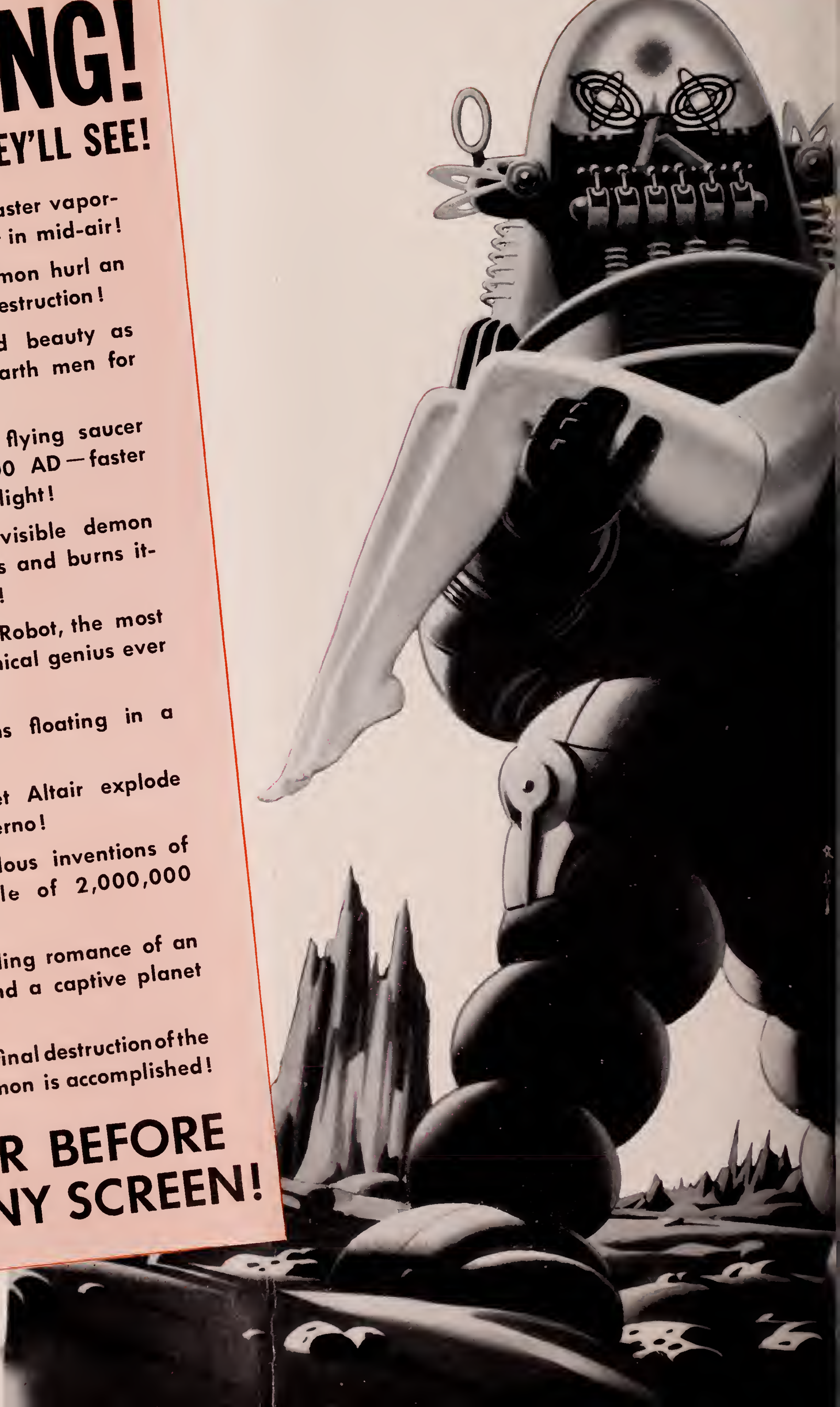
See the planet Altair explode into a fiery inferno!

See the fabulous inventions of planet people of 2,000,000 years ago!

See the thrilling romance of an earth man and a captive planet goddess!

See how the final destruction of the invisible demon is accomplished!

NEVER BEFORE ON ANY SCREEN!



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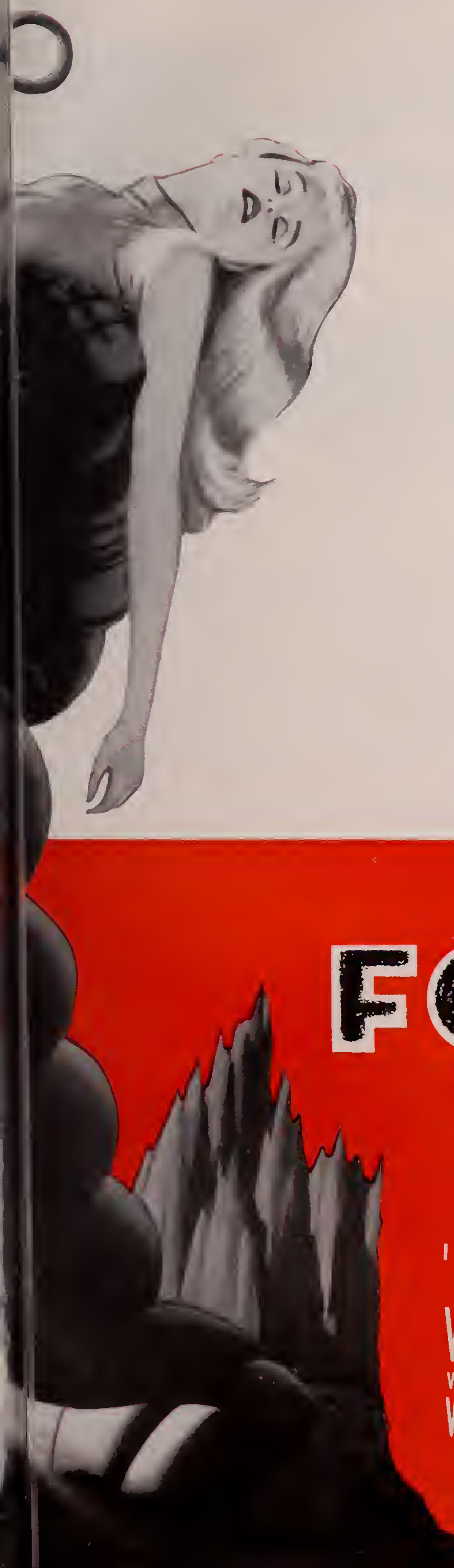
ALL SHOWMEN!



THE ROBOT: The amazing mechanical Robot has made personal appearances with Anne Francis on the Perry Como Show, NBC-TV network. It appeared also on "Today" the Garroway Show, NBC network and has made personal appearances in Chicago and Cleveland.

GIANT TIE-UP: In 80 million Quaker Oats cereal boxes, a free ticket for a child under 12 when accompanied by paying adult. Vast campaign by Quaker Oats Company in magazines, radio, TV, Sunday comics, supplements, etc.

NATIONAL ADVERTISING: "Picture of the Month" column in leading national magazines. Full page ads in all leading fan magazines.

8-FOOT LOBBY STANDEE: Eye-stopping figure similar to the one at the left of Robby, the Robot, a great ticket-seller for lobbies.

TRAILER: There's showmanship in every foot of the mass-appeal trailer. Unique! Different!

PRESS BOOK: Here's a real opportunity to pack your house, using the high-powered press book filled with ticket-selling appeal.

M-G-M PRESENTS

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IN CINEMASCOPE AND COLOR

STARRING

WALTER PIDGEON · ANNE FRANCIS · LESLIE NIELSEN

WITH WARREN STEVENS AND INTRODUCING ROBBY, THE ROBOT · SCREEN PLAY BY CYRIL HUME

BASED ON A STORY BY IRVING BLOCK AND ALLEN ADLER · PHOTOGRAPHED IN EASTMAN COLOR · DIRECTED BY FRED McLEOD WILCOX · PRODUCED BY NICHOLAS NAYFACK

A Metro-Goldwyn-Mayer Picture

THE PICTURE SELECTE
EASTER ATTRACTION
RADIO CITY MUSIC HAL

MARIO L

IN WARNER BROS.'

"SERENA

THE THRILL OF HIS MATCHLESS VOIC
AND THE QUIVERING EXCITEMENT OF
JAMES M. CAIN'S BEST-SELLER!

IN WARNERCOLOR CO-STARRING

JOAN FONTAINE

SARITA MONTIEL · VINCENT PRICE

with JOSEPH CALLEIA · HARRY BELLAVER and VINCENT EDWARDS

Screen Play by IVAN GOFF & BEN ROBERTS and JOHN TWIST

Produced by HENRY BLANKE · Directed by ANTHONY MANN

Original Songs: Music by Nicholas Brodszky · Lyrics by Sammy Cahn

ED AS THE
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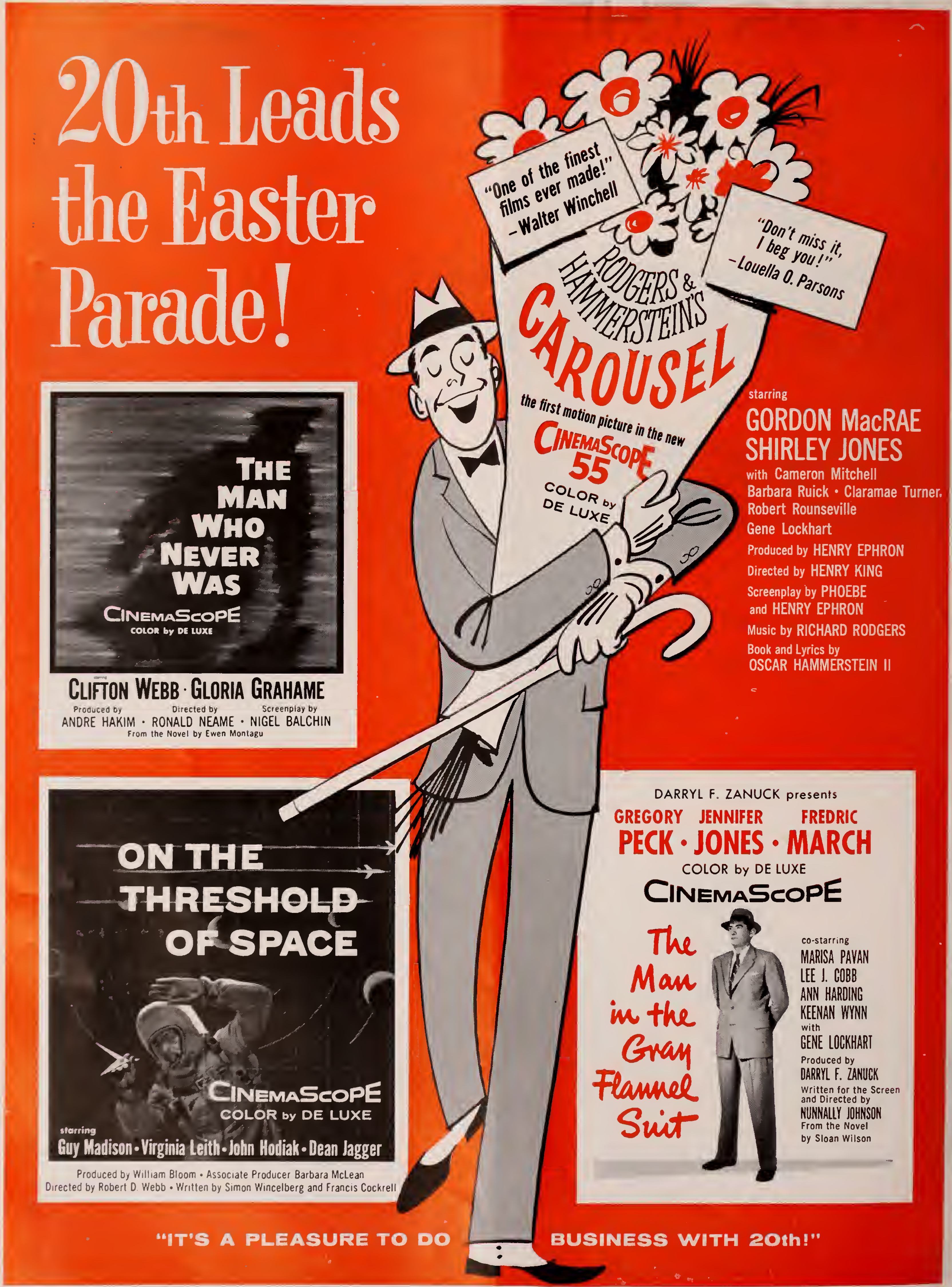

20th Leads the Easter Parade!

THE MAN WHO NEVER WAS

CINEMASCOPE
COLOR by DE LUXE

starring
CLIFTON WEBB · GLORIA GRAHAME

Produced by ANDRE HAKIM · Directed by RONALD NEAME · Screenplay by NIGEL BALCHIN
From the Novel by Ewen Montagu

"One of the finest films ever made!"
—Walter Winchell

"Don't miss it, I beg you!"
—Louella O. Parsons

RODGERS & HAMMERSTEIN'S
CAROUSEL
the first motion picture in the new
CINEMASCOPE 55
COLOR by DE LUXE

starring
GORDON MacRAE
SHIRLEY JONES
with Cameron Mitchell
Barbara Ruick · Claramae Turner
Robert Rounseville
Gene Lockhart
Produced by HENRY EPHRON
Directed by HENRY KING
Screenplay by PHOEBE and HENRY EPHRON
Music by RICHARD RODGERS
Book and Lyrics by OSCAR HAMMERSTEIN II

ON THE THRESHOLD OF SPACE

CINEMASCOPE
COLOR by DE LUXE

starring
Guy Madison · Virginia Leith · John Hodiak · Dean Jagger

Produced by William Bloom · Associate Producer Barbara McLean
Directed by Robert D. Webb · Written by Simon Wincelberg and Francis Cockrell

DARRYL F. ZANUCK presents
GREGORY PECK · JENNIFER JONES · FREDRIC MARCH
COLOR by DE LUXE
CINEMASCOPE

The Man in the Gray Flannel Suit

co-starring
MARISA PAVAN
LEE J. COBB
ANN HARDING
KEENAN WYNN
with
GENE LOCKHART
Produced by DARRYL F. ZANUCK
Written for the Screen and Directed by NUNNALLY JOHNSON
From the Novel by Sloan Wilson

"IT'S A PLEASURE TO DO BUSINESS WITH 20th!"

MOTION PICTURE HERALD

MARTIN QUIGLEY, *Editor-in-Chief and Publisher* — MARTIN QUIGLEY, JR., *Editor*

Vol. 202, No. 10 — March 10, 1956

Fight for Tax Relief

DURING the past week COMPO's campaign for Federal admission tax relief entered a new phase. The preliminary activities of appointing state chairmen, distributing to exhibitors a "plan book" explaining the drive, and the introduction in Congress of bills calling for repeal of the tax have all been accomplished.

Meanwhile certain exhibitor organizations continue to urge a "neutralist" attitude towards the campaign. In recent weeks emphasis was again placed on the view that the current year is not the correct time for such a drive.

The timing of almost any activity can be a matter of debate and honest disagreement. However, in connection with the admission tax the timing is not merely up to the industry to decide. The motion picture industry must be guided not alone by the Washington tax climate but by what other industries are doing. Right now other industries are campaigning aggressively for tax relief. For instance, on March 6 the Musicians Union placed a full-page advertisement in the *New York Times* to thank all the New York City congressmen now committed to help repeal the 20 per cent tax on food and drinks where live entertainment is provided.

It would be a shocking anomaly if the cabaret tax was repealed and the 10 per cent tax continued on theatre admissions. The arguments used by the musicians' union are quite similar to the principal arguments against the admissions tax: the measure was originally introduced as an emergency war levy; it is not a tax on a luxury but on popular entertainment; repeal would not decrease government revenues; and the tax has resulted in "deplorable economic conditions."

Besides the musicians many other groups are pressing for excise tax relief. This is an election year. No one can be sure what Congress will do. While the Administration is on record against any over-all reduction in taxes, it will consent to certain so-called adjustments in the tax schedules. The motion picture theatres certainly want to be included in any list of industries getting relief.

No one ever hurts his position by properly petitioning for the correction of a discrimination. Every taxpayer has the right, at every opportunity, to seek, by legitimate means, tax reduction or elimination. No matter what happens by the time Congress adjourns, one effect of the COMPO 1956 campaign will be that every Congressman will understand more about the economic facts of life of motion picture theatres.

To this end COMPO has assembled some interesting statistics—1,700 theatres which charge 50c or less are in precarious condition and require that the tax be repealed so that they can charge 55c or 60c in order to meet rising costs; most of the theatres charging over 50c also need the additional tax relief. According to the COMPO statistics, about half the theatres in the country are in distress, with about one-quarter in the red and another quarter at or very near the break-even point.

Surely the situation calls for aggressive and effective support of the admissions tax repeal campaign. For many it is a fight for survival.

■ ■ ■

Conflicting Union Rights

JURISDICTIONAL disputes—often the most difficult of labor conflicts to settle—appear to be on the verge of causing trouble on the motion picture and television scene. The Screen Actors Guild and the American Federation of Television and Radio Artists are already exchanging hot words about control over performers who appear in films made for television by new methods such as multiple-camera systems and tape recording of images. The Screen Actors Guild naturally does not want to abdicate in any area of picture making because new methods might ultimately be used for all production. Perhaps even more serious for potential impact on television operations is the rumble of a dispute between the television unions and the I.A.T.S.E. There has already been reported in the newspapers one instance of a television union projectionist refusing to project for television transmission a film made by I.A.T.S.E. members.

The place for these disputes to be settled is around the conference table now, before they cause unnecessary hardship to the union members and the companies involved. The public, too, has an interest in the maintenance, wherever possible, of peace on the labor fronts.

■ ■ ■

¶ A columnist for *Advertising Age* who hides under the by-line "The Eye and Ear Man" had some acid things to say about Hollywood producers in the February 6th issue. Under the heading "Hollywood Myth Debunked" the anonymous writer stated that Hollywood's skill in picture making is a myth. This assertion is based upon the assumption that the short television programs made by several of the studios have not been up to expectations. The fact that Hollywood producers, like everyone else, must learn the techniques required for television does not detract one iota from their stature as makers of fine motion pictures.

—*Martin Quigley, Jr.*

Letters to the Herald

On Product

To the Editor:

We need more of the type of entertainment such as "A Man Called Peter" to draw the elderly non-movie type patron to our theatres. We had a crowd of patrons who hadn't been in our theatre for years because they felt we had nothing to offer. Their comments on this show were good to hear. A good Western always does good business at our theatre. "Bad Day at Black Rock" was not an expensive production, but the plot was good and it was thoroughly enjoyed. More good Westerns, please! Also thought "Blackboard Jungle" was exceptional!! A good crime story such as "Tight Spot" done in color might liven things up. Note Jack Webb's "Dragnet."—*A. T. COLLINCINI, Stanley Warner Manos Theatre, Greensburg, Pa.*

•

To the Editor:

There is only one thing to point out. Make good pictures for the exhibitor—that's the only thing we have to sell. On the whole, however, they've been pretty good.—*E. FRANCIOTTI, Parkside Theatre, Camden, N. J.*

•

To the Editor:

The industry needs more feature films for children. They should slow down on the sex, crime and violence. Just see what Disney has done playing up to kiddie business. Think it over—how many pictures do we play a year that are what children want? I say, keep the kids coming, and Mom and Dad will tag along. More cartoons is a daily gripe.—*RALPH RAMEY, Myers Theatre, Ayden, N. C.*

•

To the Editor:

We need more of the family-type picture. Films should be made with less brutality. Also, why doesn't Hollywood develop a couple of child stars?—*KENNETH BRECHLER, Town Theatre, Darlington, Wisc.*

•

Florida Boom

To the Editor:

Miami is one spot where the saying, "There is nothing wrong with our business that a good picture can't cure," holds true. When you consider the competition for the entertainment dollar in this area, it's really a wonder that anyone ever goes to a motion picture theatre—but they do go, and in droves, especially when it's a good attraction. At the moment, everything that anyone could ask for in the way of indoor and outdoor entertainment is available, but still they go to the movies.

The motion picture industry should take a page out of the book of the exhibitors in the Miami area and try to have the same methods used in other cities to stimulate attendance at motion picture theatres. This entertainment capital, where every form of entertainment known can be found by visitors and residents, still classes its motion picture presentations as top billing.

Recently, the *Miami Herald,* considered one of the top dailies in the country, carried a front-page streamer announcing the opening of a film, in this case, "Oklahoma!" In the same edition appears a paid advertisement by a group of merchants thanking Florida State Theatres for bringing the attraction to town. This is promotion at its best. Credits should go to Harry Botwick, district manager, and Howard Pettingill, publicity director for Florida State.

Advance notices in the daily press here has done much to create public interest in the "Oklahoma!" opening. The Sheridan theatre here was the site of its Southern premiere. Showings are on a roadshow basis of two reserved-seat performances daily with an extra performance on Saturdays and Sundays. Admission prices range from $1.00 to $2.50.

Here from New York for the opening were Ed Rowley, Doug Netter, Jr., and Nick Matsoukas of Todd-AO.

Also on hand for Florida State Theatres were Lou Fenske, president of the circuit, and Lamar Sarra, in charge of public relations. The Sheridan had been entirely refurbished and redecorated for the showing of "Oklahoma!" and will be the only theatre in the South to show the attraction during 1956.

Still doing top business in this area are such bell-ringers as "Guys and Dolls," "Picnic," "The Rose Tattoo," "Carousel," and "The Man With the Golden Arm." When motion picture theatres are playing top attractions here, the three channels of TV in the area constitute no competitive threat.—*DAVE HARRIS, Miami.*

The HERALD welcomes any and all expressions of opinion on matters relating to the welfare of the industry, for inclusion in the columns on this page. "Letters to the Herald" is an open forum, devoted to the best interests of the motion picture, in all its phases of operation.

MOTION PICTURE HERALD

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On the Horizon

NO APPEAL

The Justice Department officially announced Tuesday it would not appeal a California District Court decision dismissing its 16MM anti-trust suit against major film companies. Attorney General Brownell said film companies are now making features films available to television, and that the purpose of the Government's suit is therefore served. Some industry officials, however, said they thought the Department realized that the lower court's dismissal of the suit was so sweeping that the Government would have no chance of winning an appeal.

Attorney General Brownell, said that in recent weeks five of the original defendants--Columbia, Warner Brothers, Universal, Republic and RKO--had licensed or sold over 1,800 features and westerns to television. Moreover, he declared, there are reports that the other defendants are currently engaged in negotiations to release an equal number of pictures for TV.

HEAVY GROSS PREDICTED

A world gross of better than $17,000,000 was predicted for Howard Hughes' "The Conqueror," based on its first week's grosses, Walter Branson, RKO vice-president in charge of world-wide distribution, predicted in Hollywood. He said he thought domestic grosses for the film would top $10,000,000 and that the foreign take would be $7,000,000. He described first-week returns from 35 key cities in the U.S. as "spectacular." The $6,000,000 RKO production opens in New York March 30.

SUES TO KEEP ZANUCK

A 20th Century-Fox stockholder, William Weinberger, through his attorney Louis Kipner, has filed suit in New York Supreme Court to prevent Darryl Zanuck from leaving his production post at the studio until expiration of his contract. The action also seeks to enjoin 20th Century-Fox from consummating any agreement with Mr. Zanuck whereby it would make available to him production facilities in competition with the corporation. The suit points out that Mr. Zanuck has three years to go on his 940 contract at a $5000 per week salary.

SKOURAS TO RUSSIA

Spyros P. Skouras, 20th Century-Fox president, has tentative plans for a trip to the Soviet Union next September, according to a spokesman at the company. According to reports, Mr. Skouras has applied for a visa covering himself and his wife. If he goes to the Soviet Union, he will be the first film executive to visit that country since the 1948 visit there of Eric Johnston, president of the Motion Picture Association of America.

RUMBLES

Within the past week two union controversies born of the uneasy marriage of motion pictures and television posed problems of precedent and prospect. Los Angeles Local 47 of the American Federation of Musicians erupted internally over dissatisfaction with the manner in which AFM president James C. Petrillo administers and distributes funds accruing from AFM's 5 per cent participation in the gross revenue derived by motion picture producers from the sale of theatrical films to television, a participation now amounting to very big money indeed. And the Screen Actors Guild, which has jurisdiction over actors appearing in both theatrical and television films, protested to Columbia Broadcasting System that a new agreement between that network and the American Federation of Radio and Television Artists violates prior pacts between all parties limiting the jurisdiction of AFTRA, in the field of television, to actors appearing in live shows only. Neither controversy has precedent to steer by, and either or both could turn out to be forerunner of a wave of labor-disputes capable of upsetting the motion picture and television apple carts impartially.

RED WILL

You now have your opportunity to see Shakespeare in the original Russian at the Cameo Theatre, New York. "Twelfth Night" is there, in Magicolor, from Lenfilm Studio.

Floyd E. Stone--Lawrence J. Quirk -- William R. Weaver

WHEN AND WHERE

March 12-13: Allied Theatre Owners of the Gulf States' ninth annual convention, Roosevelt Hotel, New Orleans.

March 21: Academy of Motion Picture Arts and Sciences, presentation of annual awards, telecast over the NBC network.

March 21: Start of Senate Small Business subcommittee hearings on motion picture industry trade practices, Washington, D. C.

April 2-3: 37th annual convention of the Independent Theatre Owners of Arkansas, Velda Rose Hotel, Hot Springs, Ark.

April 4-5: Allied Theatres of Michigan, annual convention, Tuller Hotel, Detroit.

April 29-May 4: Semi-annual convention of the Society of Motion Picture and Television Engineers, Statler Hotel, New York.

May 8-9: Annual convention of Allied Independent Theatre Owners of Iowa-Nebraska, Fontenelle Hotel, Omaha.

May 9-12: Annual convention of Variety Clubs International, Waldorf-Astoria, New York.

June 17-19: Mississippi Theatre Owners Association, 16th annual convention, Edgewater Gulf Hotel, Edgewater Park, Miss.

September 19-25: Annual convention of Theatre Owners of America, in conjunction with the annual convention and trade shows of the Theatre Equipment Dealers Association and Theatre Equipment and Supply Manufacturers Association, Coliseum, New York.

October 5-7: Third annual national convention of the Women of the Motion Picture Industry, Dinkler-Plaza Hotel, Atlanta.

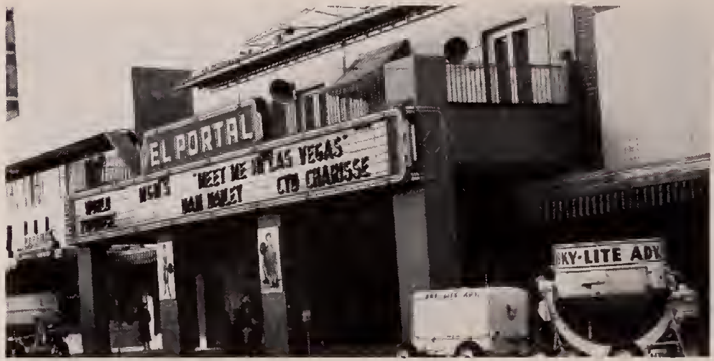
October 15-16: Annual regional convention of Independent Exhibitors of New England and the Drive-In Theatre Association of New England, Toy Town Tavern, Winchendon, Mass.

This week in pictures

THIS HAPPY TRIO has just announced that "the world's most famous glamour star" will release her first picture through Warner Brothers. Jack L. Warner, right, hands Marilyn Monroe her key to the studio. Milton Greene, vice-president of Marilyn Monroe Productions, is with them. Miss Monroe's co-producer and star in "The Sleeping Prince" is Sir Laurence Olivier. They will begin working late summer, using VistaVision, Technicolor, and a screen treatment by Terence Rattigan, who also wrote the London stage play.

by the Herald

THE APPEAL. Spyros Skouras, 20th-Fox president, starts the New York motion picture industry campaign for the Red Cross. Industry chairman eight years, Mr. Skouras again was host at luncheon for its leaders. With him at the dais, Mrs. O'Neill Ryan, women's campaign committees chairman; H. S. M. Burns, local chairman; Shirley Jones, star of "Carousel"; and E. Roland Harriman, national chairman.



THIS IS THE EL PORTAL, Las Vegas, where MGM opened its saga featuring that town, some gambling naturally, and of course plenty of music and dancing; and below are some of the Hollywoodians who gave the opening and television show valuable punch. In array, Peter Lorre, hotel owner Jack Entratter, Eddie Cantor, June Haver, and Fred MacMurray. The picture: "Meet Me in Las Vegas."

SEVENTY YEARS OLD and 45 years a Cleveland theatre man, M. B. Horwitz the other evening heard testimony of friendship from 300 in the local industry. At the dais above are Arthur Greenblatt, toastmaster; Jack Sogg, MGM; I. J. Schmertz, 20th-Fox; Meyer Fine, Associated Circuit; Mr. Horwitz; Nate Schultz, Allied Artists; Jack Shulman, exhibitor, and Morris Lefko, RKO.

ROBERT K. SHAPIRO, Paramount Theatre, New York, managing director, is expected to succeed Max E. Youngstein, United Artists vice-president, as head of New York's Cinema Lodge, B'nai B'rith.

NEXT STEP: publicizing and selling "Moby Dick." Producer John Huston, who flew into the New York office this week from Paris with his first print, poses with the men responsible from here on: Benjamin Kalmenson, left, vice-president in charge of distribution; and Mort Blumenstock, right, vice-president for advertising and publicity.

WINNERS OF "FAME" scrolls, 1955 Money Making Star Grace Kelly and Champion Director Charles Walters receive their accolades from Quigley Publications West Coast manager Samuel D. Berns, left.

"SPECIAL LUNCHEON." It was a greeting the other day in Dublin to Columbia United Kingdom managing director Mike Frankovich from Ireland's Variety Club. The scene above shows Mr. Frankovich, right, greeting U. S. Ambassador W. H. Taft. Between them is Odeon circuit head Louis Elliman. At the left, actress Eunice Gayson; right, chief barker Pat Brady.

THE CROWD; and the cause, above, Kim Novak, posing at a Cleveland press luncheon with father and son showmen Meyer S. Fine and Marshall Fine of the Associated Circuit. At the right, part of the mob scene in the lobby and area of the Hippodrome Theatre the day "Picnic" opened. Miss Novak has been lending her beauty, charm and current great popularity to promoting at point-of-sale.

CLEVELAND WELCOMES
KIM NOVAK
PICNIC
GREGOR
JENNIFER
FREDRIC

BAR COMPETITIVE BIDS TOA BOARD DEMANDS

. . . Resolution charges bidding is used to force higher film rental; Directors endorse ABC-Paramount plan for promotion

NEW ORLEANS: No more competitive bidding, is the war cry of the Theatre Owners of America. Long criticized, the practice officially was condemned by that organization through its directors meeting in New Orleans Monday and Tuesday. It is, they said, a method by which distributors obtain, even force, higher film rentals.

They propose to do something about it, they said, in the resolution they and the organization's executive committee passed and made public. That "something" will be devised at unit meetings, and will of course be "within legal means".

The wording of the resolution is:

"Especially because of the product shortage and because of other aggravated conditions in the present market we of TOA view with alarm the continued and unwarranted and unjustified use of competitive bidding.

"We are more than ever convinced that it is being used by distributors for the most part for the sole purpose of obtaining higher film rentals.

"We are prepared to render all services available to us and within legal means to meet with our members and with others to the end of attempting to eliminate competitive bidding in as many situations as possible.

"Members of the TOA board and executive committee will bring this message home to our members."

Also tangible for public representation as a meeting concluded were endorsements of the American Broadcasting - Paramount Theatres' plan for revivifying theatre business; the one-day audience collection for the Will Rogers Memorial Hospital the week of July 19; and COMPO's Audience Awards poll.

Call Poll Success

Of the latter, the officers and directors remarked they were gratified by results of the last poll and feel it should be annual; also, that with good trailers and better public relations and a bigger promotion the event should bring more people to theatres and generally increase the public's interest in the motion picture.

One direct action at the meeting was naming of a successor to George Gaughan, who left as field director to buy and book for the Cooper Foundation circuit. His successor is Claude C. Mundo, of Little Rock. He now will be administrative assistant as well as field director. Mr. Mundo, for the past several years in public relations endeavours, is a veteran of the industry and of its exhibition problems.

During the sessions, the TOA directors and officers also continued to favor the agreement with Allied on the necessity of arbitration which also includes sales and rentals, and production and distribution by theatre circuits "divorced" by the industry consent decree.

No Director Named

No action was announced on a "full-time national director." President Myron Blank told reporters no names were considered because none was submitted. He added Pat McGee doesn't want the position. Mr. McGee had the Cooper Foundation post to which George Gaughan succeeded.

Mr. McGee and Elmer Lux, Buffalo exhibitor and civic leader, were the two industry personalities whom the press had nominated as contenders. Another outside the industry is Val Petersen. He currently is Civil Defense Director. Gael Sullivan, a Democratic Party power, was the last national executive director.

The function of the director, it has been conceded in previous discussions, is in the words of the Los Angeles board meeting, June, 1954, to "comprehend all matters relating to exhibition, production, and distribution," to coordinate a variety of functions, to take some of the burden off the shoulders of a national president who must attend to his own business, and to be enough of a personality so he also is a public relations manager.

Chairman of the executive committee is Alfred Starr, of Nashville. Chairman of the board is E. D. Martin, Columbus, Ga. The meetings were conducted at the Hotel Roosevelt here.

Brandt Urges Arbitration

From New York, Harry Brandt, president of the Independent Theatre Owners Association, wired during the sessions that voluntary arbitration must be given preference over legal wrangling. His telegram did not apparently alter the TOA opinion, which agrees with Allied that rentals be included. Mr. Brandt warned "insistence upon arbitration of film rentals will only serve to aggravate the conditions brought about by divorcement and result in even higher film rentals and a film famine such as has never been known."

TOA Launches "Business Builders" as New Idea Stimulator for Showmen

"A condensed idea stimulator" is the Theatre Owners of America's first pressbook to showmen, called "Business Builders," and mailed them this week. In four pages, it contains many ideas for selling, such as a telephone campaign based on a pleasant-voiced girl who calls and utters a slogan. This after several days of mystification being explained through radio and newspapers; or the use of dill pickles. Drive-in owners have found them profitable, and they should work for indoor houses, the bulletin says. Among many other suggestions are: an outline by Dave Jones, of the Kerasotes Theatre, Illinois, on cooperation with local newspapermen; an incitement by Paramount Theatres president Leonard Goldenson to "do some tub-thumping"; a comment that it's probably true there are no new ideas—"but we believe there are many some of us haven't used for 20 years that could be dusted off"; and a form offering $5 for any idea Business Builders uses. It says:

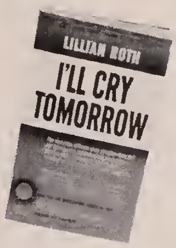
"Mail this today. Type-print-write-scrawl. Don't worry how beautiful it is."

KMTA Supports Action Of Allied and TOA

KANSAS: The board of directors of the Kansas-Missouri Theatre Association, in convention here, this week took notice of the deficiency in product by adopting a resolution aimed at production increase and reading in part: "be it resolved that this association does hereby endorse and approve the action taken recently by the Theatre Owners of America and national Allied in recommending to the Department of Justice that theatre circuits formerly affiliated with distributors be allowed to produce motion pictures for exhibition in the theatres belonging to such circuits."

"CRY" HIGH!

North, East, South, West–it's the same wonderful news about M-G-M's Box-office Bonanza "I'LL CRY TOMORROW"



The book sells in the millions, too!

BREAKING RECORDS EVERYWHERE!

CHICAGO—Just finished record-breaking 9 week engagement. Tops every M-G-M picture including "GWTW."

LOS ANGELES—At press-time, 10th big week. It has broken every record in the entire history of the 4-Star Theatre.

NEW YORK—Played 5 great weeks to thrilled audiences.

PHILADELPHIA—At press-time in its 6th week. It has set new all-time records for 1st, 2nd, 3rd, 4th and 5th week's business.

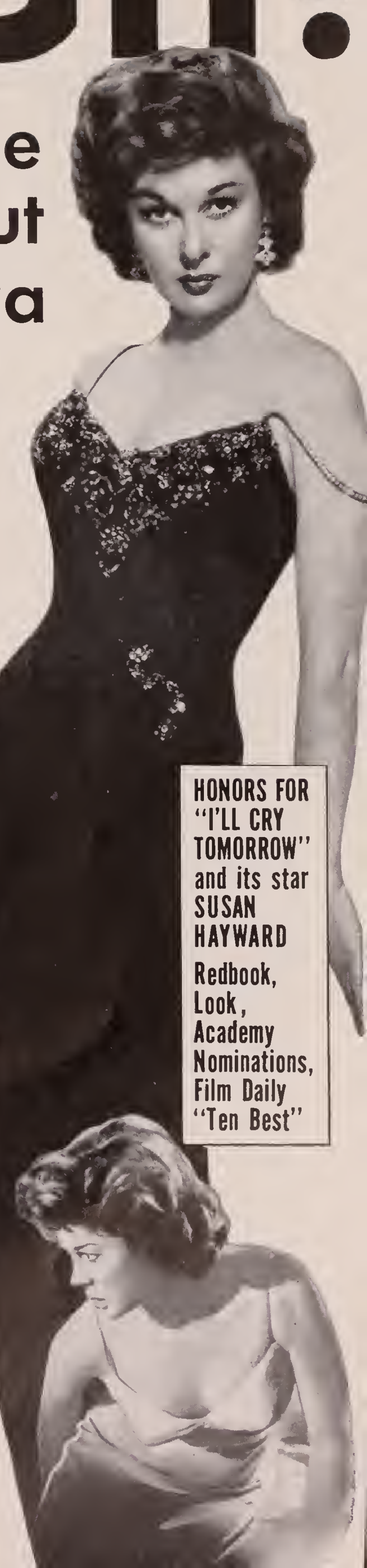
3rd WEEK AND GOING STRONG!

New Haven, Atlanta, Miami, Miami Beach, Coral Gables, St. Petersburg, Memphis, New Orleans, Cleveland, Milwaukee, Buffalo, Washington, St. Louis, Columbus, Ohio, San Francisco, Atlantic City.

*

M-G-M presents "I'LL CRY TOMORROW" starring Susan Hayward Richard Conte · Eddie Albert · Jo Van Fleet · Don Taylor · Ray Danton Screen Play by Helen Deutsch and Jay Richard Kennedy · Based on the Book "I'll Cry Tomorrow" by Lillian Roth, Mike Connolly and Gerold Frank Directed by Daniel Mann · Produced by Lawrence Weingarten.

(Available in Perspecta Stereophonic or 1-Channel Sound)



HONORS FOR "I'LL CRY TOMORROW" and its star SUSAN HAYWARD
Redbook, Look, Academy Nominations, Film Daily "Ten Best"

WARNERS FILM LIBRARY SOLD

. . . P. R. M., Canadian group, buys 750 features plus short subjects up to 1949 for total price of $21,000,000

The increasing "availability" of major company product for television was dramatically illustrated late last week with the announcement that Warner Brothers was disposing of its entire library of motion pictures, produced from the time of its inception through the 1948 season, for a price of $21,000,000.

All Rights Sold

The purchaser is P.R.M., Inc., a Delaware corporation listed on both the American and Toronto Stock Exchanges. The contract, negotiated by Benjamin Kalmenson for Warner Brothers and Eliot Hyman for P.R.M., covers complete rights including copyright, literary rights, remake rights, theatrical rights, 16mm. rights, live television rights, film television rights and all foreign rights. Not only in purchase price size, but in the scope of the rights surrendered, it is the largest such contract yet negotiated by television interests.

Included in the purchase are approximately 750 sound features, as well as an unspecified number of short subjects, cartoons and silent features.

Second Large Sale

The sale was announced jointly by Jack Warner, vice-president of Warner Brothers, and Louis Chesler, chairman of the board of P.R.M. Long under negotiation, the sale marks the second purchase by TV interests of a film company library, the first such deal being the sale last December of the RKO Radio film library, comprising an estimated 740 films, to a group headed by Matthew Fox, president of C & C Television Corporation.

The RKO sale, which involved approximately $12,200,000, was hedged by a number of limitations on various rights and options to be exercised on the part of either the buyer or the seller.

Mr. Hyman, the principal in the negotiations, is president of Associated Artists Productions, distributor of both television and theatrical films. He also has a substantial interest in Moulin Productions and investments in various other independent theatrical ventures.

Canadian Corporation

Mr. Chesler, who is known as a mining engineer without any other former associations with the TV or motion picture industries, is a member of a Canadian group which recently purchased stock control in P.R.M. This is understood to be a "shell" corporation, the only assets of which are said to be from $6,000,000 to $7,000,000 in cash. Associated with Mr. Chesler in P.R.M., its president, is George Gardiner, Canadian financier.

It is understood, according to Mr. Hyman, that arrangements presently are being discussed which may lead to the absorption of Associated Artists' sales organization by P.R.M., with sales under control of Mr. Hyman who would become managing director of P.R.M. Maxwell Goldhar, vice-president and treasurer of P.R.M., is head of Sapphire Petroleum.

Separate Sales Divisions

Mr. Hyman also reported that P.R.M. intends to create separate sales divisions for each category of rights covered by the contract with Warner Brothers. It is understood that discussions for the selection of top manpower for these divisions are now taking place.

The P.R.M. announcement made it clear that the company "when possible will acquire additional film libraries and its activities will include all facets of the motion picture and television industry."

1,706 OLD FEATURE FILMS NOW AVAILABLE TO TV

A staggering number of top Hollywood feature films has been made available to television in just the last two and a half months, starting with the sale of the RKO Radio library to Matthew Fox and his C & C Super Corporation last December. The largest single deal was that announced last week whereby Warner Brothers sold P.R.M., Inc., its library, including "approximately" 750 talking feature films, plus an unspecified number of shorts, cartoons and silent features. The following is a box score on the companies and the announced number of feature films they have turned television's way in the last two and a half months:

Allied Artists	26
Columbia Pictures	104
Republic	76
RKO Radio	740
Selznick	10
Warners	750
TOTAL	1,706

Paramount Sales Plan "Too Little"

MINNEAPOLIS:—Benjamin N. Berger, president of North Central Allied, said Tuesday that while he "agrees in principle" with Paramount's new security contract service plan, it does not go far enough in offering help to hard-pressed small town exhibitors.

The Paramount Security Plan was discussed at the Allied board meeting in Cleveland last month. It provides that theatres which do not pay more than an average of $100 top flat rental will be sold a year contract by Paramount giving them all Paramount product on a flat rental basis with a 20 per cent cancellation privilege. Three pictures are excluded from the plan—"The Ten Commandments," "War and Peace," and "The Proud and Profane."

Allied leaders generally agreed the plan was a good one but warned their members that since the company would not make adjustments on the deal, they should be careful in signing up.

Mr. Berger objected to the exclusion clause in the contracts which will withhold the three pictures.

"It is just those pictures that the small town theatre needs," he said. "If all the major distributors adopt similar plans, excluding two or three of their top product, that means 24 pictures a year that the small-town exhibitor can't have except at exorbitant rentals."

Mr. Berger also said that he felt that the $100 rental figure used as the break-off point for the plan was too low. "That still eliminates a large number of exhibitors who badly need help," he said. "However, it is a step in the right direction." Mr. Berger in the past has advocated flat rental deals for all theatres grossing under $1,000 per week.

Implementation of the plan was completed Monday in the Minneapolis area after two weeks of conferences between B. D. Stoner, Paramount midwest district manager, and Jess McBride, Minneapolis branch manager. Accounts completed early in the survey have already been checked by salesmen who reported a generally favorable reaction.

Billboard Campaign Set On "Mamie Stover"

Eight thousand billboards in more than 150 principal cities of the United States and Canada will feature 28-sheets on 20th Century-Fox's "The Revolt of Mamie Stover" in CinemaScope, starring Jane Russell, Richard Egan and Joan Leslie, in an outdoor advertising campaign, it is announced by Charles Einfeld, vice-president. Budgeted at several hundred thousand dollars, the ad barrage kicks off during the first week of April and will continue through the local playdates of the mid-April release.

REMBUSCH, STARR SLAM INTO LEE TOLL TV PLEA

. . . Exhibition opponents claim FCC member disqualifies self with recitation of contention of toll TV proponents

In one of the most scathing and sharply worded statements yet issued in the subscription television controversy Trueman Rembusch and Alfred Starr, co-chairmen of the Committee Against Pay-to-See TV, Monday charged that Commissioner Robert E. Lee, of the Federal Communications Commission, is highly unqualified to sit in judgment of toll TV. Commissioner Lee, said the proposed medium's two most articulate opponents, has publicly tried the issue without conducting a hearing or without intelligently considering the ramifications of toll television.

"Unethical Stand"

The Rembusch-Starr blast was in answer to Commissioner Lee's article on toll TV in the March 20 issue of *Look Magazine* out this week. The co-chairmen of the voluntary industry group asked the FCC official to "disqualify himself for he, a public official, has taken a highly unethical stand on an issue which a whole group is to pass upon, by writing an exclusive article for his own personal gain, and for using his office to influence others in the pay-to-see TV controversy."

Abe Stark, president of the New York City Council, this week wrote all United States Senators and Representatives asking for an immediate Congressional investigation into the activities of Commissioner Lee. Calling Mr. Lee's article in *Look* a "flagrant abuse" of the 1934 Communications Act, Mr. Stark asked for an "admission or denial" of reports that Mr. Lee had received "substantial payments" for the article. The City Council recently passed a resolution opposing any form of toll TV.

Commissioner Lee, who "is an appointee of Senator Joseph McCarthy, now plays Charlie McCarthy to vested interests like a chip off the old wood block," Mr. Starr and Mr. Rembusch said. They continued, saying that Mr. Lee, by mouthing the "sales pitch" of the firms seeking monopolies on the pay-to-see systems, has committed himself, prior to proper hearings, and without consideration for the office which he holds and his fellow commissioners.

By so doing, Commissioner Lee has prematurely ruled on an issue which possibly could cost as much as $1,150 annually to the American family, $75 to $100 of which figure would be for each one of the three home toll TV devices alone, said the co-chairmen.

Mr. Starr and Mr. Rembusch, in attacking Commissioner Lee's four-point program calling for "approval of subscription television on a broad basis," declared that the FCC official contradicts himself by asking for "some temporary restrictions . . . until we we know where we are going." He also asks that in the initial stages, UHF stations might receive limited pay-TV rights in order to protect free broadcasting, but "why should the public be taxed specifically to defray the cost of unsuccessful private enterprises such as some UHF operations," the committee co-chairmen asked.

Lee of FCC Asks Immediate Public Trial Of Toll Television in Magazine Article

Commissioner Robert E. Lee of the Federal Communications Commission this week added new fuel to the fire around the toll television controversy. In an article in *Look Magazine,* issue of March 20, Commissioner Lee called for a halt to the "endless legal procedures, hearings and studies" on subscription TV and proposed a four-point program that would "get the paid TV show on the road." Due to the fact that the issue currently is under the consideration of the FCC, Mr. Lee's views were considered "highly unusual," in the words of his publisher.

The commissioner, in an article entitled "Let's Give the Public a Chance at Paid TV," asked that the proposed system be put into effect on an experimental basis because "hearings will never settle the question."

The Federal Communications Commission official called for the Commission to initiate the following program:

"Approve subscription television on a broad basis, leaving to the entrepreneur the choice of the system he wishes to use; apply some temporary restrictions until we know where we are going. For example, we might consider limiting it, in the initial stages, to the UHF portion of the band, with perhaps some further restrictions on the amount of time which could be charged for, in order to protect free broadcasting; permit this test of paid TV to continue long enough to truly test public reactions, give stations and programing facilities time to work out the necessary changes in their operations and test public reaction to a variety of paid programs; permit stations to drop paid TV if they find to their satisfaction that it does not fill a market need in their own area."

Cites Six Points

Commissioner Lee also indicated that he "personally believed" that Congressional approval for paid TV was not necessary.

He based his justification for a trial of the proposed system on the following six points:

"There is a public interest in fostering the utmost possible competition in TV to make sure that all viewpoints have an outlet."

The television audience, rather than Government experts, ought to have the opportunity to vote for or against paid TV.

Paid TV could greatly alleviate the economic woes of the high channel or UHF stations, which now "for the most part are in dire straits. . . . Subscription TV would be a boon to the independent station."

"The cost argument against paid TV is irrelevant. Under a free system, people should be free to pay for goods they want—including television entertainment."

"The public may be glad to pay for the pleasure of seeing programs they do not now receive—current Broadway plays, major sporting events, superior film productions and the like."

Paid TV could broaden the country's culture, education and knowledge through programing such as opera, correspondence courses and medical demonstrations. These could be beamed at small select audiences paying a moderate price for the privilege.

Coincide Closely

Industry observers this week were quick to point out that Mr. Lee's six points coincide closely with the arguments put forth separately by the three major proponents of toll TV: Zenith Radio Corporation, Skiatron Electrons and the the International Telemeter Corporation. Skiatron has in particular espoused the cause of toll TV as a means of saving UHF broadcasters from economic disaster.

At the same time, Commander Eugene McDonald of Zenith has been chiefly concerned with subscription television as a public right and champion of the idea that toll TV would bring the public various types of TV programing now denied it.

Paramount Starts Spring Spring

NATIONWIDE INVITATIONAL THEAT
ON "THE BIRDS AND THE B
TUESDAY, MARCH 20

GEORGE
GOBEL
MITZI
GAYNOR
DAVID
NIVEN

in **the**

VISTAVISION
MOTION PICTURE HIGH-FIDELITY

Introducing the sensational
title song:
"The Birds and The Bees"

NG WITH
RE SCREENINGS
EES DAY"–
TH *

Exhibitors, press and opinion-makers will go-go-go ... to this great, great show! Write down the date – plan to bring the family – your tickets are on the way! Come see a famous TV star grow to tremendous boxoffice stature in VistaVision!

Gobel garbles the facts of life as he sings and dances with that "Anything Goes" girl – Mitzi Gaynor in a lush and lavish romance with more music and laughs than there are birds and bees in May – the month you'll be playing it!

birds and the bees

Co-starring
REGINALD GARDINER
FRED CLARK

Produced by PAUL JONES
Directed by NORMAN TAUROG
Screen Play by SIDNEY SHELDON
and PRESTON STURGES
Based on a Story by MONCKTON HOFFE
Musical Numbers Staged by NICK CASTLE
New Songs by HARRY WARREN *and* MACK DAVID
Color by
TECHNICOLOR

* U.S. Weather Bureau Official Report: Spring, 1956, arrives March 20th at 10:21 A.M.—Eastern Standard Time.

Code Universal, Shurlock Tells Protestant Council

Geoffrey Shurlock, director of the Production Code Administration, analyzed the code in all of its aspects and facets and discussed its past, present and future role in the motion picture industry in an address Tuesday to the board of managers of the broadcasting and film commission of the National Council of the Churches of Christ at their annual meetings in New York. The Council numbers among its members about 30 Protestant denominations in the United States.

"Permissive, Not Restrictive"

The screen, he said, should never be used to try to make what is basically wrong appear to be right, and added that the Code "assumes that the tenets of the Ten Commandments are as applicable in the field of the imagination as they are in real life." He described the Code as "a voluntary set of self-regulations, based on sound morals, common to all peoples and all religions," and stressed that it is "basically a permissive document, not a restrictive one," its aim being to tell producers how they can treat any subject, in consonance with sound moral principles."

Only a half-dozen areas of subject matter are totally forbidden, he stressed, and pointed out that what cannot be amended is the basic approach of the Code, which, he reiterated, emphasized that all subject matter must be treated morally, first and foremost, and secondarily within the confines of decency and reasonable good taste.

Mr. Shurlock said: "Our aim is to make certain that films are reasonably acceptable, morally, to reasonable people," adding that to achieve this it is borne constantly in mind that Hollywood product is designed for mass family entertainment.

Tells Foreign Plight

Mr. Shurlock told of having dinner with an Argentine Jesuit priest, a motion picture fan and editor of a religious publication in Buenos Aires. The priest told him that by the very rigid standards of his publication, 85 percent of Hollywood's pictures were completely acceptable. He then ruefully told Mr. Shurlock that where his own Argentine films were concerned, the figures would almost have to be reversed.

Because Hollywood films are designed for mass family entertainment, he said, they differ fundamentally from most foreign films, which are intended primarily for adult audiences. "No matter how refractory the basic material, the purpose of the Code is to treat it in such a manner, that the end result will neither frustrate the intelligent, nor offend the innocent," he stressed.

Referring to the 13,000 feature films passed through the Code Administration machinery since 1934, Mr. Shurlock said: "It would be silly for me to pretend that all of these 13,000 have been of the highest moral calibre, but such a preponderantly large percentage have proven reasonably acceptable to reasonable people, that our efforts have been justified and rewarded a thousandfold."

Mr. Shurlock paid glowing tribute to Martin Quigley, publisher of The HERALD, crediting Mr. Quigley with the major share of credit for the Code's conception, and calling him "a man of conscience, with a keen sense of social responsibility," and "a pioneer, with a pioneer's enthusiasm and love for the medium he has helped cultivate, and watched grow and blossom."

Mr. Shurlock called the Code "universal in its application, based on the natural and moral laws, and should be acceptable to Christians, Jews, Buddhists, Moslems and Hindus," and referred to the fact that India and Japan had adopted it as the basis for their own film regulation systems.

Declaring that Hollywood should be interested, gradually, in making more religious themes, he paid tribute to all denominations in their efforts for the betterment of films, including Will Hays and Eric Johnston, whom he called "Towers of Protestant Strength" who marched arm in arm with the many progressive Catholic film industry leaders like Mr. Quigley and the innumerable motion picture notables of the Jewish, Greek Orthodox and other faiths.

"Alexander" to Open In New York March 28

"Alexander the Great," Robert Rossen's CinemaScope production in color by Technicolor starring Richard Burton, Fredric March, Claire Bloom and Danielle Darrieux, will have a gala benefit premiere at the Capitol theatre, New York, March 28, United Artists, the releasing company, has announced. The opening is sponsored by the Metropolitan Council and the Cinema Lodge of the B'nai B'rith in behalf of the National B'nai B'rith Agency, which will receive all premiere proceeds. The agency provides philanthropic support for nearly a score of educational, youth and health groups.

Justin Manager of New York Rivoli Theatre

The appointment of Nicholas M. Justin as acting manager of the Rivoli theatre, New York, was announced this week by Edward Rowley, executive vice-president of United Artists Theatres Circuit, Inc. Mr. Justin succeeds Montague Salmon, who has retired. Mr. Justin, a graduate of New York University's Department of Motion Picture Production, started in the motion picture business in 1940 with RKO.

Awards to Rackmil and Goldenson

Milton R. Rackmil, president of Universal Pictures, and Leonard H. Goldenson, president of American Broadcasting-Paramount Theatres, were among those named as winners of *Look Magazine's* film awards for 1955. The awards were presented on Ed Sullivan's television show last Sunday.

Milton Rackmil

Leonard Goldenson

Mr. Rackmil received the industry achievement award while Mr. Goldenson was given the exhibitor award and cited for his "leadership in helping to bind movies and TV into a closer working relationship."

Other *Look* award winners were James Cagney for his performance in "Love Me or Leave Me," Susan Hayward for "I'll Cry Tomorrow," Jack Lemmon for "Mister Roberts" and Jo Van Fleet for "East of Eden."

Daniel Mann received the director's award for "I'll Cry Tomorrow" and "The Rose Tattoo"; James Wong Howe, cinematography, for "The Rose Tattoo" and "Picnic"; Paddy Chayefsky, screenplay, "Marty"; Harold Hecht, producer, "Marty," and Bamlet L. Price, Jr., of UCLA for the best college-produced film.

Citations for "newcomers" went to Anna Magnani for "The Rose Tattoo," Fess Parker for "Davy Crockett" and Kim Novak, "most promising female newcomer."

RKO Executives Discuss "Conqueror" on Radio

Don Moore, head of RKO's new eastern story department, and Benn Jacobsen, the company's new eastern casting and talent representative, appeared on successive days over the Mutual Broadcasting System to discuss Howard Hughes' "The Conqueror." now in its initial pre-release engagements across the country. Mr. Moore discussed the film's story and script March 7, then March 8 Mr. Johnson explained the procedures for acquiring specialized talent for the production. Produced and directed by Dick Powell, "The Conqueror" stars John Wayne, Susan Hayward and Pedro Armendariz.

"INVASION OF THE BODY SNATCHERS"

SLAYS 'EM IN MICHIGAN!

ALLIED ARTISTS' SUPER SHOCKER SOARS TO HIGHEST GROSS IN FOUR MONTHS AT DETROIT'S BROADWAY-CAPITOL! 195% OF HOUSE AVERAGE AND 2nd WEEK RUNNING WILD, TOO!

BLOCK-BUSTING BIZ IN BUTTERFIELD CIRCUIT'S DELUXE "A" HOUSES! TOPPING "WICHITA" AND "PHENIX CITY STORY" IN 90% OF THE SITUATIONS!

WALTER WANGER'S **INVASION OF THE**

BODY SNATCHERS

SUPERSCOPE

starring

KEVIN McCARTHY · DANA WYNTER

with LARRY GATES • KING DONOVAN • CAROLYN JONES • JEAN WILLES • RALPH DUMKE

Directed by DON SIEGEL • Screenplay by DANIEL MAINWARING • Based on the COLLIER'S MAGAZINE Serial by JACK FINNEY

WATCH IT GO AT THE ROOSEVELT, CHICAGO; SAENGER, NEW ORLEANS; ORPHEUM, MINNEAPOLIS; COLISEUM, SEATTLE; UNITED ARTISTS, SAN FRANCISCO; LIBERTY, PORTLAND; PARAMOUNT and FENWAY, BOSTON; ORPHEUM, ST. PAUL and MORE!

SET YOUR "A" TIME WITH ALLIED ARTISTS NOW!

Columbia Moving Out Its Top Product More Rapidly

FIFTEEN pictures which by reason of cast, budget, production values, story, or combinations of these factors are rated by the company as top productions will be released by Columbia Pictures between now and September, it was announced this week. Abe Montague, vice-president and general sales manager, leaving New York for a special sales meeting Sunday in Chicago, said the decision to release these 15, in addition to other product, was taken in order to satisfy the demand for more top product.

"We have to face a situation in which the motion picture box office has fallen off since last September," said the sales executive. "Columbia's way of facing up to this challenge will be to release every available top production for exhibition in the next six months. We will release at a rate of better than two films a month, top product of a calibre that in normal times we would release at the rate of one a month. By 'top product' I mean pictures with surefire box office values, with top name stars, produced and directed by top creators utilizing every production value at their command."

Above, Paul Douglas, chairman of the board, stands back as Judy Holliday takes over in "The Solid Gold Cadillac."

Below, Kim Novak adoringly watches Tyrone Power as Eddy Duchin in "The Eddy Duchin Story."

Mr. Montague added that Columbia hoped in this way to make an important contribution toward counteracting the box office slump. He pointed out that the special sales convention will discuss sales policy and releasing, advertising and promotion plans for each of the 15, seven of which are in CinemaScope and color by Technicolor, one in color by Technicolor and the remainder in black and white. Photography, he said, is completed on all 15 films, which show a wide variation of content, including musical comedy, drama with music, comedy, love story, melodrama, adventure and science fiction as well as straight drama.

List of the Productions

The 15 productions include:

AUTUMN LEAVES, a William Goetz production starring Joan Crawford and featuring Cliff Robertson, directed by Robert Aldrich.

STORM CENTER, a Phoenix Production starring Bette Davis, and directed by Daniel Taradash.

THE SOLID GOLD CADILLAC, starring Judy Holliday and Paul Douglas, directed by Richard Quine.

THE HARDER THEY FALL, starring Humphrey Bogart, and co-starring Rod Steiger and Jan Sterling, directed by Mark Robson.

THE EDDY DUCHIN STORY, starring Tyrone Power, with Kim Novak, directed by George Sidney.

JUBAL, starring Glenn Ford, Ernest Borgnine and Rod Steiger, directed by Delmer Daves.

THE COCKLESHELL HEROES, a Warwick Film Production starring Jose Ferrer and Trevor Howard, and directed by Mr. Ferrer.

NIGHT BUS, starring June Allyson and Jack Lemmon, and produced and directed by Dick Powell.

SAFARI, starring Janet Leigh and Victor Mature, directed by John Gilling, who also wrote the screenplay.

OVER EXPOSED, starring Cleo Moore with Richard Crenna, directed by Lewis Seiler.

ROCK AROUND THE CLOCK, starring Bill Haley and his Comets, directed by Fred F. Sears.

EARTH VERSUS THE FLYING SAUCERS, starring Hugh Marlowe and Joan Taylor, directed by Fred F. Sears.

THE SEVENTH CAVALRY, starring Randolph Scott with Barbara Hale, directed by Joseph Lewis.

STORM OVER THE NILE, starring Laurence Harvey and Anthony Steel and introducing

(Continued on opposite page)

Janet Leigh and the White Hunter—Victor Mature—in "Safari."

Above, "The Cockleshell Heroes."

(*Continued from opposite page*)

Mary Ure, directed by Terence Young and Zoltan Korda, and produced by Mr. Korda.

ZARAK KHAN, a Warwick production starring Victor Mature, Anita Ekberg and Michael Wilding, and directed by Terence Young.

In announcing the convention, which continues through March 16, Mr. Montague added: "The program of motion picture selling and promotion which will be developed in the course of our Chicago meetings will be of the utmost importance not only to our own organization but to the exhibitors of the country as well."

Pointing up the ever-increasing emphasis being placed upon point-of-sale merchandising of its product by Columbia, Mr. Montague said that for the first time the divisional exploitation managers will be brought in from their stations throughout the country to attend a general sales meeting.

Present for the Chicago sessions will be key personnel from the home office sales, sales service and advertising-publicity departments, as well as all of the company's domestic division and branch managers.

To Introduce Newcomers

Four newcomers, who Columbia believes have the potential to reach the heights as have Jack Lemmon and Kim Novak in recent years, will be introduced. Three are actresses Felicia Farr, Valerie French and Victoria Shaw, and one is an actor, Cliff Robertson, recently seen in "Picnic."

Producers of the 15 films, from Columbia's home lot and affiliated independents, include Irving Allen and Albert Broccoli, Julian Blaustein, Harry Joe Brown, William Fadiman, William Goetz, Sam Katzman, Fred Kohlmar, Zoltan Korda, Dick Powell, Lewis Rachmil, Charles Schneer, Jerry Wald and Philip Yordan.

Jack Lemmon and June Allyson at the start of the adventure that happened one night in "Night Bus."

Below, Ernest Borgnine in "Jubal."

Humphrey Bogart in the climactic scene of "The Harder They Fall." In the background is Jersey Joe Walcott, who plays himself as a trainer.

Hecht Firm Acquiring Global Look

HOLLYWOOD: Harold Hecht, of the Hecht-Lancaster Organization announced a three-year plan for their young and successful company this week for 14 productions to be made at a cost of $27,475,000. He said the production program would have a "global look" which means taking the great talents from all over the world and combining their efforts with those "of our own Hollywood people."

"Trapeze," their latest production, is an example of this, he said. The cast is headed by two American stars, Burt Lancaster and Tony Curtis, who are teamed with Italy's Gina Lollobrigida and Mexico's Katy Jurado. Its producer and writer are both Americans and its director is England's Carol Reed while the locale is Paris.

Large Gross Anticipated

Mr. Hecht said a gross of $20,000,000 is anticipated for "Trapeze" while $2,000,000 is committed to an advertising and promotion campaign with a concentrated trade paper campaign beginning in March and continuing until the picture is released in July. He said if "Trapeze" hits anywhere close to this anticipated gross, Hecht and Lancaster will approach a total world gross of $40-50,000,000 on five pictures delivered to United Artists since July 4, 1954. The first four—"Apache," "Vera Cruz," "The Kentuckian" and "Marty"—had a combined gross in excess of $26,000,000, according to Mr. Hecht.

The company has five pictures scheduled for this year, including "The Bachelor Party" with the same writer and director as "Marty"—Paddy Chayefsky and Delbert Mann; "The Sweet Smell of Success" by Ernest Lehman and starring Tony Curtis; "Bandoola" to be filmed in Ceylon with Italy's Sophia Loren; "Cry Tough" based on a novel by Irving Shulman, and "The Devil's Disciple" by Bernard Shaw with Burt Lancaster and Montgomery Clift.

Mr. Hecht said the bulk of their efforts would be confined to Hollywood sound stages where technical know-how yields the best results in the world, but will take this know-how abroad with them if stories demand filming in locations in other countries.

New Tennessee Theatre

MEMPHIS: A new 1,000-seat theatre, the Northgate, is being built at Frayser, just north of here, Augustine Cianciolo, Memphis exhibitor, has announced. The opening date is set for May 1. According to the announcement, the theatre will be air conditioned, with a 1,200-car parking lot, for a total outlay of $200,000. Mr. Cianciolo operates the Plaza, Luciann, Rosemary and Rosewood theatres in Memphis.

WILLIAM GEHRING NAMED 20TH-FOX VICE-PRESIDENT

William Gehring

William C. Gehring has been elected a vice-president of 20th Century-Fox Film Corporation, it was announced this week by Spyros P. Skouras, president, and will serve as executive assistant to Mr. Skouras on all company and trade affairs. He has been executive assistant general sales manager for the company and has served as branch manager, division manager and sales manager during his 37 years with the company. Mr. Gehring has been a frequent speaker in recent years at exhibitor conventions and meetings, addressing groups on the company's plans and policies as well as the progress of its CinemaScope process. As Mr. Skouras' representative, it is expected he will continue to act as spokesman for the company on similar matters and occasions.

Winikus to Europe on Promotion for U.A.

Francis M. Winikus, executive assistant to United Artists vice-president Max E. Youngstein, sailed for Paris last weekend to set up offices for supervision of the company's production and pre-production promotion activities in Europe. At the same time, Richard E. Condon, formerly stationed in Paris as United Artists coordinator of European publicity, has moved to Madrid to direct the pre-production and production publicity for Stanley Kramer's VistaVision film, "The Pride and the Passion," to be filmed in Spain for U.A. release with Cary Grant, Frank Sinatra and Sophia Loren.

Columbia Dubbing Stage Construction Planned

HOLLYWOOD: A 50-by-90-foot dubbing stage, incorporating the most advanced developments in stereophonic sound, goes into construction on the Columbia lot shortly. The project, supervised by John Livadary, head of Columbia's sound department, will make possible the newest methods in stereophonic recording and dubbing. The stage will have variable and controllable acoustics, that can be used to duplicate both indoor and outdoor conditions suitable to the dubbing job in work. Two new sound stages and a film laboratory and gallery are also under construction at the studio, and two stories are being added to the administration building.

Urge British To Check TV Control Here

Eric Johnston, president of the Motion Picture Association of America, has extended an invitation to representatives of the British Film Producers Association and the Cinematograph Exhibitors Association to come to the United States and investigate at first hand the problems involved in exercising control over the showing of American films on British television. Mr. Johnston's invitation came in response to the recent joint communication from BFPA and CEA requesting an opportunity to discuss the problem with Mr. Johnston, who said he regretted being unable to visit London due to his current Far Eastern tour.

Mr. Johnston also suggested that if they come to America, they arrange to discuss the problem not only with MPAA members but also with the companies which in many cases, he said, "are even more directly involved in the supply of films to television."

Mr. Johnston also stressed that there are serious practical and legal difficulties involved in the British proposal that the Motion Picture Export Association attempt to prevent the showing of American films on British TV. A major one, he said, is the fact that a large segment of the films available are not the property of MPEA members. He said he had told his staff that, pending his return, they should facilitate British discussions with individual American companies in any way possible.

New 3-Year Universal Contract for O'Connor

John J. O'Connor, vice-president of Universal, has signed a new three-year contract with the company at a salary of $1,100 per week, it was disclosed in Universal's supplementary report to the Securities and Exchange Commission. The report, issued in connection with the company's annual prospectus on its outstanding warrants, stated that Mr. O'Connor's new contract took effect January 1.

The report breakdown of the gross film rental of the company for the 1955 fiscal year is as follows: U. S., $42,730,316; Great Britain, $6,194,281; Canada, $3,281,280; Australasia, $1,914,884; and other foreign countries, $23,400,096. Total gross revenues, as previously reported, amounted to $77,520,857.

Columbia to Pay 30 Cents

Columbia directors in New York Tuesday declared the regular quarterly payment of 30 cents per share of common stock outstanding and voting trust certificates for common stock payable, April 30 to stockholders of record March 30.

TAX THREAT TO THEATRE SURVIVAL GREATER NOW

. . . COMPO booklet cites new threat, goes out to all trade leaders and state, regional tax campaign committees

Continuance of the present lessened Federal admission tax poses a greater threat today to the survival of the motion picture industry than the full 20 per cent tax did in the winter of 1953-54 before it was reduced, the Council of Motion Picture Organizations said in a booklet which was mailed last weekend to all state and regional tax campaign committees and industry leaders. The new, all-out tax campaign now being launched is aimed at further revision of the Federal admission tax as it affects motion picture theatres.

Big Theatres Now Hit

The reason for this seeming anomaly on the admission tax, according to COMPO, "is that at last the tax has struck into the vitals of the larger theatres in the cities and towns. These are the theatres that have always returned the industry's greatest domestic revenue. It is upon the film rental from these theatres, plus the revenue obtained from foreign distribution, that the studios depend for the money with which to produce pictures. If anything happened to these theatres the principal source of studio sustenance would dry up and there would be no more pictures."

The booklet contains facts and figures on the current economic state of all the theatres throughout the country. It tells exhibitors how to tell their story to their Congressmen and backs up this with details.

COMPO says there are 19,200 four-wall and drive-in theatres in the country and that 10,900 of these "are in some form of distress." Of these distressed theatres, 5,200 (27.1 per cent) are now operating in the red and 5,700 (29.6 per cent) are approaching the break-even point, according to COMPO.

See Small Treasury Loss

It also points out that only $48,000,000 of the $80,000,000 now being collected annually for Federal admission taxes would be lost to the Government if the tax were completely eliminated, while the balance of $32,000,000 would return to the Government through increased corporation taxes. COMPO adds that unless further tax relief is forthcoming many of the 10,900 theatres in distress will have to close and says that the former 20 per cent Federal tax was largely responsible for the closing of more than 6,000 theatres between 1946 and 1954.

The booklet says the economic loss of wholesale theatre closings far outweighs the revenues obtained from admission taxes for the loss is borne not only by the theatre operator but also by his employees, all firms and services with which he does business and by the community in which he operates.

COMPO also asks the exhibitors to "make it plain to your Senators and Congressmen that the motion picture industry is not sitting back and doing nothing to help itself in this crisis." It cites the millions of dollars spent on wide screen developments and the increased production programs of the producing companies.

As in the other tax campaigns, there will be no appeal for support of the general public, the booklet says. The reason for this, according to COMPO, is that if tax relief is obtained, many theatres will have to keep the tax money to remain in business. Exhibitors also are urged to enlist the aid of local merchants and organized labor, in addition to other groups who would be aided by the elimination of the tax.

In addition to COMPO's inauguration of the tax campaign, two other sources became active on that front this week. Representative Dempsey (D., N. M.) and Representative Holt (R., Calif.) introduced a bill to exempt theatres from the Federal admission tax. The Dempsey and Holt bills are the second and third bills on the subject introduced within a week. Earlier, Representative Mason (R., Ill.) introduced a similar bill.

It is still likely, it is understood, that some Democratic member of the Ways and Means Committee will introduce in the near future the admission tax relief bill that will be backed by the industry. Industry strategists feel the industry should back a bill sponsored by a Democratic member of the committee.

MPIC Attacks Tax

The other action was taken by the Motion Picture Industry Council, whose 10 constituent bodies embrace nearly the entire professional personnel in the production branch. They went on record against the retention of the present admittance tax. In a telegram signed by Ronald Reagan, president, the MPIC told all California Congressmen and Senators that "movies are California business. They have brought fame and millions to the state. . . . The Federal tax on movie tickets continues to be the margin between successful and unsuccessful theatre operation.

"While theatres are forced to spend tremendous sums to reconvert equipment in order to meet the competition of television, it is unhealthy and frequently disastrous to saddle them with a tax which increases admission prices and, in ratio, reduces the audience. The tax is as unfair to the public as it is to the theatre owners. As the creators, designers, writers, actors, producers, directors and craftsmen who make American movies, we urge you to bend your best effort to repeal this discriminatory legislation."

EVEN TAX EXEMPT THEATRES ARE HURT

In the pamphlet COMPO has sent to the exhibitors it points out there are thousands of theatres entirely exempt from the current tax which are "admission tax victims" nevertheless and says this paradoxical state of affairs has been brought about by inflation. Since revision of the admission tax in April, 1954, costs of theatre operation have risen 12 per cent, and in addition there are numerous signs that general inflation will soon appear and put further pressure on the admission price structure, according to COMPO. The result of this pressure, says COMPO, is that many theatres exempt from the tax because their admission prices are 50 cents or under are now operating at a loss because if they wish to make a profit they must make a drastic increase in their admission prices. Thus, the admission tax "still acts as an iron ceiling even on those theatres that were exempted from its operation," COMPO adds.

Milwaukee Operator Sues 9 Film Distributors

MILWAUKEE: Fred W. Krueger and his wife, Ruth, operators of the Ogden theatre, have filed a $1,500,000 damage suit in Federal Court here against nine motion picture distributing firms. Named as defendants were: Columbia, Fox Wisconsin Theatres, Loew's, Inc., Paramount, RKO Radio, 20th Century-Fox, United Artists, Universal and Warner Brothers. The complaint states that for many years the defendants or their affiliates have classified as first run or subsequent run theatres all houses in their area according to the amount of admission charged, and under this arrangement, the Ogden, which charges 50 cents at all times, has been unable to get better than a fifth run spot. The Kruegers said the firms had suppressed competition of independent exhibitors in violation of the Sherman and Clayton anti-trust acts.

MYERS URGES COMPO 'REFORM'

. . . Allied chairman lists three points to be "profitably explored" before unit can return; hits dues collections

Declaring there is a "minor" element within the Council of Motion Picture Organizations "more bent on keeping Allied out than in creating a condition under which it could return," Abram F. Myers, Allied States Association general counsel, this week announced three points which could be "profitably explored" in connection with Allied's return to the fold.

The points were contained in a letter written by Mr. Myers to COMPO's governing committee—Al Lichtman, Samuel Pinanski and Robert W. Coyne—in answer to a request for conditions to be met before Allied would rejoin the all industry organization.

Wants Coyne "Removed"

Mr. Myers prefaced his three points with the statement that until Mr. Coyne, COMPO special counsel, "is removed as a factor in COMPO, there is little chance that Allied again will associate itself with that group." But with Mr. Coyne "eliminated," Mr. Myers said, the following three points "could be profitably explored by committees representing COMPO and Allied:

"1. Employment of a person of stature to serve as executive vice-president and perform the duties of that office as provided by the by-laws.

"2. More frequent meetings of the executive committee, and special meetings when warranted, with a written agenda to be circulated among members at least 10 days in advance of every meeting.

"3. Specific authorization of all activities and projects other than office routine by the executive committee."

The earlier part of Mr. Myers' letter was concerned with the various grievances which had caused Allied to leave COMPO:

"Allied men who were prominent in the formation of COMPO insist that that organization, as its name implies, is a federation of motion picture organizations and not a group of individuals. It was formed to serve as an instrument through which the constituent bodies could cooperate in the field of public relations for the good of all. It was never contemplated that COMPO should impose its will on any member group. Yet with respect to Allied's appeal for help in the toll-TV crisis, Mr. Coyne is reported to have sought to create sentiment against the proposal before the COMPO executive committee could meet. And with respect to the dues collection and tax campaigns, COMPO's hired personnel actively supported those projects in the face of Allied's opposition and before a COMPO meeting could be held. . . .

Criticizes Expenses

"It has been published and was well known that Allied was critical of the manner in which COMPO's funds were being squandered. Following the close of the successful 1954 tax campaign and before the audience poll project was taken on—a long period during which COMPO carried on no major undertaking—COMPO's expenses averaged in excess of $12,000 a month. That this was excessive was reflected through Allied's representative on the governing committee. But the management paid no attention to suggestions that the overhead be reduced so that funds would be available when needed. As a result of all this, and despite Allied's opposition to a dues campaign, Allied members are now being solicited to pay dues to COMPO, an organization of which Allied is no longer a member.

"When it was proposed to issue a circular in connection with an earlier dues campaign, Allied called attention to the fact that in the prospectus the fund-raising campaign was tied directly to the effort to secure tax relief. This, Allied pointed out, raised a serious legal question and would in all probability make it impossible for contributors to deduct their contributions from the income tax. . . .

"This makes it incumbent upon Allied to issue a warning to its members that funds contributed to COMPO in view of this solicitation, will not be deductible. Some units have notified their members not to pay at all because they no longer have confidence in COMPO under its present direction and management. But whether the regionals keep their hands off or actively oppose the collection, it is a far cry from the intendment of the founders that this overriding organization should be soliciting Allied members to disregard their leaders and participate in and contribute to projects which Allied has not approved."

THE RECORD REPUTES ALLIED, COYNE SAYS

Robert W. Coyne, co-chairman of the Council of Motion Picture Organizations, as well as its special counsel, this week issued the following statement in connection with the letter from Allied States Association's Abram F. Myers and the Allied position on COMPO:

"Any formal reply to Mr. Myers' letter must come, of course, from the COMPO governing committee or the COMPO executive committee. As for myself, I wish to reiterate that the record proves that every one of Mr. Myers' charges is without foundation. I set forth this record last December 15 at a meeting of the COMPO executive committee and board of directors. The record is also known to National Allied's leaders. I am sorry they choose to ignore it."

SAG Attacks CBS-AFTRA Agreement

The Screen Actors Guild last Sunday night lodged a vigorous protest with the Columbia Broadcasting System concerning an agreement recently entered into between the network and the American Federation of Television and Radio Artists. The Guild castigated the agreement as a "flagrant violation" of jurisdictional agreements between the Guild and the network. The Guild has a contract with CBS and also NLRB certification covering all actors employed in the production of television motion pictures. The Guild said it was "imperative" that "in order to avoid a most serious controversy," a meeting in Los Angeles "be arranged between us immediately to discuss this matter."

The Guild's letter was addressed to William Paley, chairman of the board of CBS, with a copy to CBS president Frank Stanton, and was signed by John L. Dales, national executive secretary of SAG "by order of the Board of Directors." The Guild charged that the new agreement eliminates the requirements that pre-recorded television programs must be produced in the manner of the live broadcasts to come under the AFTRA jurisdiction.

The Guild also contended that its jurisdiction takes effect when pre-recorded scenes are filmed more than once, or are recorded out of continuity, so that the producer can select and edit the show after actors leave the stage.

Production Equipment On View April 30

A display of the latest developments in professional equipment for motion picture production and also for television studio use will be offered in conjunction with the 79th semi-annual convention in New York April 30-May 4 of the Society of Motion Picture and Television Engineers, the group announces. Included in the exhibit are film processing and editing machines, motion pictures and high-speed cameras, lenses, sound and animation equipment, and TV color cameras and projectors.

Ask British Trade Views On Policy

by PETER BURNUP

LONDON: Peter Thorneycroft, president of the Board of Trade, has sent a letter to a number of film associations inviting their views on the future film policy of the Government. Included are BFPA, KRS, CEA, the Specialist Producers' Association, various trades unions, including the Film Artistes' Association representing "extras", and the British Screen and Television Association.

The letter points out that the Board of Trade has already asked the National Film Finance Corporation for its advice as to "whether special measures will continue to be desirable to safeguard British film production and, if so, what those measures should be". The board suggests that several Associations might wish to have their views coordinated with those of the Finance Corporation.

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Sir Michael Balcon, on his return here from New York, went out of his way to emphasize that his switch-over to the Metro banner would in no way affect the peculiar and special quality hitherto attaching to his productions. Said Sir Michael: "Mr. Loew and I have an express understanding that Ealing preserves its identity whatever else happens."

The deal is looked upon here as one of those "best of both worlds for both parties" operations. Sir Michael gets an assured American market for his output. Metro—apart from an increased volume of pictures to offer its American customers—strengthens its foothold in this country. Moreover, so the argument runs, the Balcon pictures may well develop as a spearhead in demonstrating that films with a British flavour *do* appeal to American film-goers. But that argument is already arousing rumbles in tendencious and unduly Chauvinist circles this side.

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CEA's annual general meeting will be held on March 13. B. T. Davis, vice-president for the last twelve months, will then step up to the presidency in the place of Robert Godfrey. Scotsman George Singleton becomes vice-president.

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The Association of Cinematograph and Allied Technicians has issued its annual report. A prominent feature thereof is a call the Association makes for a Government-assisted scheme for training Commonwealth and colonial students in the British industry. The report says that if this is not provided students might go to countries like the United States and France where there are such facilities.

THE WINNERS CIRCLE

Pictures which were reported as doing above average business in key cities of the nation for the week ended March 3 were:

Albany: I'll Cry Tomorrow (MGM); The Man With the Golden Arm (U.A.).

Atlanta: The Conqueror (RKO); I'll Cry Tomorrow (MGM) 2nd week; Picnic (Col.) 3rd week; Slightly Scarlet (RKO).

Baltimore: The Court Jester (Par.) 2nd week; I'll Cry Tomorrow (MGM) 2nd week; The Man Who Never Was (20th-Fox); The Rose Tattoo (Par.) 3rd week.

Boston: Carousel (20th-Fox); Diabolique (UMPO); Guys and Dolls (MGM); I Am a Camera (DCA); The Last Hunt (MGM); Picnic (Col.); The Prisoner (Col.); The Rose Tattoo (Par.); Song of the South (B.V.) (Reissue).

Buffalo: The Conqueror (RKO) 2nd week; Guys and Dolls (MGM) 11th week; I'll Cry Tomorrow (MGM) 2nd week; Picnic (Col.) 3rd week.

Chicago: Carousel (20th-Fox) 2nd week; The Conqueror (RKO) 2nd week; Diabolique (UMPO); Picnic (Col.) 3rd week; The Rose Tattoo (Par.) 2nd week.

Columbus: The Conqueror (RKO); The Court Jester (Par.); I'll Cry Tomorrow (MGM).

Cleveland: The Conqueror (RKO) 2nd week; I'll Cry Tomorrow (MGM) 3rd week; Picnic (Col.) 2nd week; The Rose Tattoo (Par.).

Denver: The Benny Goodman Story (U-I); The Conqueror (RKO); The Court Jester (Par.) 3rd week; Picnic (Col.).

Des Moines: Picnic (Col.) 3rd week.

Detroit: The Benny Goodman Story (U-I) 4th week; The Man With the Golden Arm (U.A.) 2nd week; Oklahoma! (Magna) 2nd week.

Hartford: The Benny Goodman Story (U-I) 2nd week; Hot Blood (Col.) 2nd week; The Man Who Never Was (20th-Fox); The Prisoner (Col.) 2nd week; The Rose Tattoo (Par.) 2nd week; Sheep Has Five Legs (UMPO) 3rd week; There's Always Tomorrow (U-I).

Indianapolis: The Conqueror (RKO) 2nd week; The Littlest Outlaw (B.V.); Picnic (Col.) 2nd week.

Jacksonville: The Killer Is Loose (U.A.); There's Always Tomorrow (U-I); The Rose Tattoo (Par.).

Kansas City: The Benny Goodman Story (U-I); The Conqueror (RKO); The Court Jester (Par.); Picnic (Col.).

Miami: Carousel (20th-Fox) 2nd week; Guys and Dolls (MGM) 11th week; I'll Cry Tomorrow (MGM) 4th week; Man With the Golden Arm (U.A.) 7th week; Oklahoma! (Magna); Picnic (Col.) 3rd week.

Milwaukee: I'll Cry Tomorrow (MGM) 2nd week; Picnic (Col.).

Minneapolis: The Benny Goodman Story (U-I) 3rd week; The Conqueror (RKO); The Man With the Golden Arm (U.A.) 4th week; Picnic (Col.).

New Orleans: The Conqueror (RKO) 2nd week; I'll Cry Tomorrow (MGM) 2nd week; The Rose Tattoo (Par.).

Oklahoma City: The Benny Goodman Story (Univ.) 2nd week; Come Next Spring (Rep.) 1st week; The Last Hunt (MGM) 2nd week; The Man Who Never Was (20th-Fox) 2nd week; The Naked Street (U.A.) 2nd week.

Philadelphia: The Benny Goodman Story (Univ.) 4th week; The Conqueror (RKO); I'll Cry Tomorrow (MGM) 5th week; The Man With the Golden Arm (U.A.); Picnic (Col.); The Rose Tattoo (Par.) 5th week.

Pittsburgh: The Conqueror (RKO) 2nd week; Guys and Dolls (MGM) 5th week; Hill 24 Doesn't Answer (Cont. Dist.) 3rd week; I'll Cry Tomorrow (MGM) 2nd week; Picnic (Col.) 2nd week.

Portland: The Conqueror (RKO); The Littlest Outlaw (B.V.) 4th week; The Man With the Golden Arm (U.A.) 3rd week.

Providence: I Am a Camera (DCA); The Benny Goodman Story (U.I.); The Lone Ranger (W.B.); The Rose Tattoo (Par.) 2nd week.

Toronto: Guys and Dolls (MGM) 11th week; The Littlest Outlaw (B.V.) 2nd week; Picnic (Col.) 3rd week; Richard III (Lopert); The Rose Tattoo (Par.).

Vancouver: The Rose Tattoo (Par.) 2nd week; Three Stripes In the Sun (Col.).

Washington: The Benny Goodman Story (U-I) 2nd week; Carousel (20th-Fox); Diabolique (UMPO) 8th week; I'll Cry Tomorrow (MGM); The Last Hunt (MGM); Never Say Goodbye (Univ.); Picnic (Col.) 2nd week.

Alexander in RKO Post

HOLLYWOOD: Stephen Alexander has been named assistant to William Dozier, RKO vice-president in charge of production, Mr. Dozier has announced. Mr. Alexander was formerly head of production for United World Films, Inc., in New York. He also served for seven years as assistant to Lawrence Langner of the Theatre Guild, heading a number of Guild activities, including its Westport Country Playhouse.

Staff Man Is Weary After Eastman House Viewing

by LAWRENCE J. QUIRK

This MOTION PICTURE HERALD staff man went on a weekend film-viewing marathon recently that made those pie-eating contests up-country look like sissy stuff. For some 27 hours, with time off for a wink of sleep and a breath of air, he and some 170-odd other folk did nothing but look at vintage films until they were cross-eyed. The cinemaddicts, most of them with the Cinema 16, Inc., film society, New York, were part of a pilgrimage, organized by that group, to the Mecca of all film devotees, the George Eastman House in Rochester, N. Y., where precious motion pictures that hit the high spots of the art-industry's historical development and cultural growth are stored and regularly shown with the permission of their original studio makers.

Started at 8:30 A.M.

One group of 77 got to Rochester about 2:30 A.M. Saturday, hopped out of bed at Treadway Inn five short hours later for a quick breakfast, and then staggered a half-mile up East Avenue to the Eastman House's handsome, modern Dryden Memorial theatre (built in 1950 by Mr. and Mrs. George B. Dryden in memory of Mr. Eastman) where at 8:30 A.M. a marathon schedule of showings began.

They were joined by 33 others who drove up, a score from Canadian film groups, and several score good citizens of Rochester and environs, who arrived for the regular showings. The group came up for air to consume a quick box lunch sent up from Treadway Inn about noon, then back to the auditorium for five more hours. After a brief supper break, the hardy group filed back into the auditorium, where they remained until 2:30 A.M. Sunday morning in rapt contemplation of the vintage wonders of the screen.

In the small hours of the night, the pilgrims wended their weary way back to Ye Treadway Hostelry, where they bunked in, but not for long. Four hours later they were up again for more films, lasting until early Sunday afternoon. Then those still able made for the home-bound train.

Screen Milestones

In great, gooey, but highly digestible helpings, the party, which was about evenly divided between the sexes, saw such milestones of filmic art as "The Docks of New York" (Paramount, 1928) with George Bancroft; "They Won't Forget" (Warners, 1937), Lana Turner's film debut; "Phantom of the Opera" (Universal, 1925) with Lon Chaney; "Our Dancing Daughters" (MGM, 1928) with Joan Crawford; "Grand Hotel" (MGM, 1932) with Garbo, Crawford and the Barrymores, John and Lionel; "The Crowd" (MGM, 1928), directed by King Vidor; "Ben Hur" (MGM, 1926) with Ramon Novarro and Francis X. Bushman; "As You Desire Me" (MGM, 1932) with Greta Garbo and Erich Von Stroheim; "The Cameraman," (MGM, 1928) with Buster Keaton, and a cross-section of other vintage product adding up to a solid score of filmings that ought to keep the most rabid cinema gourmet surfeited for weeks.

Cheering on the "marathon runners" were James Card, curator of motion pictures at George Eastman House, his assistant, George Pratt; Amos Vogel, executive secretary of Cinema 16, Inc., and his assistant, Jack Goelman. Mr. Card proffered periodic pep talks; Messrs. Vogel and Goelman kept the pilgrims' spirits up with periodic ministrations of coffee and cookies at such crucial hours at 12 midnight and at other periods when it seemed the collective will-power would evaporate.

At one point, those who could put one foot in front of the other were taken on a grand tour of the Eastman House photographic and motion picture museum by Mr. Card and Mr. Pratt. The visitors looked at daguerreotype displays, dark tents, detective cameras, color demonstrations, press-button motion picture apparatus, photographs of famous people and historic events, and elucidations of the scientific principles of photography as simplified in working models.

Built by Eastman

George Eastman, who contributed so much to the revolutionary photographic methods of the past 80 years, built the handsome mansion in 1905. Here he lived until his death in 1932. The George Eastman House was founded in 1947 as an independent instituition by the University of Rochester, which inherited the building from Mr. Eastman and the Eastman Kodak Company. The State of New York has chartered it as a non-profit educational corporation. The film department, at first a small adjunct, has grown phenomenally since its initiation about six years ago, Mr. Card told the group.

Director of the George Eastman House is General Oscar N. Solbert and curator is Beaumont Newhall. It is open weekdays, except Monday, from 10 to 5 and on Sunday from 1 to 6. One of the noteworthy features is a collection of Eastman's Old Master paintings, lent to his memorial by the University of Rochester. The Greek Revival home in which Eastman was born in 1854 stands in quiet Nineteeth Century dignity on the grounds. It was transplanted from its original site in Waterville, N. Y.

Telecast of 1956 Awards Offered MPA

The Academy of Motion Picture Arts and Sciences has announced that the Motion Picture Association of America has been asked to sponsor next year's nominations and presentations to be telecast by NBC in early 1957, and covering awards for the year 1956. According to an Academy official, the MPAA, as in previous years, has been given first crack at sponsoring the show. The official added that the MPAA has not notified the Academy as to whether it will accept, or again refuse to sponsor the telecast.

This year's telecast of the awards, set for March 21, will originate at the RKO Pantages theatre in Hollywood, sponsored by the Oldsmobile Division of General Motors. Mrs. Margaret Herrick of the Academy is at present conferring with NBC-TV executives concerning the telecast, which will be in black and white.

Mrs. Herrick, commenting on the recent Saturday evening telecast of the Academy Award nominations, said that many theatre associations and interested parties had filed formal complaints with the Academy as to the Saturday evening show, which, it was alleged, harmed exhibition business. According to Mrs. Herrick, the sponsor of the telecast, through its contract with the network, specifies time and place of the telecast.

Wald Pays Tribute To Cinema Editors

HOLLYWOOD: Jerry Wald, vice-president of Columbia Pictures and principal speaker at the American Cinema Editors' sixth annual awards banquet at the Beverly Hilton Hotel here this week, told some 500 members of the film and TV industries, press and civic leaders present that cinema editors are "the magicians of the movie business." Awards were presented to film editors nominated for the forthcoming "Oscar" and "Emmy" awards. Danny Thomas was master of ceremonies and Joan Fontaine made the presentations.

George Murphy Hits Prophets of Doom

KANSAS CITY: George Murphy, Hollywood "good-will ambassador," told the Advertising and Sales Executive Club at a luncheon here that folk prophesying the doom of the motion picture industry were mistaken. "At one time," Mr. Murphy said, "people believed that talkies would ruin motion pictures, then that radio would ruin everything, and, more recently that TV would ruin movies. But there are more people making more money today in the entertainment world than ever before."

Director Hits Sneak Previews

by SAMUEL D. BERNS

The idea that sneak preview audiences represent a cross-section of the movie-going public is a fraud and a fiction, and you can't find a typical and unbiased audience within 300 miles of Hollywood, director David Miller has charged.

The ritual of the sneak has long ago outworn its usefulness, and should either be abandoned or else drastically changed as to its locale and procedure, according to Mr. Miller, who is currently directing "The Opposite Sex" at MGM.

"The Hollywood sneak is worse than useless," the director asserted. "It is downright harmful in instances where moviemakers over-ride their own professional judgment and actually re-edit and change their films to conform to what might be the whims of a handful of patrons in a Glendale theatre.

Audience Not "Typical"

"If there is such a thing as a 'typical audience' it is certainly not to be found in Southern California, where patrons are too 'sneak-preview-conscious' to render a dependable reaction to a new picture. Somewhere between the wise guys and know-it-alls, and the studio crowd and its hangers-on, there is the middle group who are usually blase to the point of indifference as far as a new film is concerned.

"Any theatreman knows that every house that sees a picture has a distinct and individual reaction to it. Scenes that get big laughs from one audience will go flat in the next screening in the same theatre.

"Yet many pictures have been changed, endings re-shot, promising acting careers nipped in the bud, and in some cases entire sales and exploitation approaches switched solely on the basis of audience reaction cards from a single sneak.

"This is taking creative and executive decisions out of the hands of experienced film-makers and leaving them up to chance and the personal bias of a few preview-saturated movie-goers.

In order to get a much more dependable grass-roots cross-section reaction it would be necessary to switch the locale of the preview entirely out of Southern California, and conclusions should be based on reactions of three different sneak audiences, he said.

Fight Checking

COLUMBIA, S. C.: Approximately 350 South Carolina theatre owners have expressed a desire for a state law that protects them from what a state legislator has called "confidential checking" by film distributors. Representative J. B. Harvey claims that erroneous checking by agents of distributors has led to misunderstandings.

Hollywood Scene

HOLLYWOOD BUREAU

The consistent decline in the number of pictures in active production, which started some six weeks ago, was reversed at the weekend when the total figure rose to 22 on the starting of five pictures and the finishing of only four others. The upturn is expected to continue steadily for a good while.

Possibly the standout among the new undertakings is MGM's "Somewhere I'll Find Him," directed by Roy Rowland, the director whose "Meet Me in Las Vegas" now is making box office history, and produced by Jules Schermer, one of the best-informed producers in town. The picture stars James Cagney, whose "Tribute to a Bad Man" is a triumph for a good actor, with Barbara Stanwyck and Betty Lou Keim.

And outstanding against the production record of the past couple of years is the pleasant presence of RKO in the list of companies with pictures currently going into production.

Producer-director John Farrow started "Back from Eternity" for RKO release, with a cast as promising as Robert Ryan, Anita Ekberg, Rod Steiger, Phillys Kirk, Keith Andes, Beulah Bondi and Fred Clark.

Another for RKO release is "Tension at Table Rock," produced by Sam Weisenthal and directed by Charles Marquis Warren, with Cameron Mitchell, Dorothy Malone and Richard Egan in leading roles.

On the independent side, Samuel Z. Arkoff, executive-producer of Golden State Productions, turned cameras on "Girls in Prison," which has Richard Denning, Joan Taylor, Lance Fuller, Adele Jergens, Helen Gilbert, Jane Darwell and others in a large cast.

Completions of the week were "White Nightmare," Republic; "The Black Sleep" and "Step Down to Terror" for United Artists release, and "Baby Doll," Warners.

THIS WEEK IN PRODUCTION:

STARTED (5)

INDEPENDENT
Girls in Prison (Golden State Prod.)
X—The Unknown (Hammer Prod.—Sol Lesser Co-Prod.)

MGM
Somewhere I'll Find Him

RKO RADIO
Tension at Table Rock (Color)
Back from Eternity

COMPLETED (4)

REPUBLIC
White Nightmare

UNITED ARTISTS
The Black Sleep (Bel-Air Prods.)
Step Down to Terror (Sidney Harmon's Security Pictures)

WARNER BROS.
Baby Doll (Newtown Prods.)

SHOOTING (17)

ALLIED ARTISTS
The Intruder; Hold Back the Night

BUENA VISTA
Westward Ho, the Wagons! (Walt Disney Prod.; CinemaScope; Technicolor)

COLUMBIA
Beyond Mombasa (Todon Prods.; CinemaScope; Technicolor)

INDEPENDENT
The Killer and 21 Men (R-G Productions; Color)
Tarzan and the Lost Safari (Sol Lesser Prods.; Eastman Color)

MGM
The Opposite Sex (CinemaScope; Eastman Color)
Somebody Up There Likes Me
High Society (VistaVision; Eastman Color)

PARAMOUNT
Ten Commandments (VistaVision; Technicolor)

RKO RADIO
The First Traveling Sales Lady (Superscope, Eastman Color)

UNITED ARTISTS
Flight to Hong Kong (Sabre Prods.)

U-I
Istanbul (CinemaScope; Technicolor)
Francis in the Haunted House

WARNER BROS.
The Burning Hills (CinemaScope; WarnerColor)
Toward the Unknown (Toluca Prods.; WarnerColor)
The Spirit of St. Louis (CinemaScope; WarnerColor)

"Alexander" Project To Be Outlined on TV

The creative talents and know-how of motion pictures and TV will be pooled to show the evolution of Robert Rossen's "Alexander the Great" from a research project to a multi-million dollar screen production, it is announced by United Artists, which is releasing the film. The presentation will be offered on the CBS program, "Adventure" March 25. This is said to be the first occasion on which a major public service network show has been devoted entirely to the subject of film-making. Sixty stations will carry the proceedings coast-to-coast. Charles Collingwood, CBS commentator, will handle the narration with Walter Fairservis, staff archeologist of the American Museum of Natural History.

RKO Signs Joan Fontaine

HOLLYWOOD: Joan Fontaine has been signed by RKO Radio to a three-picture contract, William Dozier, vice-president in charge of production, has announced. Miss Fontaine's first picture will be "Beyond a Reasonable Doubt." It goes before the cameras March 26.

Biechele, 71, Is Dead

KANSAS CITY: Richard R. Biechele, 71, former president of the Kansas-Missouri Theatre Owners Association and well known in exhibitor circles, died here March 3. Mr. Biechele was vice-president and director of the Motion Picture Theatre Owners of America and a member of its executive committee. A pioneer in the motion picture business, he established the old Vendome Theatre in Kansas City in 1912.

He served two terms as a regional vice-president of MPTOA and was active in many exhibitor organizations and committees. In 1919 he was elected a director of the Kansas MPTO, which he served as president in 1922-26. He was president of the MPTO of Kansas and Western Missouri in 1927. With the formation of the Kansas-Missouri Theatre Association, Mr. Biechele was elected a section director. He leaves his widow, a son and two daughters.

Shelton, Commonwealth Circuit President, 61

KANSAS CITY: Robert M. Shelton, 61, president of Commonwealth Theatres, died at his home here March 6, after an illness of six months. Mr. Shelton was in the industry more than 25 years, and had been a district manager for the firm, a film buyer and general manager before becoming president early last year. His widow and a daughter survive.

Legion Approves 10 of 12 New Productions

The National Legion of Decency this week reviewed 12 pictures, putting three in Class A, Section I, morally unobjectionable for general patronage; seven in Class A, Section II, morally objectionable for adults; one in Class B, morally objectionable in part for all, and one in Class C, condemned. In Section I are "The Atomic Man," "The Man Who Knew Too Much" and "Richard III." In Section II are "Carousel," "The Deadliest Sin," "Lovers and Lollipops," "The Creature Walks Among Us," "Jubal," "Over-Exposed" and "Tribute to a Bad Man." In Class B is "The Indestructible Man" because of "excessive brutality; suggestive costuming." In Class C is "Sins of the Borgias" because "the theme of this film is of low moral tone throughout and in treatment it is replete with serious offensiveness in costuming and situations. Furthermore, religious practices are presented in such a way as to misrepresent ecclesiastical procedure," the announcement concluded.

"Oklahoma" For Canada

A deal for the playing of "Oklahoma!" in four of Famous Players Theatres' Canadian situations has been concluded by John J. Fitzgibbons, president of Famous Players Canadian Corporation, and E. K. O'Shea, vice-president of Magna Theatre Corp., Mr. O'Shea announced.

Mr. O'Shea added that the production has been booked by Mr. Fitzgibbons in the following cities: Toronto, Montreal, Winnipeg and Vancouver. He also estimated that it might take from two to three weeks for Mr. Fitzgibbons to equip the four situations for the special requirements of Todd-AO projection.

Mr. O'Shea also revealed that plans are under way to open "Oklahoma!" abroad. The film is now playing in eight U. S. cities, with an additional eight openings planned in this country shortly.

Curtis Takes Oath

WASHINGTON: Edward P. Curtis, vice-president of Eastman Kodak Company and longtime friend of President Eisenhower, was sworn in last week as special assistant to the President for planning the nation's aviation facilities.

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The National Spotlight

ALBANY

The renewed trend toward increased admissions for strong releases—there have been five in recent weeks—again stirred debate here over the policy's soundness. . . . Fabian's Palace, Albany, will present Louis Armstrong-Woody Herman units for two evening performances, all seats reserved, at $2.75 top, March 13. The Stanley Warner Stanley, Utica, will do likewise the next night. . . . Picketing at the Paramount and the Royal ceased when Jules Perlmutter signed a contract with Projectionists Local 324—effective March 11. . . . Visitors included: Alan F. Cummings, MGM exchange operations director; Joseph Gins, Universal district manager. . . . Frank Servis, 47, projectionist since 1929 and World War II veteran, died suddenly. He worked the Madison the previous day. Louis W. Schine, of Schine Circuit, was expected to complete recuperation in Florida, following discharge from surgery in New York City.

ATLANTA

Jay Soloman, general manager of Independent Theatres, Chattanooga and Atlanta, was here booking for his circuit. . . . Don Hassler, former office manager and head booker for Capitol and Astor Exchanges, has left Atlanta for Jacksonville, Fla., as booker with United Artists. . . . Ed Stevens, president of Stevens Pictures, is back at his office after a business trip to Chicago. . . . Leonard Berch, branch manager, United World Films, checked in after a trip to Tennessee. . . . Ray G. Colvin, secretary of the Theatre Equipment Dealers Association, was guest speaker at a Bartow, Fla., Rotary luncheon. His subject: "What the Movie Theatre means to Your Community." Dan Sangaree, manager of the Ritz theatre, Bartow, was in charge of the program. . . . The Seminole theatre, Homestead, Fla., was robbed recently. . . . Leslie Pendleton, former manager of the State theatre, Lake Wales, Fla., transferred as manager of the State theatre, Tallahassee. It is a unit of Talgar Theatres.

BALTIMORE

Howard Wagenheim, vice-president of Schwaber Theatres, has announced that his circuit has purchased the Parkway theatre from Jack Fruchtman. Theatre, originally seating 1,000, will be remodeled along the lines of the two other Schwaber art houses, the Playhouse and Cinema. The theatre will be equipped with 468 overstuffed chairs and renamed the "5 West". Conversion will be started within the next two weeks and the Schwaber Circuit expects to open the theatre in early May. . . . Jack Fruchtman, New and Century theatres in Washington, visiting Film Row. . . . Irv Cantor, Hippodrome manager, visiting in Washington, along with Dick Dizon, Hiway manager. . . . Ed Kimpel, Rome circuit, on a New York trip. . . . Rod Collier, Stanley manager, beating the robins and getting in some early golf.

BOSTON

Edward Renick, who has been out of the industry for the past five years, has returned as salesman at United Artists. He was with Metro for 10 years and Eagle-Lion for five more. At UA he is circuit salesman. . . . Carroll Lawler has joined Drive-in Theatre Associates of New England as head buyer and booker with offices in the Statler Building, working with Lon Hacking, president. . . . Buena Vista Film Distributing Corp., Inc., distributors of Walt Disney films, has moved to larger quarters on the sixth floor of the Metropolitan Building. . . . With the cooperation of the major distributors, Lester Hughes was able to reopen the Nordica theatre, Freeport, Maine, for weekends only. Shortly after the first of the year he was forced to close the house. . . . Charles Brooks, exhibitor from Ashland, Maine, was in an auto accident but was released from the hospital after undergoing treatment for minor injuries. . . . Ulysses Ponsant, owner-operator of the Maine theatre, Waterville, Maine, has closed the theatre as of March 1 due to lack of business.

BUFFALO

Edmund C. DeBerry, who has managed the Buffalo Paramount exchange for several years and who has been promoted to the management of the Cincinnati branch of the same company, was honored at a testimonial luncheon given for him by his fellow barkers in the Delaware Avenue headquarters of Tent 7, Variety Club of Buffalo March 5. . . . The Paramount theatre in Rochester is getting a real parking break. A 500-car garage is being built by the city of Rochester on a lot adjoining the theatre. . . . Barkers and their wives and sweethearts enjoyed a Leap Year Dance March 3 in the Variety club headquarters. . . . Joe Lebworth, field representative, 20th Century-Fox, was in Buffalo on Monday, March 3 to discuss promotion plans for the forthcoming Center theatre attraction, "On The Threshold of Space" with Arthur Krolick, Charles B. Taylor and Ben Dargush. . . . Arthur A. Rose, manager of the Buffalo office of Buena Vista, is a happy man these days as dates roll in for "The Littlest Outlaw" and extended engagements for the same are tacked up. . . . Bob McAuliffe has resigned from the sales staff of WGR-TV and has joined WBUF-TV, Buffalo's only UHF television station in a similar capacity. . . . Jim Hayes, manager of the Cinema, Buffalo's art house, has announced the end of the "Guys and Dolls" run. It ran eleven weeks. . . . Arthur Krolick, district manager, Paramount theatres, Buffalo and Rochester, and Mrs. Krolick leave for New York March 13 for a brief sojourn.

CHARLOTTE

"The Man With the Golden Arm" went into its fourth week at the Plaza. "Diabolique," the French mystery, was very strong in its second week at the Visulite. The theatre reports business the best it has been in months for this picture. . . . "Our Miss Brooks" had a fair opening at the Carolina Sunday afternoon. Hundreds of school children gave "The Conqueror" a screaming sendoff at the Center theatre. Good crowds were also reported for "Forever Darling" at the Manor. . . . Mitchell Little is back on the road for Southeastern Theatre Equipment Company here. . . . Columbia Pictures expects to move into its new office on S. Church St. in the next several days. . . . Mrs. Pauline Griffith, adviser to the Theatre Owners Association of the Carolinas, has been in the hospital. . . . Herman Meiselman's 1,500-seat theatre in Fayetteville is reported nearing completion.

CHICAGO

Robert Rossen, writer, producer and director of "Alexander The Great," was here Monday in advance of the opening of his picture at the Chicago theatre early in April. . . . Bob Allen, sales manager for Paramount here, went to Jamaica for a vacation. . . . George Sarathain has been appointed manager at the Ziegfeld. He came to the Ziegfeld from the Henry Stern organization with which he has been affiliated for the past 14 years. For the last five years Sarathain managed the Cinema for Stern. . . . Tom Dowd, who has been managing the Ziegfeld, has found it necessary to spend much of his time traveling since his appointment as midwest director for the United Motion Pictures Organization. . . . Abbott Theatre Equipment Company just completed installation of a thousand seats at the Belmont, which is being remodeled under the new A.L.B. Theatre Corp. ownership. New carpeting has also been laid by Abbott. Whiteway Sign Company constructed a new marquee which is 66 feet long. . . . Howard Blackwood of Abbott Equipment Company went to Florida for a vacation. John Mortenson, Jr., manager of the John B. Mortenson & Co. popcorn plant in Rensselaer, Indiana, was here to discuss distribution and other pertinent matters with the elder Mr. Mortenson.

CLEVELAND

Lent notwithstanding, downtown first run theatres did capacity business this week with "Picnic" at the Hippodrome, "The Conqueror" at the RKO Palace, "I'll Cry Tomorrow" in a second week at Loew's Stillman and "Guys and Dolls" in it's 10th stanza at Loew's Ohio. . . . More than 300 industry members attended the testimonial dinner in honor of M. B. Horwitz who celebrated his 70th birthday and his 45 years as a motion picture theatre owner in Cleveland. Arthur Greenblatt of Allied Artists came on to perform the duties of toastmaster while the guest list included more than a dozen top industry executives. Horwitz was presented with a gold wrist watch and a sealed envelope containing an undisclosed

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sum of money for his pet charities, namely the Heart, Cancer and Cerebral Palsy funds. . . . At another testimonial dinner held Monday in the Theatrical Grill, Raymond Schmertz whom 20th-Fox promoted from local sales manager to Indianapolis branch manager, received kudos from about 100 of his associates. . . . Bob Ullman, National Theatre Supply salesman the past three years, resigned to join the Sinclair Oil Co. . . . At the Paramount exchange Mike Gould tendered his resignation as salesman to join the Chicago Warner branch in a sales capacity. . . . Sam Schultz, Allied Artists branch manager, was appointed motion picture chairman of the Cancer Fund Drive for the fifth successive year. . . . M. B. Horwitz, exhibitor Brotherhood chairman, has set up two midnight benefit shows, one in Cleveland and one in Akron, from which all proceeds will go to the National Conference of Christian and Jews.

COLUMBUS

"I'll Cry Tomorrow" was held for a second week at Loew's Broad after one of the biggest first weeks in recent months. "The Conqueror" was held for a second week at RKO Palace. . . . Albert E. Smith, 72, doorman at RKO Grand, died. . . . Stanley Reaver, Columbus airman, doubles for James Stewart as Charles Lindbergh in most of the flying sequences of "The Spirit of St. Louis," Warner Brothers' production. Reaver, who has been associated with Paul Mantz in Hollywood, has flown in some 30 films. . . . Jack Dolde, former assistant manager at Loew's Ohio, is now an assistant manager at the new Loew's Riviera at Coral Gables, Florida.

DENVER

Edward Schulman, owner of seven film theatres in Ohio, Ky., and W. Va., has bought the Vogue, art theatre, from John Wolfberg, and will reopen it March 15 for art films. Edward Church, recently production supervisor in the radio and television school at Ohio State University, will be the manager. Schulman is redecorating the Vogue, which has 442 seats. . . . Lem Lee, M. J. Lee and Nathan I. Golden have incorporated as Lee Theatres, and plan to build and operate theatres. Capital is $50,000. . . . Mrs. Louise Ferguson, National Theatre Supply office manager, to Georgia on vacation. . . . Ralph Clark, United Artists district manager, was in for sales meeting with branch manager M. R. Austin, and salesmen Bill Sombar, Earle Paterson and Robert Hazard. . . . Mayer Monsky, Universal branch manager, and Lester Zucker, district manager, to Lincoln on sales trip. . . . Robert Demshki, manager of the Lakewood, Lakewood, Colo., is father to a daughter, Lynn Roxanne, born at General Rose hospital. . . . Betty Fuschimi, Universal biller, announces her engagement to Tom Yoshikawa. . . . Vivian Gendill, National Screen Service, has become engaged to Wayne Curtis, and is planning a September wedding.

DES MOINES

The Variety Club heart fund and the National Association of Christians and Jews shared the receipts from a midnight midwest premiere of "The Man Who Never Was" at the Des Moines theatre. . . . More than $500 was reported stolen from a safe at the Coronet theatre in Davenport. Burglars apparently entered the theatre through a coal chute during the night, James Stopulos, manager, told police. . . . The West theatre at West Bend has been reopened under the management of Herman Sanders. There are three changes a week and the house is closed only on Tuesdays. An innovation is a Saturday matinee with 10 cents the admission price for everyone. . . . Thirty-six Allerton firms are co-operating with the Allerton theatre to offer a free movie each Saturday. . . . Mr. and Mrs. Nathan Sandler are spending the month of March vacationing in Hot Springs. . . . Bob Kubby, son of the Ben Kubbys, owner of the Iowa theatre in Des Moines, is returning from service in Germany and will take advance training in atomical warfare with the army. . . . Ann Branco is now serving as bookers' steno at Universal. Ann is a veteran on the Row, having worked at several exchanges. . . . Activities of Variety Club are on the increase. The men's group is sponsoring two more children's heart operations in Minneapolis and the women have scheduled a March style show. The ladies hope to raise a tidy sum with this event. Co-chairmen for the show are Ivah Levy and Molly Sandler.

DETROIT

Operators of the Walled Lake, Bud Harris and son, are building a 1,200-car drive-in in Commerce Township, west of Pontiac. . . . Claramae Turner and advance men for "Carousel" treated local theatremen to a clambake at the Sheritan-Cadillac. . . . After the nine-week stand of "I Am a Camera," the Krim will try another record-breaker with Paul Muni in "The Life of Emile Zola." . . . Detroit is fast developing into a prime art theatre area with five houses doing good business on a regular basis. . . . Speculation is high on which of the two legitimate theatres will feel the blow of the court decision that Shubert must give up one house in Detroit. The opinion is that the Cass will have to go, leaving the Shubert-Lafayette to carry on. Shubert owns a small piece of each theatre. . . . Wayne Smith of the Huron in Pontiac worked out a ticket deal with Able Sales Co. of Birmingham to print passes. In exchange for printing costs, Able Sales, a sizable Christmas card outlet, offered two tickets to the Huron as a premium for early card sales. The whole deal was written up in a printer's trade magazine. . . . "Guys and Dolls" is finishing its unprecidented three-month run at the Adams. Business held well throughout the entire time of the lengthy run.

HARTFORD

MGM Records personality Joni James told interviewers here that her voice will be heard singing various verses of the title song, "The Maverick Queen," on the sound track of Republic's upcoming release of the same name. . . . John Gassner, manager of the Columbia Pictures play department from 1944 to 1947, has been named Sterling professor of playwriting at the Yale School of Drama, New Haven, effective July 1. He succeeds Pulitzer-prize winner Robert Penn Warren, who is retiring to devote fulltime to writing. . . . RKO-Radio Pictures, Inc. has opened new, temporary offices on the ground floor of the Film Row Building, 134 Meadow St., New Haven. Barney Pitkin continues as manager. The building is slated for demolishment in 1957. . . . John Sirica and Fred Quatrano, western Connecticut theatre owners-operators, are again operating the Hamilton theatre, Waterbury, following culmination of a lease held by Edward Miller. . . . Hartford visitors: Sperie Perakos, Perakos Theatre Associates, planning March 14 reopenings of the Southington and Plainville drive-ins; Ed O'Neill, Brandt Connecticut Drive-ins, planning mid-March reopenings of the Bridge drive-in, Groton, and Portland drive-in, Portland. in, in Groton, and the Portland drive-in, in Portland.

INDIANAPOLIS

"Picnic" is leading the first runs at the box office for the second straight week and Loew's may hold it. "The Benny Goodman Story" will close a prosperous run at Keith's Thursday, after four weeks. . . . Richard Widmark, promoting "Backlash," and Ramsey Ames, heralding "Alexander The Great," will be competing for interest here Wednesday and Thursday. . . . Marc Wolf flew to Minneapolis Monday to represent Variety International at the annual banquet of the Variety Club of the Northwest. . . . Bob Jones, general manager of Affiliated Theatres, is vacationing in Florida for two weeks. . . . T. J. Papas celebrated the 31st anniversary of the Hoosier at Whiting by cutting a huge birthday cake into approximately 500 pieces, served to Sunday matinee patrons. . . . Manny Marcus has moved the box office at the Downtown to the side of the lobby and installed a snack bar, with hamburgers, in its place. . . . Seven of 11 drive-ins in the Indianapolis environs are now open for the season.

JACKSONVILLE

Hank Hearn, Exhibitors Service, returned from New York where he conferred with distributors. . . . Johnnie Pilcher has resigned from the 20th-Fox branch office. . . . George Jones has been transferred from U-I's Atlanta branch to serve as a salesman for U-I in the Florida territory. . . .A new local theatre manager is Herbert Roller who came to the Edgewood from the Ritz at Sanford. . . . Elmer Hecht, president, Motion Picture Exhibitors of Florida, has called a MPEOF board meeting to be held here March 12. . . . Exhibitor Carl Carter addressed the Optimist Club on the subject of drive-in theatre expansion of the past few years. . . . CinemaScope 55 was the subject of a talk given before the Motion Picture Council by Marvin Skinner, 20th-Fox office manager. . . . Movie actors Barton MacLane and James Craig had to seek police protection when they were among those mobbed by unruly teen-agers at the national stock car races in Daytona Beach. . . . Cam Price, RKO branch manager and popular Film Row figure, was observing his 30th anniversary in the industry. . . . Mark DuPree and Robert Harris, FST executives, were back from lengthy field trips in the Miami area.

KANSAS CITY

Even with the automobile show's having an attendance of more than a hundred thousand, theatres did well. Four attractions were held over. Among these, "The Benny

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Goodman Story," after a week at the four Fox Midwest day-and-date first runs, was held over at the Tower and Uptown. . . . "Russ" Stephens, new manager of the RKO Missouri, is looking for a house, so that his wife and two children may join him in Kansas City. . . . The Apollo, a Fox Midwest neighborhood theatre often used for special features, is showing "One-Way Ticket to Hell" and "Smash-up"; and has a narcotics exhibit in the lobby. Representatives of the police department are on hand every evening. . . . George Murphy, a guest of honor at the annual meeting of the Kansas-Missouri Theatre Association, was identified as "Ambassador of Goodwill for Hollywood," in the notices of his appearance as speaker at the Monday luncheon meeting of the Advertising and Sales Executives Club.

LOS ANGELES

Gordon West and Johnny Hatcher have taken over a former Fox West Coast house, the Tower, in Santa Paula. . . . Gene Wilbur, owner of the Palm in Palm City, is recuperating from injuries sustained from a horse which kicked him severely. . . . Resigning from RKO as salesman was Leo Jensen. . . . Joe Horn arrived from Manhattan to join the local Buena Vista staff as auditor. At one time he was a salesman with U-I in New York. . . . Open only a week under management of P. B. Hackley, Jr., the Kiva theatre on South Broadway has been shuttered again. House was previously operated by Dave Rector, and prior to Rector's piloting, by Moses Hernandez. . . . Built in 1931 and purchased by Fox West Coast in 1947, the Sunkist theatre has been sold to Charles Lapson, Dr. Paul Resnick and Morris Weiss. Darkened for a brief period in 1951, the Sunkist later opened again as a Spanish-language theatre. The new owners plan to lease the structure for retail or wholesale business, as a bowling alley or for professional offices. . . . Appointed chairman of the exhibitor's segment of the motion picture industry division for the annual Los Angeles County Heart Fund campaign was William C. Forman, president of Pacific Drive-in Theatres.

MEMPHIS

Augustine Cianciolo, well-known Memphis exhibitor, announced construction work has been started on a new 1,000-seat, air-conditioned theatre, the Northgate, at Frayser, just north of Memphis on Highway 51. . . . Cianciolo, who operates the Plaza, Rosewood, Luciann and Rosemary theatres in Memphis, and is building a Plaza theatre at Whitehaven, said the new Northgate would have all the new type of equipment including stereophonic sound. . . . The building will cost between $100,000 and $135,000 and the equipment around $65,000. . . . Completion date has been set for May 1. . . . E. L. Boggs is the new owner of 70 drive-in, Hot Springs, Ark. . . . Guy Amis, owner, has closed Strand theatre, Lexington, Tenn. . . . Many drive-ins have opened early for the season because of the spring-like weather in the Mid-South. . . . Lyle Richmond, Senath, Mo., exhibitor, recovered from recent surgery at Veterans Hospital in Poplar Bluff, Mo., was in Memphis on business. . . . Amelia Ellis, owner of Ellis drive-in, Frayser, and Mason, at Mason, Tenn., has recovered from surgery at Mayo's and was on Film Row booking this week.

MIAMI

"Oklahoma!" donated $7,000 to Miami's Lend-A-Hand charity via the Florida State theatre's showing of the film at the Sheridan. The FST had a radio, TV and press preview preceding the benefit and many Todd-AO executives were in attendance including president Henry S. Woodbridge. . . . Latest addition to the Wometco stork club was the 9 lb. 5 oz. baby girl whose arrival was proudly announced by the C. W. F. Bethells, co-partners with Wometco in Nassau. . . . The Town is being managed by Howard DeBold while Mitch Rubenstein is on an extended leave of absence. . . . UA's advertising manager, Joe Gould was down working on promotion for "Alexander the Great." . . . Curtis Miller, supervisor of operation for Claughton Theatres, was at home convalescing after a recent operation. . . . A. H. Blank, owner of Blank Theatres in Iowa, was in town. . . . Pat Taylor is the new assistant to Don Tilzer, head of publicity for Claughton's. . . . Bernard and Louis Brandt took over the Carefree theatre in West Palm Beach. . . . The Vagabonds, Harry Belafonte, Phil Foster, Elaine Gordon and the Barry Sisters were among the stars who performed on WTVJ's kickoff show for the Red Cross.

MILWAUKEE

Over 200 enthusiasts were on hand at the railroad station to meet Cleo Moore, star of Columbia's "Overexposed," when she came here to promote the picture. She braved the 22 degree temperature in a black chorus girl outfit to pose for photographers as she got off the train. . . . The Marion theatre at Marion, which recently reopened, has again been closed. . . . Everyone was glad to see Sig Goldberg, Wausau, after his recent visit to the hospital. He was in town for bookings. . . . Russell Leddy has rented out his Orpheum theatre, Green Bay, for four days to the local operetta organization, which will present "The Merry Widow." . . . The Colonial theatre has had such success with their Rock and Roll Revue that it is scheduling one a month now. . . . A 13-week tie-up is on here over WISN-TV, Channel 12, for "The Harder They Fall." The spot is every Wednesday night at 9:00 P.M. preceeding the fights. . . . Hank Tollette, district manager for Marcus theatres at Neenah, is vacationing in Florida.

MINNEAPOLIS

Mayme Navratil has installed CinemaScope equipment and a wide screen in her Hollywood theatre at New Effington, S. D. . . . Don Alexander, assistant advertising manager of Minnesota Amusement Co., is recuperating from a recent operation. . . . Ted Mann, operator of the World theatres in the Twin Cities, vacationed in California. . . . Herbert Buschman, United Artists branch manager, was in northern Minnesota working the territory with salesman Ray Lehrman. . . . Irving Braverman is the new salesman in southern Minnesota for Columbia replacing Paul Weiss who has joined Music Corporation of America. . . . "The Witch," a Finnish film, went into its seventh week at the Avalon, a neighborhood art house. . . . William Kaltenhauser has reopened the neighborhood Garden theatre, St. Paul, which has been closed since 1951. Theodore Hansen will manage the house. . . . Home Theatre circuit has closed its Valley theatre at Wahpeton, N. D. Other houses which have closed recently include the Majestic, Clear Lake, S. D.; Stanley, Stanley, Wis.; Star, Milton, S. D.; Augusta, Augusta, Wis.; and Capital, Parker, S. D. . . . William L. Diemert, 58, owner of the Roxy at Steele, N. D., died at a Fargo, N. D., hospital after a two-month illness.

NEW ORLEANS

Arthur Lehman, who has been in the theatre business in Jackson, Miss., for the past 20 years, sold out his interests which included the Alamo and Booker T to the Bijou Amusement Co., Nashville, Tenn. With the acquisition of these two theatres, Evans Sprott, general manager of Bijou, said that they now operate 45 outdoor theatres scattered throughout the southern film exchange areas, all catering exclusively to Negro patronage. . . . Jack Luster, general manager of W. W. Page Amusement Company, Robeline, La., on his visit here announced that they have started construction on the long planned Paco drive-in, Leesville, La., which will accommodate 900 to 1,000 cars. Reopening of the Army camp as a permanent base effected its construction which was planned several years ago, but abandoned with the closing of the camp at that time. . . . Alton Dureau, Masterpiece salesman is back after a plane trip to Nashville, Tenn. where he called on Bijou Amusement Co., Columbus, Ga.; headquarters of the Martin Circuit and Atlanta, Ga., headquarters of the Army Motion Picture Service. . . . Barry Jones was in from Hollywood to plug U.A.'s upcoming "Alexander the Great." . . . Mr. and Mrs. Harold F. Cohen of Harold F. Cohen Enterprises spent several days on the Gulf Coast in the interest of the construction of their new summer home.

OKLAHOMA CITY

"Three Stripes in the Sun" was showing at three suburban theatres in Oklahoma City last weekend. . . . Oakley Theatres, Inc., Oakley, Kan., has been granted a charter, as an amusement business. James L. Snyder has been named resident agent. $25,000 capitalization was authorized. . . . Cinerama is about to open its 22nd theatre and its 15th in the United States—the Roxy, Atlanta, where it will open April 2. These were tidings brought by Everett C. Callow, New York national advertising and publicity director of the Stanley Warner, who passed through here from Dallas, Texas, where he set premieres May 1 and 2 for the third Cinerama subject, "Seven Wonders of the World." "Cinerama Holiday" the second attraction, continues at the Melba theatre here. . . . Texas J. Foster, former Houston undercover detective, filed suit in state district court here Feb. 29 against the Interstate Circuit, Inc., for $100,000 damage. Foster asserted in his petition that "Narcotic Squad," a movie shown at the Kirby theatre owned by Interstate, was based on a copyrighted story of his activities.

PHILADELPHIA

With a new and modern front, plus inside renovations including a wide screen, new drapes, reconditioned seats, a new foyer and

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concession stand, Albert Moffa reopened the Ritz, Coplay, Pa., which he recently acquired and added to the operations of his Towne and 19th St. houses in Allentown, Pa. . . . George Kline, who sold his State, Boyertown, Pa., to James P. Clark, local head of Clark Theatres, Inc., has retired from the industry and will locate permanently in Florida. . . . Richard Widmark comes to town next week to talk about his picture, "Backlash," which opens at the Goldman. . . . Kim Novak came to town last week, autographing photographs in the Randolph lobby for the opening of her "Picnic." . . . Stanley Warner Theatres scheduled extra midnight shows at selected houses to play Dr. Silkini's "House of Horrors" unit. . . . Harrisburg, Pa., theatres reported total collections of $1,142.72 in the 1956 March of Dimes. . . . Delsea drive-in near Atlantic City, N. J., announced through its attorney that action of the nearby town of Vineland in revoking the license of the outdoor theatre for showing "Undercover Girls," termed an indecent film, will be fought in the State's higher courts. . . . United-Paramount's Tower turned over the house last Friday night for a Stan Kenton jazz concert and next brings in a rock 'n' roll unit April 4. . . . Veteran exhibitor William V. Bethall confined to the American Oncologic Hospital with Motion Picture Associates calling for blood donors. . . . With appeals coming up shortly on the National Screen Service vs. poster companies decree, the film companies appealed to the U. S. Circuit Court of Appeals here to be left out of the NSS decree. The court took the matter under advisement.

PITTSBURGH

"The Prisoner" followed "Trouble With Harry," which enjoyed three big weeks in the Squirrel Hill art theatre. . . . The Fulton added "Love Is a Many-Splendored Thing" to bolster its first run showing of "Bottom of the Bottle." . . . William Bendix spent a day here plugging his "Battle Stations" movie. . . . The city was loaded with holdovers this week, including "The Conqueror," "Picnic," "I'll Cry Tomorrow," "Guys and Dolls" and "Hill 24 Doesn't Answer." . . . Pat Straub, Penn theatre cashier, is back in Shadyside Hospital for more surgery. . . . Jimmy Johnson, 72-year-old Penn theatre engineer, lost his wife, 69. . . . Warners have reserved the Schenley theatre in Oakland for trade screenings of "The Searchers" and "Serenade" March 12. . . . Latest brace of double bills to get first run, mass saturations bookings in 17 indoor and three drive-in houses are "The Naked Dawn" and "Red" Sundown." . . . Louis Fordan, manager of McKeesport's Memorial theatre, is back home from a three-week California vacation.

PORTLAND

Evergreen's Oregon district manager, Oscar Nyberg, and all the Evergreen managers were off to Seattle for a big business meeting. . . . Dewey Martin was visiting here quietly for a week. . . . Agnes Moorehead was in town for her "The Fabulous Redhead" one-woman show. . . . William Campbell, U-I star, was here to plug "Backlash." U-I has set the picture for 40 openings over a three-week period starting March 14. . . . U-I's new branch manager, Dick Colbert, and U-I salesman Archie Holt have just returned from a lengthy business trip through southern Oregon. . . . The Bagdad theatre is set to re-open in a few weeks. The neighborhood house has been dark for some time. . . . John Belle, Evergreen's engineer, just returned from Los Angeles and starts getting the Fox here ready for CinemaScope 55. . . . Charles Schramm, J. J. Parker's Astoria city manager, was in town. . . . J. J. Parker, Jr., is here from Hollywood to look over his theatre interests.

PROVIDENCE

Local theatremen, quick to take advantage of any and all possibilities to speed up action at the box office, cashed in on the school holiday in a profitable manner. The Majestic broke with "The Lone Ranger" to coincide with the brief respite from school. . . . "I Am a Camera" was given its R. I. premiere at the Avon Cinema. . . . Far in advance of the screening of "Alexander the Great," which is coming to Loew's State in a few weeks, Bill Trambukis scored with some sock publicity when WJAR-TV took 'shots' of the Sheraton-Biltmore management measuring one of the hostelry's elevators to see if Dave Ballard, giant featured in the production, and who is going to make an early personal appearance at Loew's State, would fit. The film was shown as part of the news telecasts daily.

ST. LOUIS

The Decatur drive-in theatre, located at 2500 North Jasper Street, Decatur, Ill., opened for the season March 2, under the management of Harold Peek. The theatre had been closed since November 7 for the winter months. Peek said the Decatur Outdoor theatre, located at 2475 North Twenty-second street in Decatur, which also is under his management, will open late in March. Last year the first outdoor theatre show was given March 5. . . . The Lindina theatre at Edina, Mo., has announced that the theatre will be available for rentals on Monday and Tuesday evenings, following the adoption of a new schedule. Starting March 1 the theatre inaugurated a program that calls for Thursday, Friday and Saturday bookings and Sunday and Monday changes. . . . The teachers of the Madison, Mo., public schools were guests of the management of the Grand theatre at Moberly, Mo., recently to see a preview of the film, "Helen of Troy." . . . The Star-Lite drive-in theatre at Salem, Mo., has reported that its in-a-car heaters now are in operation.

TORONTO

Ed Sullivan, Hollywood columnist and TV emcee, will be guest speaker at the Annual Award Banquet of the Canadian Council of Christians and Jews in Toronto on March 13. The meeting will be chaired by James S. Duncan. . . . The film industry will be represented on the Toronto Easter Seal Campaign Committee by Frank Fisher, Odeon theatre chief. . . . A new Italian film exchange Roma Film of Canada, has opened here with Joe D'Alessandro in charge. . . . Shortage of trained personnel has caused Crawley Films to aid the recent immigration of 36 technicians to Canada. . . . G. E. Broughton is planning to erect a 350-car drive-in near Bancroft, Ont., and the Delaney family, operators of the Delaney in Gananoque, Ont., are planning a 500-car drive-in the community. Each will be the first in its area.

VANCOUVER

The B. C. exhibitors had a full meeting and endorsed the Academy Awards contest which is sponsored by *The Daily Province* and the motion picture industry in B. C. First prize in the contest is a 1956 Oldsmobile. . . . Don Barnes, of the Odeon district office publicity department, has resigned and is moving to California. . . . Two Orpheum theatre cashiers, Patricia Johnstone and Arline Mitchell, have left for Fairbanks, Alaska, to work in a nightclub there. . . . The demonstration of 20th Century-Fox's CinemaScope 55, held at the Capitol, was an outstanding success. . . . The screening was held the same day as the meeting of B. C. Exhibitors Association held at Hotel Vancouver. Out of town exhibitors were: Frank Soltice, Penticton drive-in; Stan Creech, Skyway drive-in, Kamloops; Myron McLeod, Patriciar, Powell River; Ed Bickle, Bickle Circuit, Courtney, Vancouver Island, and Martin Gobel, Skyway, Vernon, B. C. . . . Claud Smith, of the Paramount Chilliwack, got an assist from the Ministerial Association who advised all members to see "A Man Called Peter." . . . "Gone With the Wind" is back in town at the Studio at regular prices. . . . Harold Locke, local projectionist, has taken over the 450-seat Academy theatre at Maillardville.

WASHINGTON

Loew's Capitol theatre will have a display of paintings from the IFA Galleries. . . . The Villa theatre in Rockville, Maryland, has filed suit in District Court against eight motion picture distributors for unreasonable delay in releasing films. Attorneys Victor J. Orsinger and Joseph G. Dooley filed the suit for the Orbo Theatre Corp. headed by Edmund E. Linder. . . . Imogene Coca will be a guest of honor at the B'nai B'rith Women's "Cherry Blossom Ball," March 25. She will receive a citation of merit that night. . . . Ralph S. (Curly) Fox, 52, a jazz drummer at one time with Loew's Capitol theatre, died of cancer February 25. . . . Teen-aged children of Variety Club members were invited to a Juke Box dance March 2, in the club rooms. . . . The Variety Club will have a St. Patrick's Day dance in the club rooms March 17. In charge are: John O'Leary, Eddie Gallaher, Vince Dougherty, Charlie Hurley and Bob Grace.

Poblocki Buys Drive-in

Ben Poblocki, operator of the Plaza theatre at Burlington, Wisc. and head of Poblocki & Sons of Milwaukee, manufacturers of theatre equipment, has acquired a controlling interest in the Port drive-in theatre near Port Washington, Wisc. The drive-in will be re-named the Highway 57. Booking will be handled at the Poblocki Milwaukee office.

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Managers' Round Table

An International Association of Motion Picture Showmen — Walter Brooks, Director

United Artists Will Have Fifty Exploitation Men

MAX E. YOUNGSTEIN, vice president of United Artists, and host at an inspirational and very nutritious luncheon for the trade press last week, told us of his plans for production, pre-selling and promotion, under the young and aggressive management of this major company. All of which has been properly reported in the news columns of the HERALD.

But, for the Round Table, he has some statements of policy that are of special interest here—because it is at this level that large-scale promotions really get down to our point of sale. We have long believed that too many of the big pre-selling campaigns are too far ahead of playdates; that the "want to see" can expire, on the vine, before it is harvested, at your box office. Max promises us that this punch will be sustained—that his company will "get 'em rolling and keep 'em rolling."

United Artists will employ a field staff of fifty exploitation men—more than any major company has ever used in the past—and it is part of their promise that these field men are not assigned exclusively to the first-runs, but will be available for the benefit of smaller situations, and particularly those who can provide showmanship in subsequent runs. We are all too willing to "catch a ride"—and now it can be hoped, with all of this help, that we won't drag our feet, or merely coast, downhill.

The industry needs the small theatres, and it's our fixed policy in these Round Table meetings, to fight for them. Sometimes we have to say things that are truthful, and provocative, but it is meant only to stir the delinquents into action. There's nothing wrong with this business that good old-fashioned showmanship won't cure. We've got the pictures.

United Artists' announced program of 48 releases for this year compares favorably with the output of the major companies in "the good old days"—before block booking. And the promise of a continued schedule of new product, with as many as 78 pictures in production and preparation at the present moment, is assurance that the ultimate consumer will find motion pictures in theatres that will compete successfully with the flood of films on television.

Perhaps we are getting back to "the good old days"—which we can approach only with pictures of quality, in quantity. The public will never desert the theatre—if we continue the high standards of our new dimensions, and if young, aggressive management returns the large blocks of good product that enable an exhibitor to know where he stands for a year in advance.

HELP THE RED CROSS

This year is the 75th Anniversary of the founding of the American Red Cross—and we are now entering their annual campaign for funds, another that claims particular attention among theatre managers, on their home grounds. Throughout its history, the Red Cross has borne the weight of heavy responsibility, successfully, because it emphasizes the personal relationship of neighbor to neighbor—and the local theatre is neighbor to everybody.

This year's fund raising campaign is the largest in recent years, as the organization faces a financial crisis. The past year has been the worst disaster year in our history, and has practically exhausted the emergency funds. National Chairman E. Roland Harriman announces a goal of $90,000,000, which is $8,000,000 more than last year, and made necessary by the series of tornadoes, hurricanes and floods, including those recently in California. "All the will in the world is of no avail without funds."

Truly, these are our problems, for they hit close to our doorstep, right where we live, and there are many present in this meeting who witnessed disaster in their own areas, this year. You can do no less than help, but you can do more—you can lead. Your showmanship makes you a natural leader in community affairs—and your theatre occupies an enviable place in solving community problems.

¶ THE WORLD-TELEGRAM, in New York, is running an "Oscar Contest" with a ballot printed every day during the period ending March 19th, and with substantial prizes for winners, starting with $1000 cash, and including a free, two-week trip to Las Vegas, plus fourteen other prizes.

But what we particularly like is the simple ballot form, printed in all editions of the evening newspaper through several weeks of voting for favorites. It is perfectly designed to intrigue interest without fighting the voters with a complicated form. We propose to reproduce this ballot when the World-Telegram's contest is ended—to show you a sample, filled in with the winning ticket. It's clever, and far from easy.

The nominations are clearly set forth—and they don't look baffling—but there are also twelve selections to set down correctly, and we'd guess the mathematical chances against winning are in astronomical figures. You have to be right *twelve times* to win, but it needn't scare you out of trying. An added touch is to guess which pictures will get the most awards.

When you have this ballot, at home in your evening paper, and you can talk over the nominations in a bit of motion picture appreciation with your family and friends, it will help you to win—and help us to recapture the family's habit of "going out to the movies."

* * *

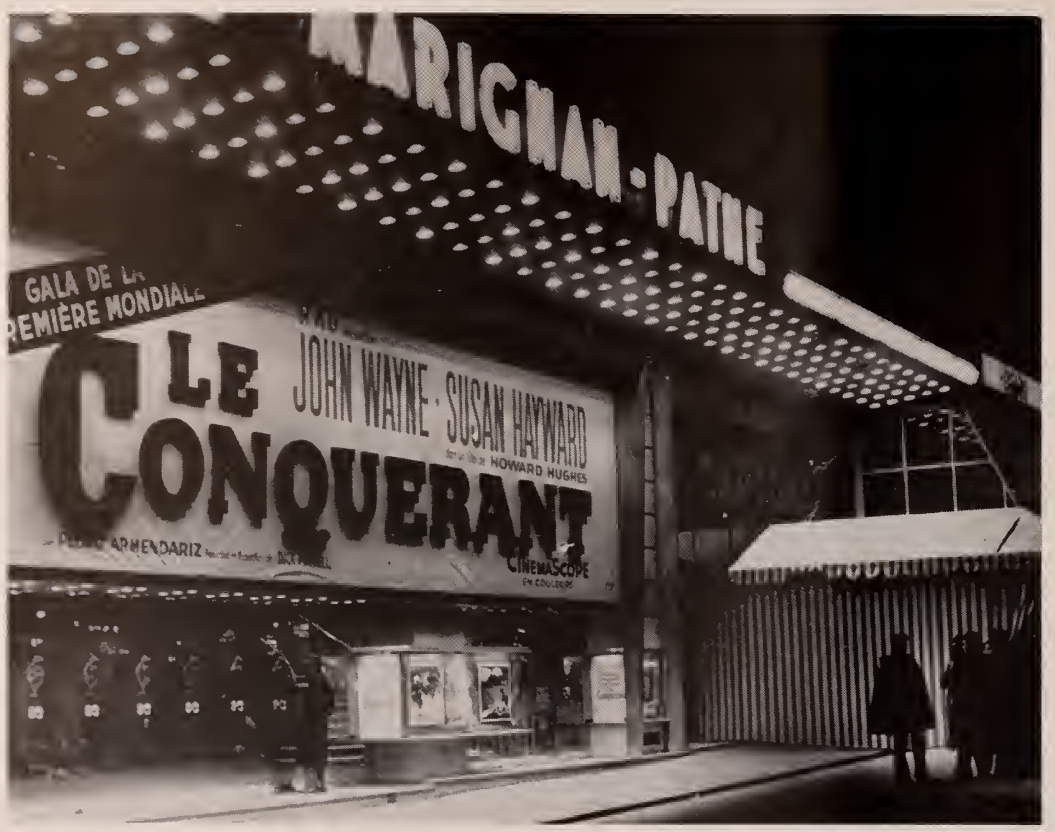
¶ PASSING the 48th Street Theatre the other day, we met one of our old friends in the box office, and immediately adjourned to a nearby station for condolences. For the 48th Street Theatre will shortly become a parking lot. It was the victim of a self-inflicted flood—if you will understand what happened when a 10,000 gallon water tank crashed through the roof, fortunately at a time when the house was dark, which destroyed the theatre completely. A form of suicide, we think, for an old theatre that had reached retirement age. —*Walter Brooks*

"Conqueror" Rebounds In Global Push

Following its unprecedented global premiere in capital cities around the world, "The Conqueror"—biggest production ever filmed by RKO, the showmanship company —has now opened in thirty cities in the United States, with a substantial rebound from its global push. John Wayne's exciting personal appearance tour of Europe, and equally exciting engagements in Asia, South America and elsewhere, sparked a world-wide reception for the picture. We offer these pictures from overseas—and there's more coming up, from the domestic market. You have only to glance at the exploitation from abroad to realize, for intance, that "The Conqueror" grossed 10,000,000 Yen in Tokyo.

There are pages of description of the promotional ideas which the company has provided for our theatres—for example, sixteen kinds of trailers for TV stations alone. That proves something about RKO's belief in television advertising. As long ago as last December, RKO claimed a circulation of 54,850,215 readers of its paid national magazine advertising, as pre-selling for the picture, and that was an accumulative total reached before the picture emerged from the studio. Currently, the film and its stars are getting cover pictures and good stories, inside and outside of the fan magazines. Scenes from the film and promotion publicity have landed extensively in the newspapers. A mailing piece, originating with publishers, has been sent direct. The cover of "Family Weekly"—a Sunday supplement in 106 newspapers for March 11th—will be devoted to John Wayne and his role.

Walter Branson, RKO's vice-president in charge of world-wide distribution, has announced that "The Conqueror" is expected to roll up a total gross of more than $17,000,000, based on early returns in so many key-cities and capital cities on two hemispheres. The picture will have its opening in New York City, at the Criterion theatre, on Broadway, on March 30th.


MARIGNAN-PATHE
GALA DE LA PREMIÈRE MONDIALE
LE CONQUERANT
JOHN WAYNE · SUSAN HAYWARD
HOWARD HUGHES
PEDRO ARMENDARIZ
CINEMASCOPE

Interesting front display at the Marignan theatre, Paris, looking very Parisian, with gendarmes on guard, for the premiere mondiale of "The Conqueror."

Konzert Café
JOHN WAYNE
SUSAN HAYWARD
DER EROBERER

At the Filmbuhn Wien, Berlin, where John Wayne also appeared in person, as the globe-trotting star of RKO's $6,000,000 spectacle. Crowds gathered early to see the premiere.

In Washington, D. C., Thomas F. O'Neil, chairman of the board of RKO Radio Pictures with Senator and Mrs. Mike Mansfield of Montana, and Senator and Mrs. Wallace Bennett of Utah.

CinemaScope
征服者

In Tokyo, at the Takarazuke theatre, for the benefit of the Cancer Institute, under the sponsorship of the Prince and Princess of Japan.

TEATRO DEL ESTE
EL CONQUISTADOR DE MONGOLIA
EL CONQUISTADOR DE MONGOLIA
WAYNE
HAYWARD
ARMENDARIZ

The premiere in Caracas, Venezuela, at the ultra-modernistic Theatro del Este, which appears to be under construction but is the newest style on this hemisphere.

WAYNE HAYWARD ARMENDARIZ
EL
TECHNICOLOR

In Mexico City, co-star Pedro Armendariz, in the lobby of the Roble theatre, in a glittering benefit under the sponsorship of Lady Dona Marie Izaguierre de Ruiz Cortines, wife of the Presidente.

QUIGLEY AWARDS CONTENDERS

U. S. ALLAIRE
Victoria
Victoriaville, Can.

JERRY BAKER
RKO Keith's
Washington, D. C.

BRIAN BINT
Gaumont
Chorlton, Eng.

ARTHUR BOWE
Metro, Bondi, Aust.

LEW BRAY, JR.
Queen, McAllen, Tex.

KEN BROMLEY
Metro
Melbourne, Aust.

PETER BUTTON
Playhouse
Bexhill, Eng.

D. M. CAMPBELL
Regal, Stirling, Scot.

H. CLAYTON-NUTT
Broadway, Eccles, Eng.

TIFF COOK
Shea's, Toronto, Can.

JOHN G. CORBETT
Glove
Gloversville, N. Y.

WILMA COX
Center
Little Rock, Ark.

A. L. CULLIMORE
George
Kilmarnock, Scot.

ELMER N. DE WITT
Mallers Theatres
Defiance, Ohio

J. DI BENEDETTO
Poli, Worcester, Mass.

CARL DICKERSON
Colonial
Norwich, N. Y.

JOHN FALCO
Standard Theatres
Beloit, Wis.

MEL GAITSKILL
Paris, Paris, Ky.

ARNOLD GATES
State, Cleveland, O.

CHARLES GAUDINO
Poli, Springfield, Mass.

BEN GEARY
Athena, Athens, O.

H. E. GEORGE
Palace, Arbroath, Scot.

HOMER GILL
Fox, Bakersfield, Cal.

SAM GILMAN
State, Syracuse, N. Y.

ADAM GOELZ
Showboat
Freeport, Tex.

STAN GOODMAN
Hollywood
Sioux City, Iowa

PAT HEAVY
State, Kalamazoo, Mich.

SAM HORWITZ
Harbor, Brooklyn, N. Y.

FRANK HENSON
State, St. Louis, Mo.

D. HUGHES
Cabot, Bristol, Eng.

G. HUMPHREYS
Gaumont
St. Albans, Eng.

MEL JOLLEY
Century
Hamilton, Can.

CLARK R. JORDAN
Linda, San Diego, Cal.

BOB KARATZ
Gopher, Minneapolis

RICHARD T. KEMPER
Dipson's Theatres
Buffalo, N. Y.

SID KLEPER
College
New Haven, Conn.

HENRY KRATZ
Tower, Milwaukee, Wis.

BYRON D. LAMB
Odeon
Manchester, Eng.

TONY LA PORTE
Avalon, Milwaukee, Wis.

ROY E. LEACH
Regal, Tring, Eng.

NORMAN LEE
Ritz, London, Eng.

RAY LEVEQUE
Rialto, Amsterdam, N.Y.

ED LINDER
Villa, Rockville, Md.

JOHN LONGBOTTOM
Odeon
Middlesborough, Eng.

LOUIS LUTZ
6 Mile Uptown
Detroit, Mich.

D. MACKRELL
Haymarket
Newcastle, Eng.

W. B. MALLORY
Motion Picture Branch
Panama Canal, C. Z.

BERNIE MENSCHELL
Parsons
Hartford, Conn.

VIERI NICCOLI
Paramount Films
Rome, Italy

M. H. PARKER
Strand, Erie, Pa.

R. W. PARKER
Savoy, Exeter, Eng.

GEORGE PETERS
Loew's, Richmond, Va.

G. E. RATHMAN
Marion, Marion, Ia.

HARRY A. ROSE
Majestic
Bridgeport, Conn.

TOBEY ROSS
Schine's Theatres
Corning, N. Y.

SYDNEY L. SALE
Granada, Dover, Eng.

MATT SAUNDERS
Poli, Bridgeport, Conn.

DAL SCHUDER
Circle, Indianapolis

JERRY SCHUR
Uptown, Los Angeles

J. A. SHARP
Shaw Bros., Singapore

S. C. SHINGLES
Odeon, Harrow, Eng.

JOHN L. SMITH
Ritz, Edinburgh, Scot.

MURRAY SPECTOR
Central
Jersey City, N. J.

EVAN THOMPSON
Fox, Hackensack, N. J.

WM. J. TRAMBUSKIS
State
Providence, R. I.

BEN TUREMAN
Russell, Maysville, Ky.

J. W. TURNER
Savoy, Sale, Eng.

REINIER UGES
Lutusca
Rotterdam, Holland

M. H. VERBIN
President, Philadelphia

L. P. WARD
Savoy, Swindon, Eng.

LILY WATT
Odeon
Coatbridge, Scot.

L. G. WEBSTER
Savoy
Northampton, Eng.

W. G. WILSON
Regal, London, Eng.

WILLIAM H. WILSON
Paramount
Edmonton, Can.

LARRY WOODIN
Arcadia, Wellsboro, Pa.

SAM D. WORMUS
Rialto, Loveland, Colo.

BARRY WORTH
Metro, Brisbane, Aust.

DALE ZAMZOW
Rainbow
Milwaukee, Wis.

Round Table

¶ "The Man Who Never Was"—which we consider one of the top-bracket films from 20th Century-Fox—will open in 136 first-run domestic and Canadian playdates by the end of March. Scanning the list, it includes theatres in New England, Pennsylvania, the mid-west and south. Send in your reports of showmanship on this unusual picture. . . . Gene Plechette, managing director of the Brooklyn Paramount, has been named to the national committee for public relations of the American Red Cross. . . . Fred Goldberg, of I.F.E. Releasing Corporation says posters and pressbooks for forthcoming films are not only coming up, but are ready now. We think that such a picture as "Lease on Life" should have 10,000 playdates, but it requires our standard promotional treatment, not limited to "little art" theatre policy. . . . Ben Gary, manager of the Athena theatre, Athens, Ohio, has a fine montage of stills and poster copy for "The Lieutenant Wore Skirts," and a similar lobby display for "All That Heaven Allows" in combination with the March of Dimes. . . . Ernest McKenna, manager of the Joy theatre, New Orleans, enjoyed the benefit of a 12-page section in the *New Orleans Item* for the equivalent benefit of "The Benny Goodman Story" at the Joy, with sponsored prizes and cooperative advertising from better than fifteen cooperative advertisers. . . . The Heart Fund premiere of "Doctor at Sea" at the Trans-Lux theatres in New York rolled up grosses and other benefits for the cooperative sponsors. . . . Murray Spector, manager of Stanley Warner's Central theatre, Jersey City, is doing his usual better-than-the-best average in community tieups for his current pictures. . . . Danny Kaye and his "Court Jester" receive spectacular attention in the April issue of *Woman's Home Companion* with a colorful feature display arranged by Paramount's home office publicity department. . . . Samuel Goldwyn's "Guys and Dolls" has completed 468 weeks of playing time in the first-runs, including several 15-week runs and it is still going strong in its 17th week in San Francisco. . . . Sol Sorkin's newest campaign at the RKO Keith's theatre in Syracuse, is on "The Lone Ranger" with another 24-sheet in his lobby.

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¶ Ed Linder, long-time favorite in these Round Table sessions for his good showmanship, is back in Washington, with Frank Boucher, operating the Villa theatre, in Rockville, Md., just outside the district, and getting a splendid front-page break in the neighborhood paper. And, does it disturb you to discover that downtown Washington is 60% colored, these days, and that everybody is moving beyond the Maryland line, to escape the Negro problem? . . . Twelve thousand subway cards, advertising "Carousel" have been placed in New York, as the "Go to See Picture of the Month"—and we are glad it's a good portrait of fresh, wholesome, attractive Shirley Jones—star of the two best pictures on Broadway at the present moment. . . . "The Conqueror" gets a full-page color break in the *Chicago Tribune* three days before the opening of the picture at the Oriental theatre, which is NOT an advertisement, because it cost nothing, and is better publicity than a page advertisement, although you better tread lightly on that argument and keep friendly with such good newspapers. . . . Clark R. Johnson, manager of the Linda theatre, San Diego, Calif., sends us candid photos of a watermelon-eating contest, which we won't use here, because, after all, when you've seen one watermelon-eating contest, you've seen them all, and we can't keep on printing pictures. . . . Edward D. Ugast, far eastern supervisor for 20th Century-Fox, sends the story of his opening campaign for "The Rains of Ranchipur" in Karichi, Pakistan, and while it is interesting, it won't bear re-telling here, for it follows our best exploitation policy, half way round the world. Pictures tell a story worth 10,000 words. . . . Ken Prickett, whom we knew years ago in Metro, is manager of the State theatre, Omaha, and sends samples of his current showmanship. . . . Morris Rosenthal, one of the earliest Quigley Award winners, does his usually competent job with "The Man With the Golden Arm" at Loew's Poli theatre, New Haven. . . . And John DiBenedetto, manager of Loew's Poli theatre, Worcester, Mass., reports good displays on "Forever Darling" in six music store windows.

WHY DID MAMIE STOVER HAVE TO LEAVE SAN FRANCISCO ?
20th CENTURY-FOX
JANE RUSSELL·RICHARD EGAN
The Revolt of Mamie Stover
JOAN LESLIE
AGNES MOOREHEAD
CINEMASCOPE
COLOR by DE LUXE

Eight thousand billboards—count 'em, 8,000—in more than 150 cities in the United States and Canada, will feature this striking 28-sheet poster for 20th Century-Fox's "The Revolt of Mamie Stover" in the largest outdoor pre-selling campaign in the industry's history, according to Charles Einfeld, vice-president and main-spring of the company's advertising, aimed at April playdates for the picture.

LEGION POSTS ITS OWN PROMOTIONS

REGIONAL PREMIERE
THE ZOUAVES
AMERICAN LEGION ZOUAVES
TECHNICOLOR

The American Legion Zouaves of Richard F. Smith Post No. 29, internationally famous marching and drill team, provided the springboard for one of the most spectacular regional premieres ever held in the mid-West. The scene was Butterfield's Michigan theatre of Jackson, Mich., managed by Earl Hoffman whose promotion campaign heralding the premiere was a model of excellence. The picture: "The Court Jester."

The Zouaves, it should be noted forthwith, is the group of precision marchers featured in Paramount's Danny Kaye comedy about palace intrigue in medieval England. The Throne orders court comic Kaye knighted in a hurry so that as Sir Danny he may be properly slain in a joust with another knight. It falls to the Zouaves, as members of the court, to usher Danny through the necessary knighting rituals.

The Legion "Zouaves" Are in the Premiere

The Zouaves appeared in person on the Michigan stage opening night in one of their special drill routines from the picture, and were honored by civic leaders. The Jackson Citizen Patriot ran a special splash spread on the precision marchers and the film on the Sunday before opening, and the night before the premiere spotlighted on page one a three-column cut showing two Zouaves lettering the marquee.

Meanwhile, Mayor Harold Miller proclaimed the film's initial week as Zouaves Week, the fine promotion hand of manager Hoffman being in evidence.

Pre-opening cooperative advertising was contributed by local merchants, and a particularly spectacular ad was run on "The Court Jester" music album by Grinell's Music Store, giving the theatre full credit. Both local radio stations plugged the music from the picture prior to the opening, and the Greater Jackson Association printed 150 showcase cards on the premiere, enabling all merchants throughout the city to display them in their windows.

As though this weren't enough, Mr. Hoffman, warming up to his task, got the Consumers Power Co., to blow up an 8 x 10-inch Zouaves still from "The Court Jester" into a 4 x 6-foot spectacular and display it in the utility company's window ahead of the run. The blow-up was presented to the Zouaves on stage opening night for display in their Legion home.

Three weeks in advance of the opening, the Citizen Patriot and three area weekly newspapers began to carry the theatre's interest-compelling ads announcing the premiere. Of course, a special trailer, made by Filmack, was run on the theatre's screen during these three weeks calling attention to the scheduled Zouaves participation in the premiere.

Irving Hillman, manager of the Stanley Warner Roger Sherman theatre, New Haven, sold the New Haven Gas Company on sponsorship of a fashion show.

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Harry Rose, manager of Loew's Poli Majestic, Bridgeport, Conn., tied up with a local beauty salon for a cooperative newspaper ad illustrating Kim Novak's hair-do for "The Man with the Golden Arm."

"Alexander" Gets DeLuxe Pre-Selling

Typical of United Artists' large scale promotions, as scheduled for the year ahead by this progressive company, is the personal appearance tour of 157 key cities, announced by Alfred Tamarin, assistant national director of advertising, publicity and exploitation, in the pre-selling of "Alexander the Great." The itinerary will cover 63,700 miles and reach a potential audience of more than 90,000,000 people, over a period of 17 weeks.

Among those participating will be Robert Rossen, the producer and director; Richard Burton, starring in the title role; co-star Frederick March; Carol Rossen, the producer's daughter and featured players, Barry Jones and Ramsey Ames. David Ffolkes, the designer, and giant press agent, Dave Ballard, who is 7 feet 7 inches tall, are already in motion, across the continent, with other parts of the promotion picking up their routes on the road soon.

Al Tamarin explained at a press party that this kind of intensive planning in inaugurating a picture is U. A.'s answer to the need for active, dynamic action at the point of sale. He calls "Alexander the Great" the company's entry into the big league and sees a gross of $15,000,000 or better for the spectacular film which was produced entirely in Spain.

Let Your Audience Look at "Look"

Smart showmen will display the current issue of Look magazine, for the cover-picture and feature article on the "Look" which tells the story of the 15th Anniversary Look Movie Awards, in color and black-and-white. The thing to do is to buy two copies of the magazine to make a lobby display piece, posting both sides of the pages which are included, and do this while the issue is current on the stands and the news story is in the daily papers.

It was COLD out there—no summer vacation, that junket for "Forever Darling"—but Lucy and Desi found plenty of friends, at the risk of frostbite. It takes more than inclement weather to discourage such stars as these, who are seen above in Chicago, the windy city—and WAS it windy! Working for the Heart Fund requires no anti-freeze—if your radiator turns on the charm at the proper moment.

Selling Approach

THE LAST HUNT—MGM. CinemaScope, in Eastman Color. The mighty drama of the last great buffalo hunt, a chapter in America's history that has been rarely told. Robert Taylor, as a "trigger-happy" adventurer, who regards the killing of Indians and buffaloes as his justifiable right. The action sequences are highly impressive, involving the stampede of the buffalo and the tricky method of shooting them down. Some of your audience may be quite squeamish about these scenes of slaughter—but it's your business as a theatre manager to know the answer, in your situation. 24-sheet and all of the posters feature pictorial art, for your lobby and marquee, and play up the three stars, including Stewart Granger and Debra Paget. Two-color herald from Cato Show Print tells the story without horror, and is a good piece of advertising to key your program. There is a special "educational" one-sheet, which explains the historical side of this bloody and brutal episode, and it may be used advantageously with opinion-makers. Newspaper ad mats are good—especially the pictured buffalo in stampede. Select what you want to use in your situation, and do it carefully. The complete campaign mat for small theatres has nine ad mats and two publicity mats, all without offense where audiences are most apt to be critical. A set of color stills will sell the CinemaScope sweep in color, as a special lobby display, with the "educational one sheet" mentioned above. An advertising line in the herald says, "You're not likely to see anything like this again—ever!"—and with that we concur.

WORLD IN MY CORNER — Universal-International He had the face of a kid and the punch of a killer. Audie Murphy, the sensational fighting star of "To Hell and Back," in a story of championship in the fight ring. Another picture that gives you an opportunity to pick up a star capable of high grosses in a come-back role. If your audience likes "the fights," then here are two in a row that have lots of punch. We couple them purposely to call attention—but you better not put them both on a double bill, or you'll overdo a good thing. No poster larger than the 6-sheet, but all have pictorial art for lobby and marquee display. Folder herald tells the advertising story for a majority of situations. The newspaper ad mats include some quite large and some quite good, but enough to give you a proper selection, in your own style. There are good pictures of Audie Murphy and Barbara Rush that will appeal to potential patrons. The composite mat has everything for small theatres, all on one mat for 35c at National Screen, and you should always buy this bargain, on standing order.

OUR MISS BROOKS — Warner Brothers. Eve Arden, in the year's big laugh on the big theatre screen. The ever-popular radio and television program is the fastest, funniest and most furious man-hunt since Eve put the first bite on Adam's apple. She's making passes after classes, and more hi-larious than ever. An attraction presold over years of playing time on 81 CBS-TV stations and 203 CBS radio stations. That's full-network, twice, so calculate your own millions. No poster larger than the 6-sheet, strangely enough, since this one calls out for a waiting audience, and invites them to go to the movies! No herald, either, but you can print your own, using oversized newspaper ad mats, and get local sponsors to pay all costs and do the distributing as well. This is "My Favorite Teacher"—even if it's not "Good Morning, Miss Dove."—so you can hunt for school tieups. Pressbook suggests sending an apple to teacher—and, of course, a pass to the preview. One of Texas COMPO's good campaigns this year is the most popular teacher, and this should be one of the few pictures that we can cheerfully recommend to the school authorities. It's been on the air too long to be an unknown quality, for millions adore Eve Arden's friendly humor.

THE SQUARE JUNGLE — Universal-International. The story of a champion, who was born with guts, a grudge and two killing fists! "Loving him is like fighting him—lead with your chin, and he'll let you have it." Tony Curtis, Pat Crowley and Ernest Borgnine, star of "Marty"—who will be in the news of the Academy Awards. He ruled a savage world, from the gutter to the glory of a world's championship. No poster larger than the 6-sheet, which has material for cut-outs in lobby or marquee display. Folder herald sells the stars, and the excitement of this ring story. Newspaper ad mats are good, and be sure to play up one that features Ernest Borgnine, such as Mat No. 306. His name will draw — once they have seen "Marty," "Bad Day at Black Rock" or "From Here to Eternity." The bargain composite mat is the best 35c worth of ad mats and slugs for small theatres.

SPECIAL TRAILERS FAST!
We deliver quality trailers in a hurry. Let us serve you!
Filmack TRAILER CO.
CHICAGO 1327 S. WABASH
NEW YORK 341 W. 44th St.

Better Refreshment Merchandising

. . . Timely news supplementing the special monthly department covering all phases of refreshment service.

Concession Meet in West

Discussions on the merchandising of beverages, candy, popcorn, and ice cream in theatres were held by members of popcorn and concessions industries at the first annual western regional conference at the Desert Inn in Las Vegas, Nev., last week. The meeting was sponsored by the Popcorn and Concessions Association, Chicago, and acting as co-chairmen were Harold F. Chesler, of the Theatre Candy Distributing Company, Salt Lake City, and Arthur Unger, Arthur Unger Company, San Francisco.

In the morning session the four topics mentioned were covered in addition to the "legal responsibilities of the concessionaire." Following an intermission there was a panel discussion devoted to new trends in drive-in concession operations which featured representatives from the east, west, south and Canada.

In the afternoon the theatre-concession segment and the jobber-distributors held a combined meeting to discuss the topic, "How Your Jobber-Distributor and Broker Can Help You to Increase Sales."

Delegates Are Feted

The Orange-Crush Company was host to the delegates at breakfast, and the Coca-Cola Company sponsored a luncheon. Following the close of the conference the Pepsi-Cola Company provided a cocktail party which was held in the Desert Room of the Desert Inn.

Program participants, in addition to Mr. Chesler and Mr. Unger, were J. J. Fitzgibbons, Jr., Theatre Confections, Ltd., Toronto; Bert Nathan, Theatre Popcorn Vending Corporation, Brooklyn, N. Y.; Samuel L. Gillette, Theatre Candy Distributing Company, Salt Lake City; C. L. Keefer, Orange-Crush Company, Chicago; Harlan Fairbanks, Seattle, Wash.; Augie J. Schmitt, Houston Popcorn and Supply Company, Houston, Tex.; Munson Hinman, Paramount Theatres, Salt Lake City; Andy Anderson, Anderson Sales Company, Denver; Irving Singer, Rex Specialty Bag Corporation, Brooklyn, N. Y.; Jed Shields, attorney-at-law, Salt Lake City; Ralph Batschelet, Fox Theatres, Denver; and PCA executive vice-president, Thomas J. Sullivan of Chicago.

CLASSIFIED ADVERTISING

Fifteen cents per word, money-order or check with copy. Count initials, box number and address. Minimum insertion $1.50. Four insertions for the price of three. Contract rates on application. No border or cuts. Forms close Mondays at 5 P.M. Publisher reserves the right to reject any copy. Film and trailer advertising not accepted. Classified advertising not subject to agency commission. Address copy and checks: MOTION PICTURE HERALD, Classified Dept., Rockefeller Center, New York (20)

USED EQUIPMENT

YOU SAVE AT STAR: NEW STRONG 50 AMpere Rectifiers $325 pair; Western Electric Soundheads, excellent, $145 pair; Simplex Rear Shutter Mechanisms, excellent, $99.75; Superscope Anamorphic Lenses $200 pair; Bargains on New and Used Lenses. STAR CINEMA SUPPLY, 621 W. 55th St., New York 19.

PEERLESS MAGNARCS, EXCELLENT CONDItion $395; reconditioned Neumade Film Cabinets 2000'—$2.00 section; hand rewinds $7.95 set. S. O. S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

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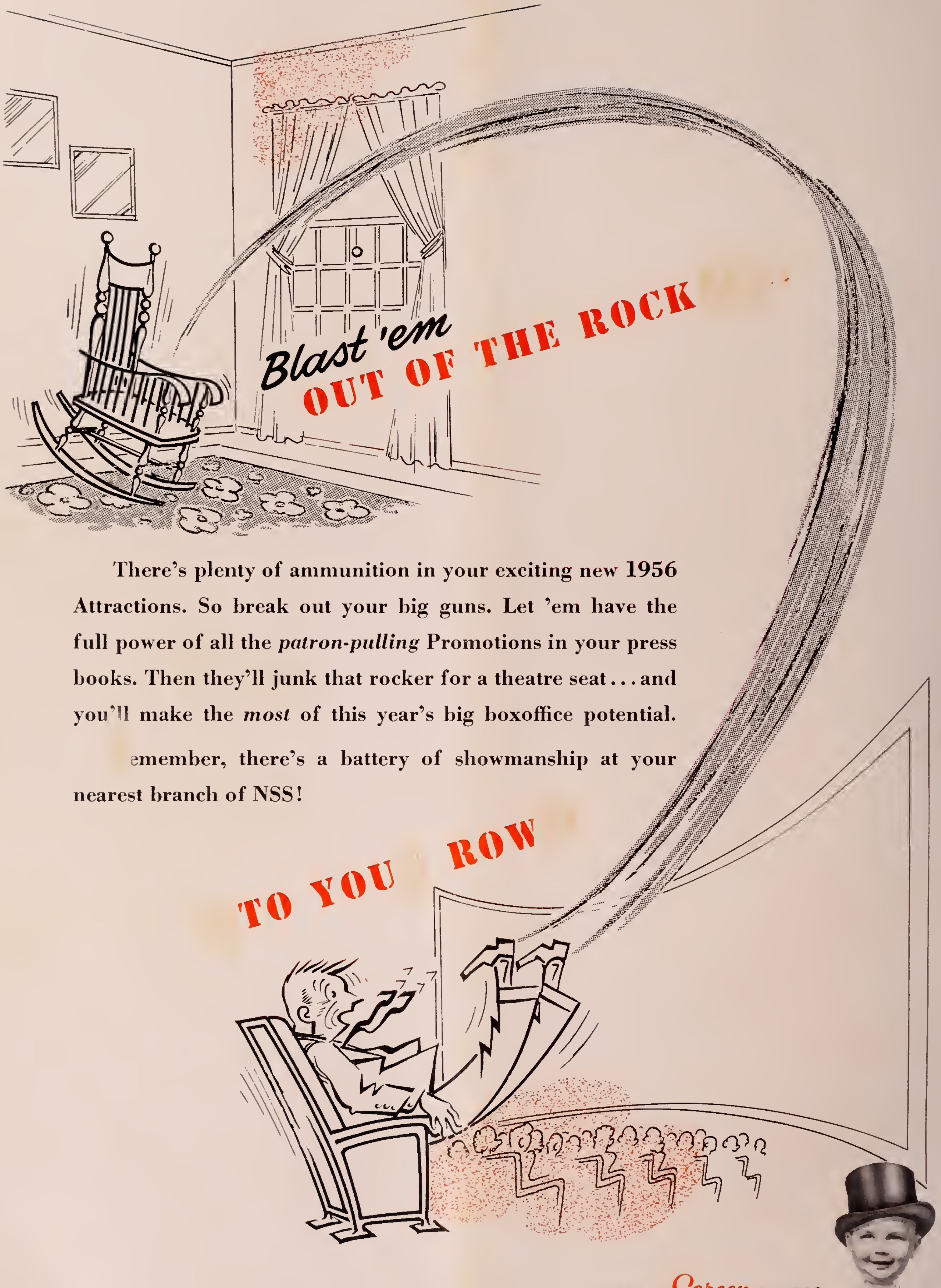
FILM BUYERS RATING

Film buyers of independent circuits in the U. S. rate current product on the basis of its performance in their theatres. This report covers 103 attractions, 3,429 playdates.

Titles run alphabetically. Numerals refer to the number of engagements on each attraction reported. The tabulation is cumulative. Dagger (†) denotes attractions published for the first time. Asterisk (*) indicates attractions which are listed for the last time.

EX means Excellent; AA—Above Average; AV—Average; BA—Below Average; PR—Poor.

	EX	AA	AV	BA	PR
African Lion, The (B.V.)	1	5	16	8	15
All That Heaven Allows (U-I)	3	8	4	–	–
Apache Ambush (Col.)	–	–	4	1	–
Apache Woman (A.R.C.)	1	4	2	2	–
Artists and Models (Par.)	10	30	10	6	1
At Gunpoint (A.A.)	–	1	–	5	2
Bengazi (RKO)	–	–	–	3	6
†Benny Goodman Story, The (U-I)	1	–	2	4	5
Big Knife, The (U.A.)	–	–	1	8	13
Blood Alley (W.B.)	–	8	26	18	3
†Bottom of the Bottle (20th-Fox)	–	–	1	4	1
*Bring Your Smile Along (Col.)	1	1	8	1	10
†Come Next Spring (Rep.)	–	–	–	4	–
Count Three and Pray (Col.)	4	8	20	9	7
†Court Jester, The (Par.)	–	–	5	–	–
Court Martial of Billy Mitchell (W.B.)	1	36	11	2	–
†Day the World Ended (A.R.C.)	–	3	1	1	–
†Deep Blue Sea, The (20th-Fox)	–	–	1	2	3
Desert Sands (U.A.)	–	–	5	9	11
Desperate Hours, The (Par.)	1	1	11	17	15
Diane (MGM)	–	–	–	6	16
Duel on the Mississippi (Col.)	1	1	5	2	2
Female on the Beach (U-I)	1	8	33	14	13
†Flame of the Islands (Rep.)	–	–	1	3	1
*Footsteps in the Fog (Col.)	–	–	4	5	10
†Forever Darling (MGM)	–	2	–	5	–
Fort Yuma (U.A.)	–	–	5	9	1
*Francis in the Navy (U-I)	–	12	31	12	1
Gentlemen Marry Brunettes (U.A.)	–	7	18	13	15
Girl in the Red Velvet Swing (20th-Fox)	–	3	20	29	21
*Girl Rush, The (Par.)	–	–	2	22	20
Glory (RKO)	–	3	4	2	2
Good Morning, Miss Dove (20th-Fox)	1	14	10	27	7
Guys and Dolls (MGM)	11	1	–	–	–
†Helen of Troy (W.B.)	–	1	5	–	–
Hell on Frisco Bay (W.B.)	–	2	3	4	19
I Died a Thousand Times (W.B.)	–	–	4	10	7
*Illegal (W.B.)	–	–	7	1	4
Indian Fighter (U.A.)	–	8	14	8	3
It's a Dog's Life (MGM)	–	–	4	10	11
It's Always Fair Weather (MGM)	–	1	15	24	27
Jail Busters (A.A.)	–	2	3	–	–
*Kentuckian, The (U.A.)	7	31	28	12	6
Kismet (MGM)	–	4	15	18	3
Lady Godiva (U-I)	–	–	5	6	3
*Last Command, The (Rep.)	–	1	9	12	15
Last Frontier (Col.)	–	–	8	7	2
Lawless Street (Col.)	1	2	10	4	1
*Left Hand of God (20th-Fox)	–	38	23	8	5
Lieutenant Wore Skirts, The (20th-Fox)	–	3	13	18	–
Littlest Outlaw (B.V.)	5	3	2	–	–
Lone Ranger, The (W.B.)	2	3	2	–	2
*Love Is a Many-Splendored Thing (20th-Fox)	18	27	38	10	4
Lucy Gallant (Par.)	–	–	22	16	10
Man Alone, A (Rep.)	–	6	21	9	11
Man With the Golden Arm (U.A.)	2	–	4	4	–
Man With the Gun (U.A.)	1	19	10	6	13
McConnell Story, The (W.B.)	1	38	34	14	3
My Sister Eileen (Col.)	–	13	25	14	16
Naked Dawn (U-I)	–	–	2	4	2
*Naked Street (U.A.)	–	–	–	6	2
Night Holds Terror (Col.)	–	–	3	7	19
Night of the Hunter (U.A.)	–	4	15	17	4
*Pete Kelly's Blues (W.B.)	3	25	10	37	9
*Phenix City Story (A.A.)	17	17	26	18	2
*Private War of Major Benson (U-I)	2	23	29	20	8
Queen Bee (Col.)	–	–	9	8	10
Quentin Durward (MGM)	–	–	5	10	24
Rainsof Ranchipur, The (20th-Fox)	–	8	25	15	4
Ransom! (MGM)	1	–	9	2	5
Rebel Without a Cause (W.B.)	9	46	14	6	–
Red Sundown (U-I)	–	3	1	–	–
Return of Jack Slade (A.A.)	–	2	11	3	–
†Rose Tattoo, The (Par.)	–	–	4	1	–
Running Wild (U-I)	1	7	1	2	–
*Scarlet Coat (MGM)	–	–	8	10	23
Second Greatest Sex (U-I)	–	3	6	11	2
Seven Cities of Gold (20th-Fox)	–	–	10	26	20
*Shrike, The (U-I)	–	2	8	15	12
Sincerely Yours (W.B.)	–	1	6	5	15
Spoilers, The (U-I)	–	7	7	6	1
Square Jungle, The (U-I)	–	–	1	4	22
Tall Men, The (20th-Fox)	7	43	17	3	1
Tarantula (U-I)	–	8	–	3	–
Target Zero (W.B.)	–	–	1	2	1
Teen-Age Crime Wave (Col.)	–	4	4	2	–
Tender Trap, The (MGM)	9	26	25	13	1
Tennessee's Partner (RKO)	–	2	12	11	6
Texas Lady (RKO)	–	2	8	9	2
There's Always Tomorrow (U-I)	–	–	–	2	16
Three Stripes in the Sun (Col.)	1	4	15	7	5
To Catch a Thief (Par.)	7	15	23	16	5
To Hell and Back (U-I)	25	38	4	1	–
Treasure of Pancho Villa (RKO)	–	1	10	12	19
Trial (MGM)	1	10	36	17	4
†Trouble with Harry (Par.)	4	–	3	–	–
†Twinkle in God's Eye, The (Rep.)	–	1	6	1	–
Ulysses (Par.)	3	1	13	13	10
†Vanishing American (Rep.)	–	–	1	2	2
View from Pompey's Head (20th-Fox)	2	9	14	25	29
*Virgin Queen, The (20th-Fox)	1	–	13	11	14
*Warriors, The (A.A.)	–	–	6	12	1
*You're Never Too Young (Par.)	1	21	19	13	3



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NATIONAL Screen SERVICE
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MARCH 17, 1956

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FAME—24th annual audit of motion pictures and television

REVIEWS (In Product Digest): SERENADE, RICHARD III, PATTERNS, FORBIDDEN PLANET, THE CREATURE WALKS AMONG US, ROCK AROUND THE CLOCK, LAST OF THE DESPERADOES, WORLD WITHOUT END, JAGUAR (In News Section): THE SEARCHERS

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EVERYTHING IS UP!

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M-G-M got 31, leading all companies, with 5 alone for "I'LL CRY TOMORROW."

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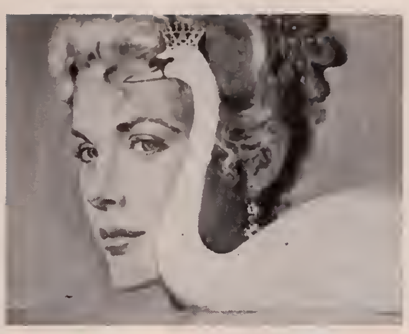
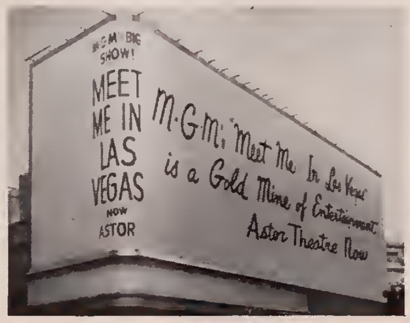


"THE SWAN" PREVIEW TERRIFIC!

The industry was electrified by the Preview in a New York theatre of Grace Kelly's new M-G-M picture "THE SWAN"—The Love Story Of A Princess. This magnificent production in CinemaScope and Color co-stars Alec Guinness and Louis Jourdan.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MEET ME IN LAS VEGAS
NOW
ASTOR
M-G-M's "Meet Me In Las Vegas" is a Gold Mine of Entertainment.
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Everything predicted at the Nationwide Theatre Previews for the CinemaScope-Color "MEET ME IN LAS VEGAS" came true as M-G-M's Gold Mine of Entertainment had its gala Premiere at the Astor, N.Y. Starring Dan Dailey, Cyd Charisse with a big cast.

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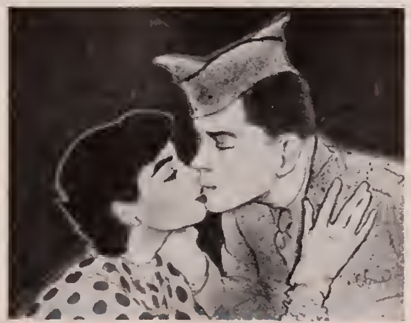

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In the tradition of the screen's most famous stories of young love, M-G-M's "GABY" in CinemaScope and Color gives Leslie Caron her biggest starring opportunity and John Kerr of the stage's famed "Tea and Sympathy" his first smash success. Chance romantic meeting of soldier and dancer, their separation and reunion. A drama that's MONEY.

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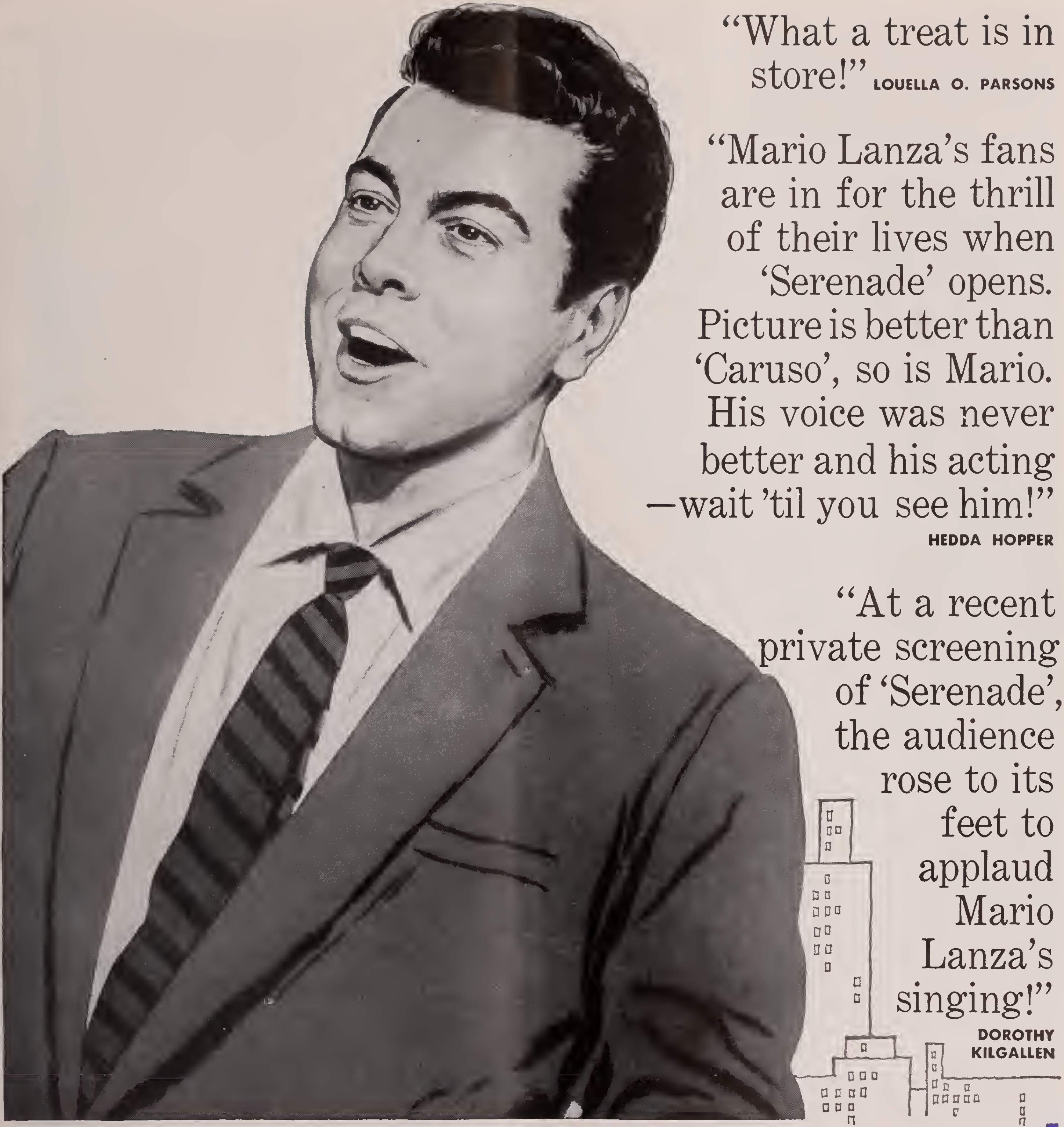

"What a treat is in store!" LOUELLA O. PARSONS

"Mario Lanza's fans are in for the thrill of their lives when 'Serenade' opens. Picture is better than 'Caruso', so is Mario. His voice was never better and his acting —wait 'til you see him!"
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Songs: Music by Nicholas Brodszky
Lyrics by Sammy Cahn
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MEMO

From 20th to Exhibitors

Re: ON THE THRESHOLD OF SPACE

You need a whole new vocabulary to describe this picture. Rocket-sleds, freefalls, windblasts, balloon-gondola ascensions. These are the intriguing new sounds--and new sights--of this fascinating motion picture adventure.

Movies have shown new frontiers before; but never the most dangerous one of all, located just 17 miles from home, straight up. There have been movies about space and movies about medicine; nobody ever put them together before and came up with the very latest exploits of our U. S. Air Force--space medicine. There have been movies about the air age and the jet age, but none that captures the force of riding a rocket-sled at 1000 miles an hour, the shock of bailing out at 100,000 feet, the fear, the courage, the stunning impact of supersonic speed.

Never before a true story of such vision, such imagination, such daring, caught so completely by the cameras of CinemaScope and the color of De Luxe. They may have never seen strato-flyers before, but they'll never forget them after ON THE THRESHOLD OF SPACE. It's breathtaking, and they'll gasp; it's also memorable, and they'll talk. It will take new words to tell it, as it has in this memo. And one thing more: a good supply of superlatives.

AVAILABLE NOW!

ON THE THRESHOLD OF SPACE

MOTION PICTURE HERALD

MARTIN QUIGLEY, Editor-in-Chief and Publisher

MARTIN QUIGLEY, JR., Editor

Vol. 202, No. 11

March 17, 1956

The Bear Comes A-Wooing

IT was inevitable that the "Geneva spirit" of outward friendship shown by top Soviet representatives finally would penetrate down to the officials in charge of motion picture affairs. Now, nearly a decade after refusing to implement the film importation deal made in Moscow by Eric Johnston shortly after World War II, Soviet "film buyers" are again at work in Washington and New York.

The current Russian courtship of the American industry is being carried on with considerable flourish. Yur Gouk, cultural attache of the Embassy in Washington, and Gregory Alexandrov, producer-director and aide to the Soviet film chief, held a press conference in New York to announce the new Hollywood films-for-Russia activity. They also held a meeting with Charles Einfeld, vice president of 20th Century-Fox, and Murray Silverstone, president of 20th Century-Fox International. Meetings with other companies are in prospect.

Although the Russian visitors announced that they had Eric Johnston's permission to hold talks with individual American companies, under present regulations of the Motion Picture Export Association all member companies have assigned Russian distribution negotiations to that organization. For a single MPAA-MPEA company to make a deal of its own with the Russian government the MPEA set-up would have to be changed or the company would have to withdraw from it (at least so far as distribution deals for Russia are concerned).

IN addition to seeking annually a small number of films carefully selected—by them—the Russian negotiators propose "widening of contacts, including an exchange of personnel and co-production deals." Mr. Alexandrov also said that the American companies would be able to supervise distribution of their films in Russia. That puts the film industry one up on President Eisenhower who is yet to get a favorable reply to his request for reciprocal aerial inspection of military installations.

It is entirely proper for the MPEA and the individual companies to resume film negotiations with the Soviets. If a proper deal can be worked out, it should be implemented. However, on the basis of the past Soviet-American dealings in films—and in other fields—there is no justification for undertaking the negotiations in anything but an "eyes-open" attitude. American public opinion—in the climate presently prevailing—would endorse any reasonable deal resulting in exhibition of even a limited number of Hollywood-made films in the Soviet Union. Such showings would have the potentiality of doing a great deal of good by promoting a better understanding or, at least, awareness of the people and conditions in the United States. On the other hand if the American film companies allow themselves to be victimized and the films shipped are distorted by editing or faulty translation into anti-U.S. or pro-Communistic propaganda, the hue and cry that would arise in this country would certainly have an adverse effect on the industry's public relations stature.

There had better be a properly chaperoned courtship before any film marriage with the Great Bear.

■ ■ ■

The Case of Richard III

THOSE observers who expected to learn from "Richard III" all there is to know about feature film competition between television and theatres are likely to be disappointed. The splendid Shakespearean film is so much in a class apart that any precedent may apply only to the very limited number of films of similar appeal. The picture admittedly was unusual—and unusually good—television fare although it is unrealistic to assert that as many as 40 to 50 million Americans watched any substantial part of the program. In due modesty it must be acknowledged that there are probably not that many Americans who can successfully follow Shakespeare's magnificent English even when so expertly delivered by Sir Laurence Olivier and other members of the fine cast. The concentration required is a factor limiting the entertainment value. An indirect and perhaps substantial benefit to theatres is that many television critics pointed out that the film looked much better in color on a theatre screen than on a home TV set.

■ ■ ■

TV Film Code

WHILE the motion picture companies are taking time about deciding whether to submit to the Production Code Administration films made for television, pressures mount from other sources to have such films conform instead with the television broadcaster's code. Recently the National Association of Radio and Television Broadcasters renewed its invitation for a "formal relationship" between firms making films for television and the television code review board.

It would seem logical that all pictures made by the major studios should conform to the motion picture code, whether they are intended for initial exhibition in theatres or via television. It is unlikely that such films would violate any provisions of the television code.

So far as content of films is concerned, it hardly seems necessary that there be a special television code.

—*Martin Quigley, Jr.*

Letters to the Herald

Report from the Southlands

To the Editor:

It is my good fortune to be able to report to you after a 6,000-mile trip to Puerto Rico and St. Thomas Islands, on show business.

I might say to you that show business is here to stay and there are great possibilities for the future. On our trip down to Miami by car, I noticed in Toledo a line-up for Sunday matinee, which to me was something unusual. When we arrived in Florida the first stop was to see Fred Lee and renew acquaintances at the Florida theatre. He was playing "Indian Fighter" with Kirk Douglas and doing a nice business. Fred has been in the game for 30 years and he was doing a nice business, and still says there is no business like show business. Even when he has a night off, he tells me, he doesn't know what to do with himself.

Fred's greatest problem was the cutting of seats. Often times he told me over a weekend he would have 12 to 14 seats destroyed by children. He has tried every way possible to curtail this with strict supervision but has not yet arrived at the answer to his major problem. He also says you must have a good picture. The CinemaScope and all the other types mean nothing to the public unless the picture is good to back it up. Fred was very congenial and was glad to see us, as we were glad to see him, and we are sorry that we did not have too much time to spend with him.

•

We also ran up to see Mr. Russell at the Fort Lauderdale theatre. They were playing "Guys and Dolls" to sell out business. I was sorry that we could not contact him personally but talked with his assistant, and received glowing reports of business being as good as last year and no complaints whatsoever.

In Miami we stopped in and said hello to Charlie Whittaker, who was supervising the sale of tickets on "Oklahoma!" and was a busy man. This was opening up on the Beach. We saw Al Weiss, who is supervisor of the Florida Theatres and he is most optimistic regarding theatre business. He said business was as good as last year, that when the picture was good he did outstanding business but poor pictures made them suffer, which seems to be the trend all over.

We did go over to Lincoln Road and see the Carib which is our favorite theatre and saw Tom Rayfield, who is one of Miami's outstanding theatre men. He was busy getting ready for the opening of "Carousel." Tom is most congenial. I had some friends with me, but he took all kinds of time to show us the Carib theatre, the moving stairs and the marquee roof that comes off so that you can have movies under the stars. "The Benny Goodman Story" was opening up at the Colony theatre and they were doing nice business there also.

On our way over to Puerto Rico we called at the Paramount theatre in San Turce, which is the neighboring town to San Juan. It is a very modern theatre and they were opening with the picture, "Helen of Troy" and doing an outstanding job at the box office. We also visited the Hoy theatre which is part of a chain in Puerto Rico and which reaches out all over the countryside. They were doing nice business and playing good pictures also. Both managers reported business good and that they were playing excellent pictures, and we found the theatres modern and compared favorably with theatres in America. We drove 500 miles in the countryside of Puerto Rico. At Cayuga and other towns we saw theatres that were comparable to our small town theatres.

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We flew to the St. Thomas Islands, which are in the Virgin Islands, and visited the Center theatre there. This theatre opens at 5 P.M. It is the only one in town and does exceptionally well, has air conditioning and good seating. They were playing "Strategic Air Command" with James Stewart. All in all we came back with the feeling that theatre business has a definite part in our nation's life, and has a great influence on the happiness of our people today.

One thing they told us in Puerto Rico was that English was being developed more and more through the medium of theatres, with motion pictures in English. We did see "Helen of Troy" at the Gables theatre in Coral Gables and it did our hearts good to see the lineup there at each of the shows.

This is a general report from your ardent reader who gets good reports on Motion Picture Herald wherever he goes. I nearly forgot to tell you that we stopped in Tifton to see Mr. Whitham. Mr. Whitham is one of the older men in the business whom we have known for the past 15 years. He had a glad hand for us and he is doing very well. He is one of the community boosters, is active in Rotary and all community activities. We met him more than 15 years ago when we had car trouble and he was more than nice to my family. Another time he was having an anniversary in the theatre and saw that both our ladies in the car were suitably remembered, with flowers with his compliments. He reports that business is good.

We saw outside of every city one or two drive-ins on the way through.—*HARLAND RANKIN, Rankin Enterprises; Chatham, Ontario.*

MOTION PICTURE HERALD

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On the Horizon

UNITED FRONT

National Allied and Theatre Owners of America in Washington will debate and decide procedure before entering the Senate Small Business subcommittee hearings March 21 and 22. A cohesive presentation is desired. The representatives are TOA president Myron Blank, general counsel Herman Levy, assistant executive George Kerasotes; and Allied president Rube Shor and general counsel Abram F. Myers.

LONG WEEK

The advent of the five-day-week in Hollywood has made all the long-time six-day workers in the production community happy, so happy that whole groups of them--professional guilds, unions, societies--have taken to scheduling their annual awardings, forums, celebrations and such-like news events for Saturdays and Sundays. This puts the working press on a seven-day work week instead of the mere six-day grind it enjoyed before the five-day-week set in. There's grumbling.

DeMILLE OPENING

Cecil B. DeMille's flower of accomplishment, "The Ten Commandments", has been "placed". Officially now, Paramount says it will open its roadshowings in November, at the Warner Beverly in Los Angeles and at a theatre still to be obtained in New York. The company also says it will roadshow in six to eight other cities and still is discussing other methods of selling.

"SWAN" AT HOME

What better place to open Grace Kelly's latest than her home town? That's just what MGM is doing with "The Swan". In Philadelphia, at the Randolph Theatre the second week of April, with plans for "one of the most glittering premieres in the city's history," MGM will take maximum profit of a property that in its long and chromatic career is probably the most publicized. Miss Kelly April 18--with the world literally looking on--will marry in "glittering" ceremonies at the principality of Monaco, its Prince, Rainier.

ATTENDANCE

Although of course their interest in television grows, high school students in 32 cities last year attended motion picture theatres 11 per cent more, the Gilbert Youth Research Organization reported this week. It questioned 3,560 students. It also found these naming the late James Dean and Grace Kelly and "Blackboard Jungle" as their 1955 favorites.

PARAMOUNT PROFITS

Estimated earnings of Paramount Pictures Corp. for the year ended December 31, 1955 are $9,708,000 after provision for taxes, Barney Balaban, president, announced Wednesday. This represents $4.49 per share. The comparative consolidated earnings for the year 1954 were $9,003,000. Consolidated earnings for the fourth quarter ended December 31, 1955 after taxes are estimated at $2,028,000.

NO CYCLES

If the impact of television on the motion picture had no other effect--and it had a great many others, to be sure--it has shaken the producers out of the humdrum of cycle production, which could turn out to be a big first step indeed toward the successful restoration of the public's sorely damaged box office habit.

CINERAMA SHIP

The United States Information Agency is requesting from Congress approval to convert an obsolete Navy aircraft carrier into a floating Cinerama show. The carrier flight deck would supply the area for a theatre seating up to 3000 persons. Cinerama, together with color TV and other exhibits, could dramatically and visually portray the American way of life and ideals to large audiences in some 150 accessible ports around the world where Soviet propagandists are most active, according to the U.S.I.A. The Near, Middle and Far East would be the chief points of concentration. Plans call for removal of all military equipment, attractive redecoration, and manning the aircraft carrier by a civilian crew.

Vincent Canby--Floyd E. Stone--William R. Weaver

WHEN AND WHERE

March 21: Academy of Motion Picture Arts and Sciences, presentation of annual awards, telecast over the NBC network.

March 21: Start of Senate Small Business subcommittee hearings on motion picture industry trade practices, Washington, D. C.

April 2-3: 37th annual convention of the Independent Theatre Owners of Arkansas, Velda Rose Hotel, Hot Springs, Ark.

April 4-5: Allied Theatres of Michigan, annual convention, Tuller Hotel, Detroit.

April 29-May 4: Semi-annual convention of the Society of Motion Picture and Television Engineers, Statler Hotel, New York.

May 8-9: Annual convention of Allied Independent Theatre Owners of Iowa-Nebraska, Fontenelle Hotel, Omaha.

May 9-12: Annual convention of Variety Clubs International, Waldorf-Astoria, New York.

May 15-16: North-Central Allied Independent Theatre Owners, annual convention, Nicollet Hotel, Minneapolis.

June 17-19: Mississippi Theatre Owners Association, 16th annual convention, Edgewater Gulf Hotel, Edgewater Park, Miss.

September 19-25: Annual convention of Theatre Owners of America, in conjunction with the annual convention and trade shows of the Theatre Equipment Dealers Association and Theatre Equipment and Supply Manufacturers Association, Coliseum, New York.

October 5-7: Third annual national convention of the Women of the Motion Picture Industry, Dinkler-Plaza Hotel, Atlanta.

October 15-16: Annual regional convention of Independent Exhibitors of New England and the Drive-In Theatre Association of New England, Winchendon, Mass.

IT'S TOM CLEARY cutting the cake at the Montreal industry's first large testimonial dinner. The popular Consolidated Theatres man (the Quebec Picture Pioneers recently chose him Man of the Year) recently married Margot Moss of that city, whose late father, Henry, was the circuit's publicity agent. The affair at the Esquire Club drew 200 from press, radio, television, and pictures.

This week in pictures

HOW IT FEELS to be a financial genius and terrible tycoon is explained at luncheon in New York last week to news writers, by Everett Sloane, featured in "Patterns" which United Artists screened. (See Product Digest, page 817.) Mr. Sloane portrays an executive powerful and lusting for more power, heartless and an advocate of cruelty.

WINNERS Isabel Lennart, Daniel Fuchs, and Joshua Logan at the Screen Writers Eighth Annual Awards Dinner in Beverly Hills. The first two wrote the musical, "Love Me or Leave Me" and Mr. Logan with Frank Nugent did "Mister Roberts."

PRINCIPALS at the American Cinema Editors' Sixth Annual Awards Banquet, also in Beverly Hills. In usual array are Columbia production head Jerry Wald, chief speaker; actresses Joan Fontaine and Yvonne DeCarlo; and the organization's president, Warren Low.

- *Eastern-Canadian division manager Jules Lapidus welcomes Stanley Warner Newark zone manager Charles Smakwitz*

- *William White; Jack Harris, Reade Circuit; Shirley Levy, Warners*

WARNER DAY in New York and in 31 other cities, where Monday morning at nine some 12,000 exhibitors are estimated to have seen the two most important features in the company's Spring Schedule, its most impressive of recent years. The pictures are "Serenade" and "The Searchers," the latter reviewed on page 16. On this page, some of the guests Warners welcomed to the Criterion, New York.

(*Motion Picture Herald pictures*)

- *Randforce Circuit's Samuel Rinzler arrives*

DISCUSSING "The Ten Commandments". In Hollywood, Henry Wilcoxon, associate producer, displays interpretive paintings of key characters to visitors William Silverman and Mrs. Silverman of the Strand Theatre, Providence and Milton Silverman of Los Angeles.

- *So does RKO Theatres' Harry Mandel*

by the Herald

A VISITOR to the big town of New York (part of a world tour) last week was C. E. Johnson, who with his wife runs the theatre in the Town Hall of Oxford, New Zealand, for its Benevolent and Improvement League.

- *Publicist Jerry Sager with J. J. Theatres' Harold Klein*

"THRILLARAMA" OUT OF TEXAS

. . . Extra-dimensional process conception of Reynolds, Dallas circuit executive, adaptable to any theatre, shown soon

by WILLIAM R. WEAVER

Hollywood Editor

"Thrillarama Adventure" is coming to town—to your town and to all the towns there are, big and small, but first of all to Dallas, Texas, its own home town, where it will be world-premiered month after next in the expensive and expansive manner and style to which Texas and Texans, in or out of show business, are accustomed.

First Name Texarama

"Thrillarama Adventure" is the first subject to be produced by Thrillarama Productions, Inc., in the extra-dimensional Thrillarama process invented by a Texan who confesses, under questioning, that he seriously considered naming it Texarama, instead, but got talked out of it by cooler heads. The Texan who conceived the Thrillarama process is long-time circuit executive Albert H. Reynolds, now full-time president of Thrillarama, whose vice-president in the new corporation is long-time circuit executive Dowlen Russell.

The engineering of the Thrillarama photographing and projection systems and devices was done by the Raphael G. Wolff Studios, Inc., of Hollywood and the wide world of industrial and documentary films, which also produced "Thrillarama Adventure" for the Texans.

The Thrillarama process throws a 3½-to-1 picture onto a curved screen than can be installed in anybody's theatre, in front of and without disturbing the present screen or proscenium, regardless of size (60 to 100 feet widths are contemplated as most prevalent auditorium requirements) and in such manner that the Thrillarama screen can be blended with permanent decor by draperies.

Uses Standard Projectors

Similarly, the Thrillarama system, deriving from use of a dual camera setup devised by the Wolff technicians, achieves the projection of this broad and embracive picture from the single existing booth and its pair of standard projectors. It uses the two projectors simultaneously, after synchronizing them and aiming them precisely by means of a base mechanism with both vertical and horizontal control, each projector cross-beaming one half of the total picture (a standard 35mm. filmstrip, photographed for standard four-hole pull-down in projection) onto the screen. Dove-tailing of the two is at screen center.

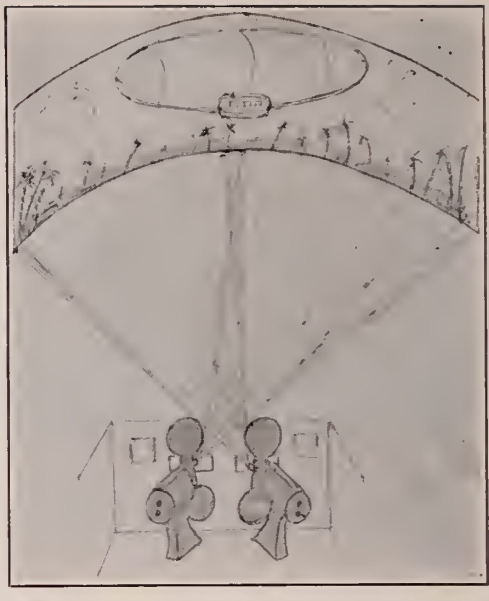
The Thrillarama screen, a deeply curved specular linyl plastic type, is made by the Raytone Screen Company and is to be provided, for installation, with an erector type screen frame designed by Dallas engineer Tom Paulkin.

The Thrillarama camera setup, using a specially designed optical system of lenses and mirrors developed by Wolff, scans an area more than twice as wide as a single camera, due to the using of the entire area between sprocket holes. The sound track is recorded separately, for separate performance. The cameras are of French make.

5 Months on Location

"Thrillarama Adventure," filmed in Eastman color, is a subject in the spectacle category, and its contents, although not properly to be detailed at this time, required five months of location shooting by the Wolff production staff. The film is completed and ready for its Dallas premiere in May, an event to which the eyes of Exhibition well may turn in view of the Thrillarama plans and policies outlined, subject to change, by president Reynolds.

Mr. Reynolds' preparation for his Thrillarama presidency is exhibition from the ground up. In his first phase, an 18-year period in the employ of the Interstate circuit, he worked his way through the ranks from usher to executive, finally to vice-president and general manager of Claude Ezell & Associates. It was on a day in 1954 that he glimpsed in a sports magazine a two-page photograph of a horse race which, although broken in the middle by the bind of a book, presented an aspect of such challenging interest that the idea now come to flower in Thrillarama was born.



Mr. Reynolds' own rough sketch showing how projectors are positioned for showing Thrillarama. Note that the projection beams are crossed.

Albert H. Reynolds, circuit executive and president of Thrillarama, shown when he was barker of the Dallas Variety Tent in 1954. He is holding the attendance award prepared that year by the Dallas Tent as host for the national convention.

In early 1955, after Exhibitor Reynolds had collaborated with Dallas projection engineer James Skinner in experimentation conducted in the then closed Capitan theatre, the Thrillarama project was put to preliminary tests which such Texas showmen as Robert J. O'Donnell, Claude Ezell and Raymond Willie regarded so warmly as to warrant launching Thrillarama as a major venture. Contact was made with Raphael Wolff forthwith, and the process was on its way to market.

Stress Portability

Most of the time, as the process has been passing through its developmental stage, and as the picture has been in production, president Reynolds has stood firm in his original idea: that a portable installation of necessary equipment that would bring within reach of all exhibitors in all sections of the country a big spectacle-type production, such as has been unavailable heretofore save in a few major cities, and bring it within reach of theatregoers everywhere at popular prices, is a thing much to be desired and sure to rekindle enthusiasm in many millions of former theatre-goers who have become indifferent to motion pictures.

This is, in short sum, the prime plan and policy of Thrillarama president Reynolds as this advance report of the project is written. There have been times when other ideas have been taken under advisement—when confidants have argued the merits of a long-run in metropolitan centers at a high admission price—but these arguments have not prevailed for long.

TAX CAMPAIGN GATHERS STRENGTH ACROSS U. S.

. . . O'Donnell, fight chairman, voices optimism on outcome of battle; new bill in Congress to exempt charges up to $1

The anti-tax campaign continued rolling this week, spearheaded by the introduction of a new bill in Congress, complete backing of the tax fight by an exhibitor organization and Robert J. O'Donnell's optimistic view that the campaign will be at full strength by the end of this month.

Mr. O'Donnell, national chairman of the tax campaign sponsored by the Council of Motion Picture Organizations, said upon his return from Washington last weekend he hoped the campaign would reach its maximum effort by April with local, state and regional tax committees functioning throughout the country.

O'Donnell Optimistic

He expressed optimism over the possibility of eliminating the Federal admissions tax, although he emphasized the tremendous effort needed to see that the various proposed bills eliminating the tax are acted upon favorably.

Although he is satisfied with the progress of the drive to date, Mr. O'Donnell said certain areas of the country are not up to par with the best areas. He mentioned the New York area as one of the best and praised the Hollywood groups, led by the Motion Picture Industry Council, which went on record last week against retention of the tax.

The new bill, introduced by Rep. King (D., Calif.), a member of the House Ways and Means Committee, makes the Federal admissions tax apply only to that portion of the admissions charge in excess of $1. This is different from the setup of the present law, where the breaking point is 50 cents and where on tickets costing more than 50 cents, the 10 per cent tax applies to the entire amount and not just to the amount over 50 cents. It is one of several bills expected to be introduced on admissions.

Backed in Mississippi

The exhibitor organization which voted 100 per cent in favor of a motion that all its exhibitors support COMPO in the tax campaign was the Mississippi Theatre Owners Association at its annual winter meeting last week at the Robert Lee Hotel, Jackson. It also voted that all the exhibitors should write their Senators and Congressmen requesting their support. The use of motion picture screens in fighting State and Federal admission taxes also was approved.

It was announced last week by Kyle Rorex, executive director of Texas COMPO, that his organization has abandoned two projects so it might devote its full time to the campaign due to its urgency. Mr. Rorex said the Teacher of the Year campaign has been postponed until next year while Drive-In Theatre Week has been cancelled.

The appointment of eight additional chairmen and co-chairmen of COMPO state tax committees was announced last week by Mr. O'Donnell. Meantime work is progressing rapidly, he said, on the organization of regional committees in all of the Congressional districts of the country.

The new state chairmen are: Elmer C. Rhoden, Southern California; Robert Selig, Thomas C. Smiley and Larry Starsmore, Colorado; Don Smith, Iowa; Senn Lawler, Kansas and Western Missouri; Jack Fruchtman, Maryland, and E. R. Slocum, Oklahoma, coordinator.

HOUSE UNIT VOTES DOWN D.C. TAX

WASHINGTON: The full House District Committee has rejected the suggestion of District of Columbia commissioners for a new two per cent district admissions tax and a two per cent tax on film rentals. A special House-Senate subcommittee earlier had turned down the commissioners on these points, included by the commissioners in a comprehensive tax increase package. The full House committee this week approved the subcommittee decision. The committee also voted to bring the tax bill to the House floor under a procedure barring any changes on the floor, so that the admissions and rental taxes cannot be offered as floor amendments.

Capital "Space" Preview

WASHINGTON: "On the Threshold of Space," new 20th Century-Fox CinemaScope production set against a background of U. S. Air Force space experimentation, will be shown here at a special invitational preview at the Capitol theatre here March 19. Spyros P. Skouras, president of 20th Century-Fox, will be host. Invited are Government officials, members of Congress and officers of the U. S. Air Force. Following the preview the audience will be guests of Mr. Skouras at a reception in the Willard Hotel.

Rule State Censor Law "Illegal"

PHILADELPHIA: The Pennsylvania Supreme Court, in a six to one decision, Tuesday declared unconstitutional the Motion Picture Censorship Act of 1915, under which the state censor board has been operating for 41 years.

The case, involving a reaffirmation of a lower court decision, grew out of Hallmark Productions "She Shoulda Said No," which deals with the narcotic peddling racket.

Meanwhile in Harrisburg, new legislation to continue some form of supervision over motion pictures of "questionable merit" has been reported out of the Senate Committee for Law and Order, according to Attorney General Herbert D. Cohen. The new legislation, designed to replace the 1915 measure and meet the objections of the courts, was said to be ready for its first reading on the floor of the Senate.

Reading the majority opinion, Chief Justice Horace Stern called the Pennsylvania 1915 statute so vague and indefinite as to amount to a denial of due process as afforded by the 14th Amendment to the U. S. Constitution, referring to the Burstyn—"Miracle"—U. S. Supreme Court case. He went on to stay that motion pictures have as much right to the freedom of speech as enjoyed by newspapers, magazines, books, theatrical exhibitions and radio and TV scripts.

Dissenting Judge Musmanno called the majority decision "gratuitous" and "uncalled for," contending the situation called for no "life or death" decision on the act.

"Marty" Is Honored by Foreign Language Press

"Marty" has been named the best American film and the best film of 1955 in a general category by the Film Critics' Circle of the Foreign Language Press in their fifteenth annual poll. Awards were announced during a radio broadcast with Mrs. Eleanor Roosevelt as guest speaker. Also honored were Ernest Borgnine, best actor; the Hecht-Lancaster production team, director Delbert Mann and author Paddy Chayefsky. Other awards went to "Umberto D," Vittorio De Sica-directed Italian film distributed here by Edward Harrison and William Davidson; "The Prisoner," Alec Guinness British film, and Anna Magnani as best actress of the year for "The Rose Tattoo."

REDS TOSS BAIT AT U.S. FILMS

. . . Russian producer, here, says they want to buy U. S. films; ask co-production deals and exchange of talent

The Russians, who in recent months have been carrying on a tentative game of footsie with the West, have extended a toe to the U. S. motion picture industry. The gesture was spotlighted last week in an unusual press conference, at the Essex House in New York, conducted by Gregory Alexandrov, Russian producer-director, and Yur Gouk, cultural attache at the Soviet Embassy in Washington. The two officials revealed as their aims:

"Buying outright American product, roughly from 12 to 24 pictures annually, for commercial distribution;

"Widening contacts with foreign film industries, particularly American by setting up an exchange of cultural, talent and technical personnel and material;

"Co-production deals with American producers, who would have the right to film anything they want in Russia, within reason, with Russian producers having the same right in America, so the peoples of both countries could get together and get to know each other."

Mr. Alexandrov, who worked in Hollywood for Paramount in 1929-30, and Mr. Gouk reported that they had "been given permission" by Eric Johnston, president of the Motion Picture Export Association, to hold talks with individual American companies with these aims in view. Later the same day they met with Murray Silverstone, president of 20th Century-Fox International, and Charles Einfeld, 20th-Fox vice-president, at which time they extended an invitation to Spyros Skouras, 20th-Fox president, to visit Russia. Mr. Alexandrov, who had been visiting Mexico, left New York Saturday to return to Moscow via Paris.

Mr. Gouk, who was interpreter for Mr. Alexandrov during most of the press conference, although Mr. Alexandrov can speak English, said that "permission" had been granted by Mr. Johnston in Washington last month and that they already have had some talks with the U. S. State Department on plans to exhibit U. S. films in Russia.

Sees Further Meetings

He did not say what the State Department's reaction was, but said that further meetings between himself, Soviet film specialists and the State Department "would most likely take place in April" when Mr. Johnston returns from his current trip to the Far East.

Subsequently an MPEA official confirmed the earlier meeting with Mr. Johnston, adding Mr. Johnston had informed Mr. Gouk that the sale of U. S. films to Iron Curtain countries, particularly Russia, was a matter for industry consideration and decision, and would have to be negotiated by the MPEA, which has exclusive rights to American product. Mr. Johnston also informed Mr. Gouk that they could discuss the matter "in April when the Soviet Union has specific proposals prepared concerning the distribution of U. S. films in Russia," the MPEA representative said.

Mr. Alexandrov is one of the three advisors to Nicholia Surin, assistant Soviet minister in charge of motion pictures, and also a member of the board of the Russian Ministry of Culture. Through Mr. Gouk, he described the three-part distribution system in Russia, one which supplies the trade union theatres, another which supplies educational films, and the third which comprises commercial exhibition in approximately 40,000 theatres.

Industry Data

Commenting further on the proposed distribution of U. S. films in Russia, Mr. Gouk said that each American film would play in "every one of our 40,000 theatres" and "it is our hope that Russian films would be given large distribution by American theatre circuits." He added that the Russian Government would allow U. S. supervision of exhibition if and when U. S. films are shown.

Other pertinent information reported by Mr. Alexandrov were statements to the effect that: the production budget for 1955 was 150,000,000 rubles; 80 films would be produced this year and 150 in 1957; there now is a law prohibiting the exhibition of "war booty" pictures—U. S. films seized in Berlin at the end of the war; 56 new theatres will be built in Moscow during the next four years; an elected Arts Council at each studio passes on film material; producers "are allowed to produce anything they want"; the purpose of Russian films is "to educate and entertain" and show all sides of life; the Russian film industry is "now ready for global export of its product and exhibition of product from other countries."

In the latter connection, Mr. Alexandrov said that Russia has now exhibition agreements for 12 films from France, three from Italy, four from Japan, 10 from India, and two from India.

After his subsequent talks with the Russians, 20th-Fox's Mr. Einfeld said that both Mr. Gouk and Mr. Alexandrov expressed much interest in CinemaScope 55 and inquired into its availability for use in Russia. Mr. Einfeld added that "much to my surprise" they had told him that three theatres in Moscow already are equipped for conventional CinemaScope presentation. On the matter of U. S. product for exhibition in Russia, Mr. Einfeld said that matter would be taken up by Mr. Skouras, perhaps in the course of a visit to the U.S.S.R.

NO RED-MEXICAN FILM SWAP NOW

MEXICO CITY: "For the present time" there will be no exchange of films between Mexico and the Soviet Union, Congressman Jorge Ferretis, chairman of the National Cinematographic Board, said here recently in answer to a report that such a pact would be made by Emilio (Indio) Fernandez, one of the nation's top directors. Mr. Ferretis said that Gregory Alexandrov, Soviet film executive, on his recent visit here made no moves for a film pact between the two countries but did discuss deals with individual Mexican talent. Mr. Fernandez and Mexican actress Maria Felix are due to leave for Russia soon to make an announced program of three films financed by the Russian Government.

Cinema Lodge Elects Officers for Year

The Cinema Lodge of B'nai B'rith, New York, has elected officers for the coming year. In addition to Robert K. Shapiro, who succeeded Max Youngstein as president, others elected include Marvin Kirsch, Milton Livingston, Sol Rissner, Norman Robbins, Cy Seymour, Jack Weissman, Al Wilde and Lou Wolff, vice-presidents; Jack H. Hoffberg, treasurer; David Kelton, secretary, and Mr. Youngstein, chaplain. The board of trustee members include Max B. Blackman, Julius M. Collins, Harold L. Danson, Leo Jaffe, Moses L. Kove, Joseph Maharam, Louis A. Novins and Arthur H. Schwartz. Installation of the new officers will take place at an industry-wide luncheon to be held at the Hotel Sheraton-Astor April 24.

Thompson RKO Agency

J. Walter Thompson has been named advertising agency for RKO Radio Pictures, effective immediately, Daniel T. O'Shea, president of RKO has announced. In making the announcement, Mr. O'Shea said: "The appointment of the J. Walter Thompson Company is in line with RKO's policy of aligning itself with the top creative talent in every area of RKO's operation."

Drive-in Hearing Delayed

The New York Federal District Court has postponed from March 15 to March 20 the hearing on the application of Loew's to build a drive-in theatre in Sharpstown, Texas, a Houston suburb. The hearing will take place on that date before Judge Noonan.

Gulf State Unit Hails TOA Stand

NEW ORLEANS: At the two-day convention of Allied Theatre Owners of the Gulf States held here March 12-13, industry figures briefed the members attending on a variety of subjects ranging from the critically debated arbitration plan to pledges of continued studio production flow from Hollywood.

Rube Shor, president of Allied States Association, speaking at the final session, paid tribute to the Theatre Owners of America for its action in calling on the two exhibitor organizations to stand together in demands for a full arbitration system, including negotiations on sales policies and film rentals. Endorsement of this plan was given several weeks ago at TOA's combined meeting of its executive committee and board of directors.

Abe Berenson was elected to his fifth consecutive term as president of Gulf States. E. R. Sellers was named secretary, succeeding Nick Lemantia. All other officers were reelected.

Max Youngstein, vice-president of United Artists, in his talk pledged the members a production flow of 48 films during the coming year. William C. Gehring, vice-president of 20th Century-Fox, urged amicable settlement of differences between exhibition and distribution, without resort to the courts.

The registration at the Roosevelt Hotel on the first day followed the invitational screening of Warner Bros.' "The Searchers" and "Serenade" at the Saenger theatre. President Abe Berenson in his welcoming address defined the purpose of the meeting: "To find ways of cementing our relations with one another and our public; of attracting new patrons to our theatres; of ironing out our problems by discussing them openly and seeing what can be done to remedy the problems facing us at this time."

Denver Newspapers Run Film Contests

DENVER: Both the *Denver Post* and the *Rocky Mountain News* have announced contests having motion pictures as their subject. The *Post* is running one in which the entrant, in 25 words or less, must tell why "Going to the movies is my best entertainment value." Prize offered to the winner is a five-day all-expense trip to Hollywood and return. The *News* is again running its annual "Oscar" contest. A top prize of $250 goes to the person who comes closest to naming the actual Oscar winners. The balance of the prizes in this contest are theatre passes, with second prize announced as a year's pass; third, a six-months pass; fourth, three months; and 100 passes for the next 100 contestants placing.

FAME

Annual Motion Picture and TV Talent Audit Out This Week

THE 24th annual edition of FAME, the audit of personalities of the screen and television, published by Quigley Publications, is now being distributed. The 1956 edition is divided into three sections — the Money-Making Stars and the Champion Pictures, the television Hall of Fame and the candidates for next year's FAME.

FAME presents the annual choices of critics in various categories through polls conducted in conjunction with either Motion Picture Herald or Motion Picture Daily. These polls generally are considered the best in the field because they go to the best possible sources—all the exhibitors in the United States, Canada and Great Britain and all the television critics and writers throughout this country, in metropolis and hamlet.

These voters have no axe to grind and their impartiality is recognized as one of the main reasons for the constant references to FAME as a source of important information about pictures, performers and shows.

Among the vital sections to be found in the film portion of FAME are the top money-making stars of the year (divided into circuit, independent theatres and combination), talent of the champion box office pictures of the year, producers and directors and writers of the champion pictures of the year (each by total and alphabetically) and the grand rating of all producers and directors (by total and alphabetically) since the inception of FAME in 1931.

Others include the champion short subjects of the year, the stars of tomorrow and the annual money-making pictures dating back to the beginnings of FAME. In addition, there is a section devoted to the top money-makers of Britain.

The television section has been greatly expanded and includes the champions from every possible classification of program and performer. In each category the top three winners are listed with detailed information given on the number one winner. Among the multitude of categories are such as Best Network Program, Best Television Performer, Best Variety Program, Best Mystery Program, Best Comedy Team, Best Syndicated Film Series, Best Master of Ceremonies, etc.

In addition to the detailed listings in both the film and television sections (with dozens of accompanying photographs), there are several feature stories about both media.

U-I Profit at $1,122,420

Universal Pictures and subsidiaries report net earnings for the quarter ended January 28, 1956, at $1,122,420, or $1.10 per common share. This compares with $1,136,928 and $1.08 per share earned for the same period in 1955. Taxes during the period covered totaled $1,120,000 as against the 1955 first quarter taxes of $1,015,000, the company revealed, adding that as of January 28, 1956 there were 968,519 common stockholders as compared to the 998,349 as of January 29, 1955.

Universal also announced that domestic billings for the first 10 weeks of the company's current 17-week "Charles J. Feldman Annual Sales Drive," inaugurated January 1, have shown a rise of 25 per cent over the similar first 10 weeks of the company's 1955 Feldman sales drive; about 13 per cent over 1954 and approximately nine per cent over 1953—all record years for the company.

Mr. Feldman, vice-president and general sales manager, has attributed the increase in business to the large number of high-quality films which the company has made available since the first of the year. Among the films cited were: "The Benny Goodman Story," "All That Heaven Allows," "Never Say Goodbye," "The Spoilers," "The Square Jungle," "There's Always Tomorrow," and "World in My Corner," along with "To Hell and Back" and the combination of "Tarantula" and "Running Wild" from the pre-drive period.

FEATURE REVIEW

The Searchers

Warners-Whitney—Master Western

(*Color by Technicolor*)

"The Searchers" is one of the great ones—one of the greatest of the great pictures of the American West—great in the sense and measure that James Cruze's "The Covered Wagon" was great in its silent day, great in the way of John Ford's "Stagecoach" after film had found its voice, and in the way of George Stevens' "Shane" when the 3-by-4 screen had begun to give way to widths capable of doing right by the broad settings and big subjects of the plains country.

It is, as was each of them, a master Western, and in all the archives of the motion picture's economic history no masterworks of any kind have pleased and prospered so universally as the master Westerns. Coming to market at a time when none but the great pictures thrive, and the great ones thrive as never before, "The Searchers" promises to make economic as well as entertainment history.

"The Searchers" is the first picture filmed by C. V. Whitney Pictures, Inc., a new producing company enjoying the executive membership of several old friends and fellow artisans whose works, singly and connectedly, are of historic moment in the book of show business. It was in the nature of their past works and relationships that any picture fabricated by these men would be a notable picture, one way or another, for these men have no use for commonplace, for compromise, for routine or repetition.

•

It is in the nature of a ten-strike for the picture business that their first picture turned out to be notably great, both as commercial merchandise and as artistic achievement, for this striking initial success is sure to stand as inspiring forerunner of a sustained supply of comparably meritorious Whitney productions.

C. V. Whitney is president of the Whitney company, of course, and Merian C. Cooper is vice-president in charge of production. These men have been closely associated in business and out for more than three decades, sharing in such undertakings as the formation of Pan-American Airways, a substantial financial participation in the early affairs of Technicolor, an extensive investing of Whitney funds in the production of "Gone With the Wind," a still prospering venture, and ultimately into the complex corporate affairs of Cinerama, with Cooper winding up as producer of "This Is Cinerama."

For nearly as long a time, beginning in 1933, Merian C. Cooper and John Ford have been intimately connected in production of motion pictures, for 19 years as partners in Argosy Pictures, under which trademark they made 12 pictures. This partnership was interrupted by war service from which Mr. Cooper emerged a general and Mr. Ford an admiral. Now they are together again.

•

The immediate circumstance backgrounding the production of "The Searchers" was this: Mr. Cooper, vice-president, bought "The Searchers," a novel by Alan LeMay which had stood long on best-seller lists and had been serialized in the *Saturday Evening Post,* because it looked like an appropriate property to be directed by an expert director of Western stories whom he thought he could interest in doing it.

That was, of course, John Ford, who did indeed become interested in directing it, and who saw in the story a made-to-order role for an old friend of his whose career had flourished, without stint or limitation, from a role he had given him in his "Stagecoach." That man was John Wayne, star of many another Ford picture since "Stagecoach" and three-time Number One Money-Making Star in Quigley Publications' annual poll of exhibitors, and now star of "The Searchers" in possibly the best all-around Wayne role he's ever had.

Wayne's cast associates in "The Searchers" are Jeffrey Hunter, Vera Miles, Ward Bond, Natalie Wood, John Qualen, Olive Carey, Henry Brandon, Ken Curtis, Harry Carey, Jr., Antonio Moreno, Hank Worden, Lana Wood, Walter Coy, Dorothy Jordan, Pippa Scott, Pat Wayne (16-year-old son of John) and Beulah Archuletta.

•

Several of these players are members, like Wayne, of the informal group known fondly to the production colony as "the Ford stock company," which is not a stock company in any formal sense but members of skilled professionals—actors, technicans, cinematographers, workers in all departments of production—who hold themselves free and ready at all times, regardless of other commitments, to report to Ford for duty on any picture he may choose to make. (One of the great Hollywood stories concerns Wayne's standing exception, written into all commitments he makes, that any call from Ford, with whom he has no contract save the verbal variety, shall take precedence over all others.)

The writing of the screenplay for "The Searchers" was assigned to another faithful member of the "Ford stock company," writer of six previous Ford pictures, commencing with "Fort Apache," his first produced screenplay in a Hollywood career that had embraced considerable preparatory exercises under other excellent but unproductive auspices. The writer is Frank Nugent, now busy in Ireland writing yet another Ford screenplay, and his script for "The Searchers" is distinguished, particularly, by the supreme skill with which he threads humorous incident and comment through sequences tense with armed conflict.

The story of "The Searchers" is long, straight, dramatic in setting, background, incident and dialogue. It is not a story to be synopsized in a shallow sentence or two, nor tortured beyond recognition in a detailed condensation. In briefest terms, it is set in the Monument Valley country, of Utah and Arizona, and covers the six years from about 1868 to 1872. The strong mainline narrative concerns the six-year search by Wayne and Hunter for two young white girls abducted by Comanches who burn their homes and kill their elders. How it ends is certainly to be witnessed, not merely told.

The photography by Winton C. Hoch, in VistaVision with color by Technicolor, is tremendously effective in capturing, in these splendid dimensions and in color, the magnificent Monument Valley terrain that figured so momentously in the Ford production of "Stagecoach" in the same region.

The story is straight and strong, some of it violent and nearly all of it (such as a scalping of an Indian by a white man) a little rugged for queazy stomachs, but it has the firmness of stance and directness of point that makes great pictures great. It is not a film to miss on any grounds.

Previewed at the Warner Brothers studio in Burbank. Reviewer's Rating: Superior.

—WILLIAM R. WEAVER

Release date, May 26, 1956. Running time, 110 minutes. PCA No. 17787. General audience classification.

Ethan Edwards........................John Wayne
Martin Pawley........................Jeffrey Hunter
Vera Miles, Ward Bond, Natalie Wood, John Qualen, Olive Carey, Henry Brandon, Ken Curtis, Harry Carey, Jr., Antonio Moreno, Hank Worden, Lana Wood, Walter Coy, Dorothy Jordan, Pippa Scott, Pat Wayne, Beulah Archuletta

Cathay Opens Theatre In Sembilan, Malaya

The Cathay Organization, which has over 40 first class cinemas throughout Singapore, Malaya, Sarawak, Borneo and Brunei, has acquired another house, the Sapphire, in Seremban, capital of the state of Negri Sembilan, Malaya. The firm also announced that the Sapphire will be devoted exclusively to Asian-language films for the present. Seating 550, it is the third house opened by the Cathay organization in Seremban.

JOHN WAYNE *and Jeffrey Hunter in Warners' "The Searchers."*

Paramount's New Plan Is Official

Paramount last weekend made its first official announcement of its much-discussed "liberalized sales policy" for small theatres which, the company said, was aimed at providing benefits for such theatres, including a "steady supply of the finest pictures in the company's history."

The plan, first revealed to its sales force, has been discussed pro and con by exhibitor groups and was the subject of considerable comment at the recent Allied States drive-in convention in Cleveland.

Limited to $100 Ceiling

The policy provides for the sale of pictures on a flat rental basis to theatres whose previous rentals on a top attraction have yielded $100 or less.

Under the new contract, called the "Paramount Service Contract," the small exhibitor will be allowed to buy pictures as far in advance as is practicable and possible. This aspect of the policy provides for the selling of each picture individually but negotiating for a number of pictures at a time, it was stated. Each picture, the company continued, will be sold individually on its merits, with the purchase of one to be conditioned in no way on the purchase of another.

The following pictures at this time can be contracted for under the plan: "The Scarlet Hour," "The Birds and the Bees," "The Man Who Knew Too Much," "The Leather Saint," "That Certain Feeling," "Pardners," "The Mountain," "The Vagabond King," and "Hollywood or Bust."

20 Per Cent Cancellation

Under the plan a number of pictures which may not have been trade shown will be offered to the exhibitor. In such cases, the exhibitor will be entitled to a cancellation privilege of 20 per cent of the total number of such pictures sold, his decision in this respect to be arrived at within 10 days after he has had an opportunity to see each picture, it was stated.

Exhibitor criticism has centered around an alleged lack of review and adjustment privileges under the "Paramount Service Contract" and the failure to include three projected top Paramount pictures—"The Ten Commandments," "War and Peace" and "The Proud and Profane."

Milwaukee Units Combine

MILWAUKEE: The Riverside and Towne theatres will henceforth be operated jointly by Standard Theatres Management under the direction of A. D. Kvool and Andrew M. Spheeris, it is announced by the two. Extensive refurbishing of both theatres has been announced.

"Richard III" Makes History, as Film-TV Splash Stirs Industry Discussion

With the kind of lay newspaper publicity which only the original Cinerama production has received in recent years (including page one coverage by the *New York Times*), Sir Laurence Olivier's screen adaptation of Shakespeare's "Richard III," in color by Technicolor and VistaVision, had its dual theatrical-television premiere Sunday. The TV premiere, comprising a three-hour telecast over the facilities of the NBC network in the afternoon, preceded the star-studded theatrical opening at New York's Bijou theatre the same evening. (The picture is reviewed in the Product Digest this issue.)

For one reason and another, the occasion promised to have historical significance, the exact meaning of which will be studied and debated by motion picture and television officials for months to come. Of immediate import is the news, released by NBC Monday, that the telecast was seen by an estimated 40,000,000 to 50,000,000 people. According to NBC, the compatible color telecast won an average 15-city Trendex rating of 19.0.

NBC added that the number of viewers actually increased in the course of the show, proving, in addition, that the vast majority of viewers—despite industry predictions—stayed with the show from start to finish. The 40,000,000 to 50,000,000 audience was described as the largest single audience ever to witness a daytime television show other than a news or sports event. Since there are only some 25,000 color TV sets in the country, only a small proportion of the audience saw "Richard" in color.

The film opened to strong business at the Bijou and to unanimously favorable reviews, both in the newspapers and national magazines. *Newsweek* heralded the event with a cover story on the picture and its star. Many theatres throughout the country reported their business "slightly off" in the course of Sunday afternoon's telecast, but whether the telecast was directly responsible was hard to ascertain. According to one theatre man, "it certainly didn't do us any good."

The effect of the telecast on the box office potential of the film itself, being distributed theatrically by Lopert Distributing Corporation, will not be known for a matter of months.

The picture had its second U. S. opening in Washington Tuesday night, an occasion marked by the attendance of President Eisenhower in his first social appearance since his illness, and one of the very few times he has left the White House to attend a motion picture. At the theatre he posed for pictures with Sir Laurence.

Despite predictions in many sections of the lay press that the success of "Richard III" in theatres might well usher in a "new era" in exhibition, industry observers were quick to point out that "Richard III," being a classic work, was hardly a proper test of the television-theatre theory. Most television critics, while praising the telecast, pointed out that a good deal of the picture's quality was lost on the small screen.

NBC, incidentally, has a big stake in the theatrical success of "Richard." Under terms of the agreement whereby it acquired, for $500,000, the pretheatrical TV rights to "Richard," the network also will share in a percentage of the theatrical gross, up to $300,000 if the film reaches a gross of $3,500,000.

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7 Fox Films in 3 Months

Seven major attractions—six in CinemaScope, one in standard dimension, and all in color—will be released by 20th Century-Fox during April, May and June in what the company calls one of its strongest and most diversified spring product lineups in several years, it was announced this week. The company plans to release two CinemaScope films each month during the year.

Following the late March premiere of Darryl F. Zanuck's "The Man in the Gray Flannel Suit," the company's Easter holiday release starring Gregory Peck, Jennifer Jones and Fredric March, the three-month slate is as follows:

April: "Hilda Crane," a Herbert Bayard Swope, Jr. production starring Jean Simmons, Guy Madison and Jean Pierre Aumont, directed by Philip Dunne; "The Revolt of Mamie Stover," a Buddy Adler production starring Jane Russell and Richard Egan, directed by Raoul Walsh; "Mohawk," an Edward L. Alperson production in standard dimension starring Scott Brady, Rita Gam and Neville Brand, directed by Kurt Naumann.

May: "23 Paces to Baker Street," a Henry Ephron production starring Van Johnson, Vera Miles and Cecil Parker, directed by Henry Hathaway; "The Proud Ones," a Robert L. Jacks production starring Robert Ryan, Virginia Mayo and Jeffrey Hunter, directed by Robert Webb.

June: "The Sixth of June," a Charles Brackett production starring Robert Taylor, Richard Todd, Dana Wynter and Edmond O'Brien, directed by Henry Koster; "One in a Million," produced by and starring James Mason, directed by Nicholas Ray.

WARNERS LIST TOP PRODUCT

..."Searchers" and "Serenade" trade-shown; 1956 releases are from best-selling novels and hit stage plays

Warner Bros. launched its Spring release schedule this week with an exhibitor-press showing of two of its most important productions, "Serenade" and "The Searchers," precursors of an impressive lineup of films that will light up the nation's marquees during 1956, all under the Warner banner.

On the national front, an estimated 12,000 persons attended special in-the-trade showings of "Serenade" and "The Searchers" in selected theatres in 32 exchange centers in the United States and Canada.

List of Features

Screen versions of books include:

Giant, George Stevens' WarnerColor production of Edna Ferber's novel of Texas, with Elizabeth Taylor, Rock Hudson and James Dean heading the cast. George Stevens directed and produced in association with Henry Ginsberg.

The Spirit of St. Louis, from Charles A. Lindbergh's Pulitzer Prize-winning story, starring James Stewart, a Leland Hayward-Billy Wilder production in WarnerColor and CinemaScope, directed by Billy Wilder.

Moby Dick, Herman Melville's famous whaling epic, starring Gregory Peck, Richard Basehart and Leo Genn, a Moulin picture in Technicolor, produced and directed by John Huston.

The Old Man and the Sea, by Nobel Prize-winner Ernest Hemingway, which won for the author the Pulitzer Prize, starring Spencer Tracy, produced by Leland Hayward, directed by Fred Zinnemann.

Miracle in the Rain, Ben Hecht's book starring Jane Wyman and Van Johnson, directed by Rudolph Mate, produced by Frank P. Rosenberg.

Sayonara, by James Michener, screenplay by Paul Osborn; a Goetz Pictures, Inc. production to be produced by William Goetz.

Includes "Morningstar"

Marjorie Morningstar, best-seller by Herman Wouk, to be produced by Milton Sperling.

Band of Angels, Robert Penn-Warren's best-seller Literary Guild selection, to be produced by Frank P. Rosenberg.

Auntie Mame, by Patrick Dennis, a long-timer on the best-seller list.

Melville Goodwin, USA, by John P. Marquand, starring Humphrey Bogart and Lauren Bacall, Milton Sperling producing.

Goodbye, My Lady, James Street's novel, starring Walter Brennan, Phil Harris, Brandon DeWilde; a Batjac production directed by William A. Wellman.

The Story of Mankind, Hendrik Van Loon's classic, to be produced by Irwin Allen.

A Cry in the Night, based on the novel by Whit Masterson, starring Edmond O'Brien, Brian Donlevy, Natalie Wood; a Jaguar production directed by Frank Tuttle.

Santiago, by Martin Rackin, starring Alan Ladd, Rossana Podesta, Lloyd Nolan; produced by Mr. Rackin and directed by Gordon Douglas in WarnerColor.

The Burning Hills, by Louis L'Amour, starring Tab Hunter and Natalie Wood; produced by Richard Whorf, directed by Stuart Heisler in CinemaScope and WarnerColor.

The Girl He Left Behind, by Marion Hargrove, starring Tab Hunter; to be produced by Frank P. Rosenberg.

Schulberg Novel

Face in the Crowd, by Budd Schulberg, to be produced and directed by Elia Kazan.

Buffalo Grass, a Jaguar production starring Alan Ladd in a screen version of the epic Western by Frank Gruber, to be produced by George Bertholon and directed by Gordon Douglas.

Films to be made from top plays include: "The Bad Seed," "The Pajama Game," "Time Limit," "No Time for Sergeants," "The Sleeping Prince' and "Damn Yankees." Other productions from Warners' set to grace the nation's screens in the coming year include: "Baby Doll," "Our Miss Brooks," "Toward the Unknown," "The Wrong Man," "The Deep Six," "Seven Men from Now," "Why Was I Born?" (the Helen Morgan story); "Green Eyes," "Darby's Rangers" and "The Animal World."

NARTB Code Review Board Asks Film Firm Views

WASHINGTON: The National Association of Radio and Television Broadcasters' television code review board has announced that it is seeking opinions of companies producing and distributing films for TV on the matter of "possible formal relationships" between these firms and the stations and networks subscribing to the code. The board has written more than 500 motion picture firms in this category requesting comments. According to the board, the projected relationship would allow producers to consult in advance on the problems of turning out films meeting code standards, and would also permit the code review board to bring to the producers' attention any complaints from the public about film content.

Show New Technicolor Process

HOLLYWOOD: A demonstration of Technicolor's improved imbibition process employing large area negatives, which are partially squeezed in both camera and printer, was presented at the RKO studios here Tuesday by Dr. Herbert T. Kalmus, president and general manager of Technicolor Motion Picture Corp.

Dr. Kalmus, who conducted the demonstration, stated that Technicolor now has an improved three component dye transfer imbibition process embodying new matrix stock, new blank stock, both applicable for the manufacturing of all Technicolor imbibition prints, and an improved optical printing procedure which is applicable for the manufacture of imbibition prints from specially treated negatives.

Cost Calculation

All three are applicable for use with large area negatives with or without the use of anamorphic or a squeeze lens on camera, on printer, or on both, he said, adding that Technicolor expects to have partial squeeze camera lens attachments available soon.

Dr. Kalmus said: "We have made some approximate calculations as to cost for a picture employing 150,000 screen feet of negative stock: with standard 35mm., about $55,000; for the double-frame eight sprocket 35mm., about $85,000; for the 65mm., five sprockets about $105,000, and for the 55mm. eight sprockets, about $137,000."

The Technicolor executive said: "We believe that the three new improvements have engendered a very considerable interest. If we had the equipment ready and available we could probably start a dozen pictures in the next two or three months in the improved process, which employs partial squeeze in both camera and printer. An eight-perforation double frame negative was employed for the demonstration."

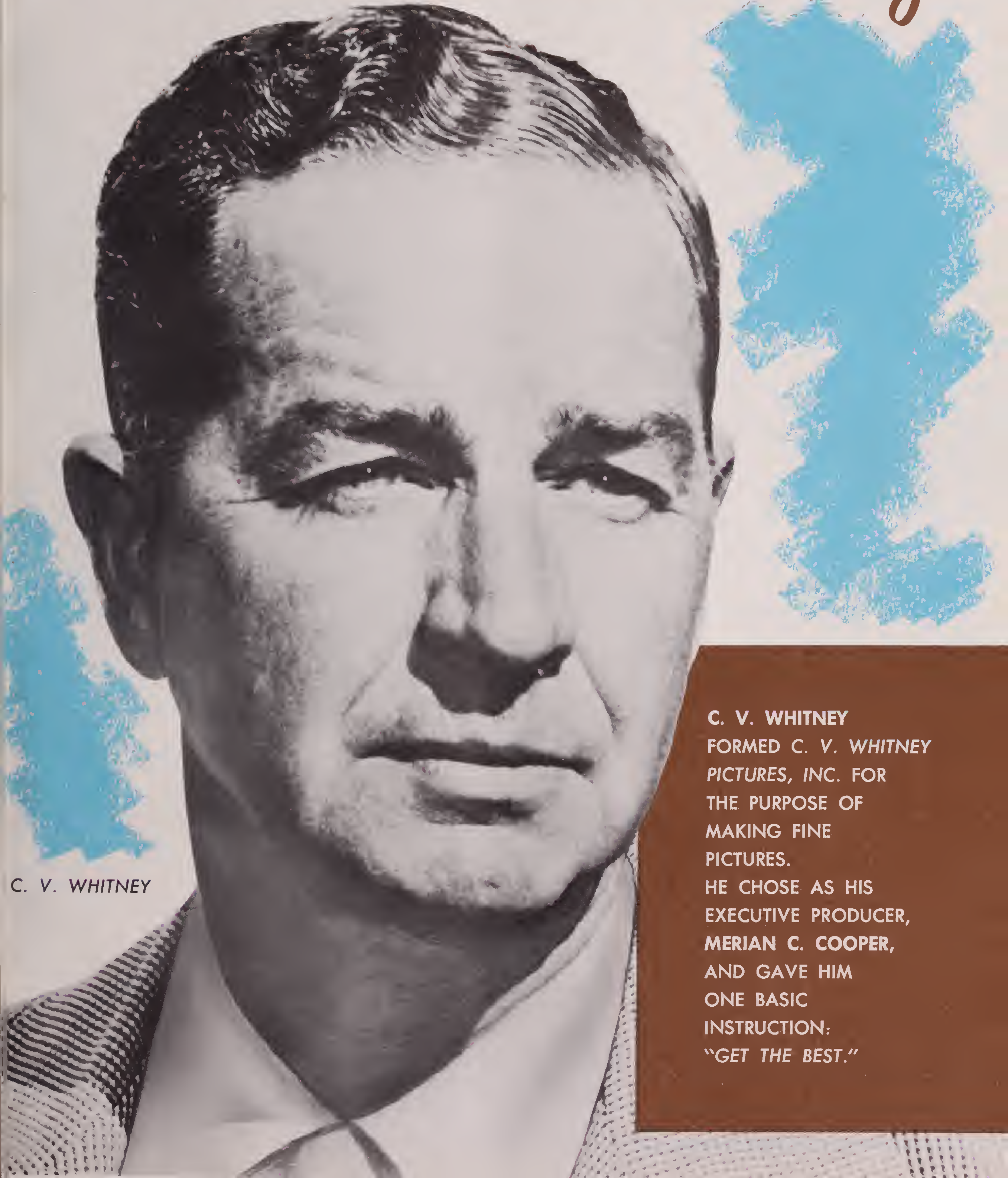
Browning in New Post

BOSTON: Harry Browning, for the past 15 years director of publicity and exploitation for the M & P Theatres here and more recently district manager for New England Theatres, Inc., has been named vice-president and director of the motion picture division of Gabriel Stern, Inc., advertising agency here. The agency is reported to be the first in New England to create a separate motion picture division.

"Space" Approved

WASHINGTON: The Department of Defense has given its official approval to 20th Century-Fox's CinemaScope production, "On the Threshold of Space," depiction of U. S. Air Force space research activities.

A new motion picture company



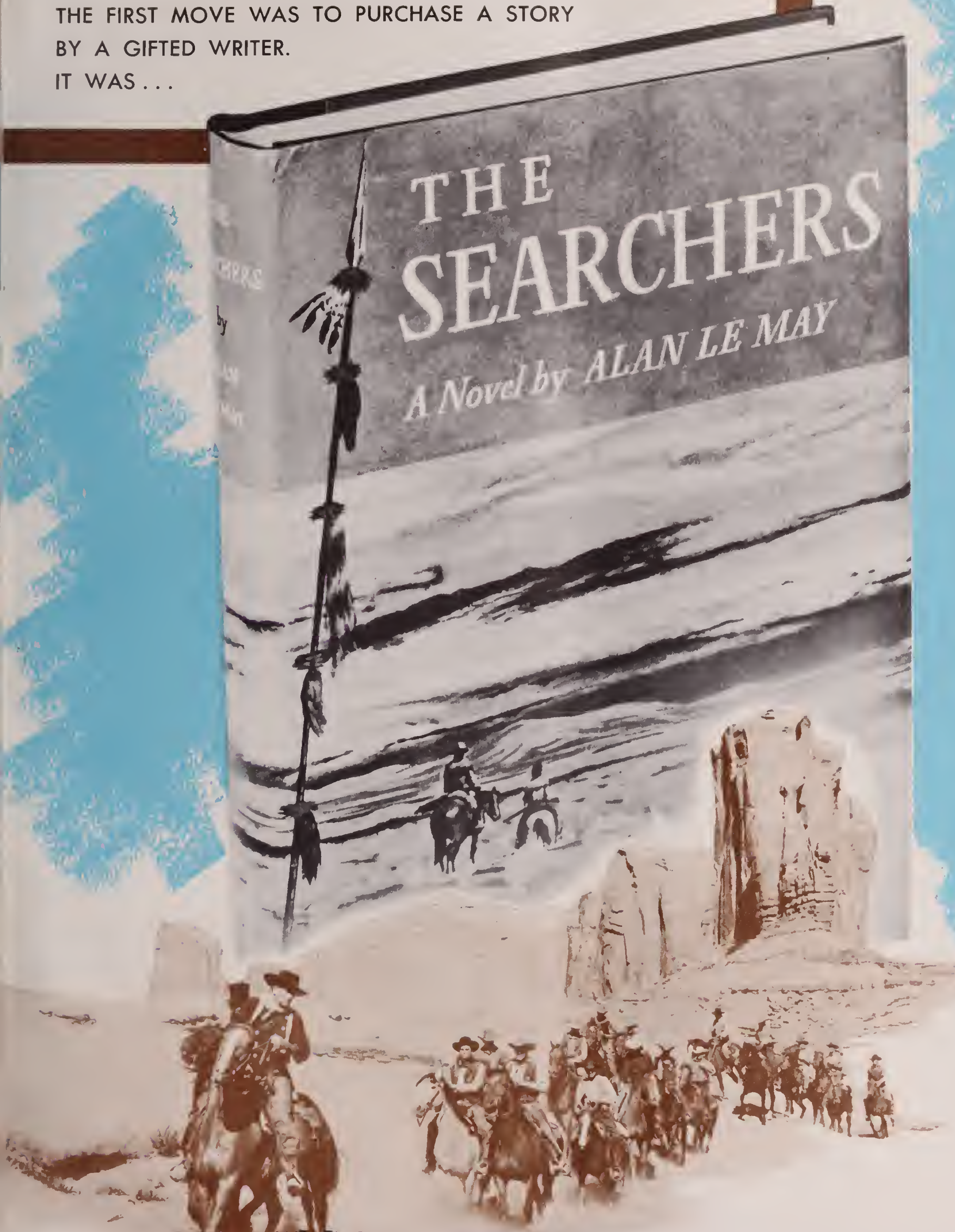
C. V. WHITNEY

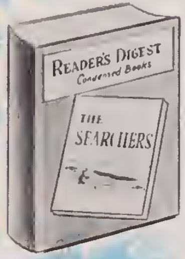
C. V. WHITNEY
FORMED *C. V. WHITNEY PICTURES, INC.* FOR THE PURPOSE OF MAKING FINE PICTURES.
HE CHOSE AS HIS EXECUTIVE PRODUCER, **MERIAN C. COOPER,** AND GAVE HIM ONE BASIC INSTRUCTION:
"GET THE BEST."

THE FOLLOWING PAGES TELL THE BOOK AND THE PEOPLE, **MERIAN C. COOPER,** *ACADEMY AWARD WINNER* "FOR HIS MANY INNOVATIONS AND CONTRIBUTIONS TO THE ART OF MOTION PICTURES," ASSEMBLED WITH MR. WHITNEY FOR THE FIRST C. V. WHITNEY PICTURES, INC. PRODUCTION.

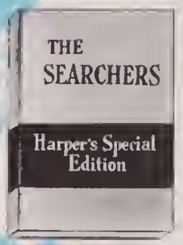
MERIAN C. COOPER

THE FIRST MOVE WAS TO PURCHASE A STORY
BY A GIFTED WRITER.
IT WAS . . .


THE
SEARCHERS
A Novel by ALAN LE MAY


READER'S DIGEST
Condensed Books
THE
SEARCHERS

POST
1st installment
of a great
novel


THE
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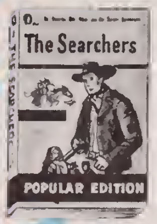
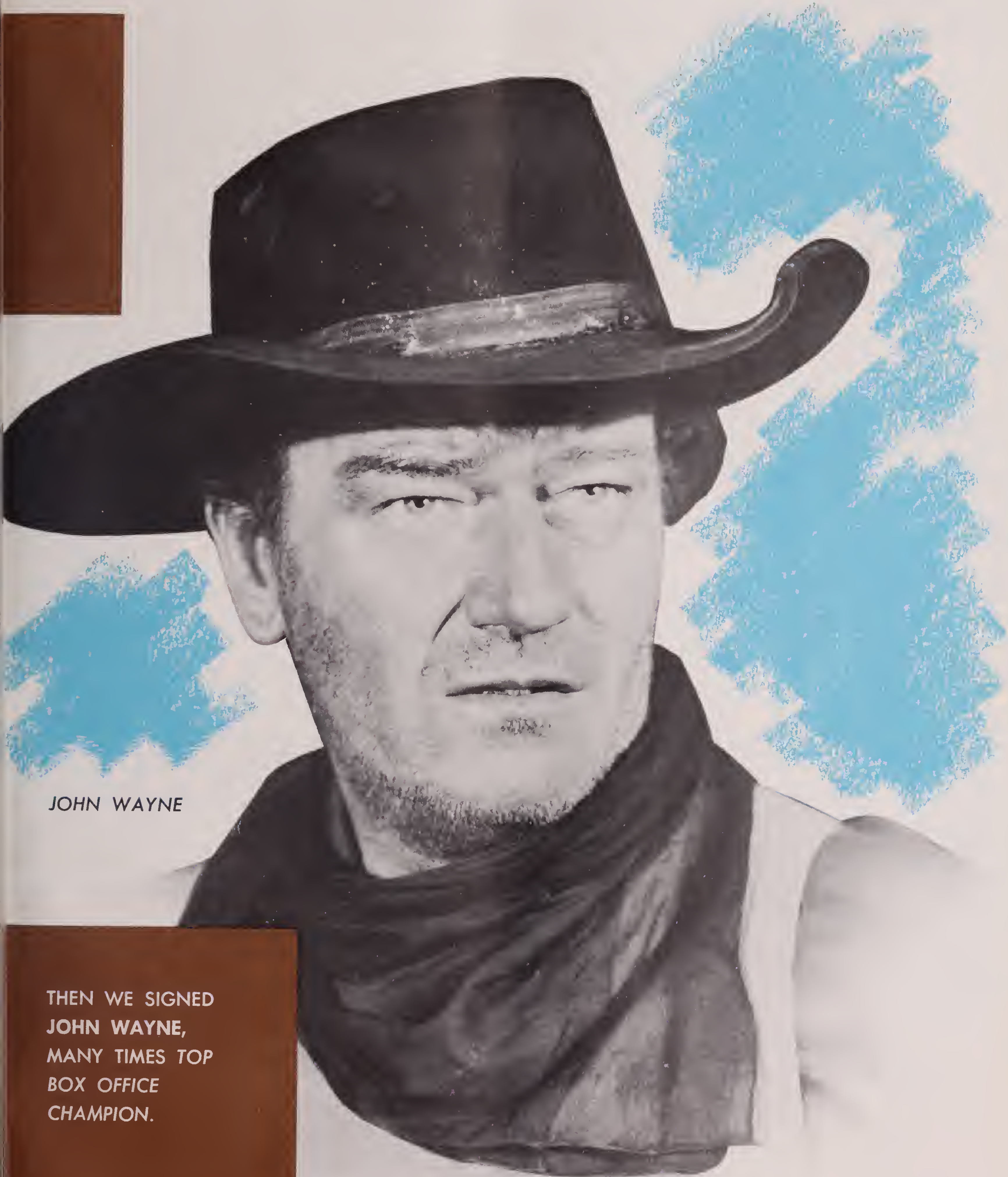

The Searchers
POPULAR EDITION

WE ENGAGED **FRANK NUGENT,** *TWICE SCREEN WRITERS GUILD AWARD WINNER* FOR "THE QUIET MAN" AND "MR. ROBERTS" TO WRITE THE SCREENPLAY. NUGENT HAD GREAT SUCCESS WITH JOHN FORD AND MERIAN COOPER IN WRITING FOR THEM "FORT APACHE" AND "SHE WORE A YELLOW RIBBON" AS WELL AS "THE QUIET MAN."

WHITNEY
AND COOPER SIGNED
THE ONLY *FOUR-TIME*
ACADEMY AWARD WINNING
DIRECTOR, **JOHN FORD,**
TO DIRECT
"THE SEARCHERS."

JOHN FORD



JOHN WAYNE

THEN WE SIGNED **JOHN WAYNE,** MANY TIMES *TOP BOX OFFICE CHAMPION.*

THE CO-STARRING CAST WAS SIGNED NEXT . . .

JEFFREY HUNTER

VERA MILES

WARD BOND

NATALIE WOOD

With John Qualen, Olive Carey, Henry Brandon, Ken Curtis, Harry Carey, Jr., Antonio Moreno, Hank Worden, Lana Wood, Walter Coy, Dorothy Jordan, Pippa Scott, Pat Wayne, Beulah Archuletta.

PATRICK FORD, WIDELY EXPERIENCED IN MAKING MOTION PICTURES IN FAR PLACES OF THE WORLD, AS WELL AS HOLLYWOOD, WE ASSIGNED AS ASSOCIATE PRODUCER.

WINTON HOCH, *THREE-TIME ACADEMY AWARD WINNER* FOR CINEMATOGRAPHY, TO PHOTOGRAPH "THE SEARCHERS" FOR C. V. WHITNEY PICTURES, INC.

FOR THE MUSIC WE ENGAGED **MAX STEINER,** *THREE-TIME ACADEMY AWARD WINNER, 27 TIMES NOMINATED* . . . and to write the song, "THE SEARCHERS," Stan ("*Ghost Riders In The Sky*") Jones.

C. V. WHITNEY PICTURES, INC.

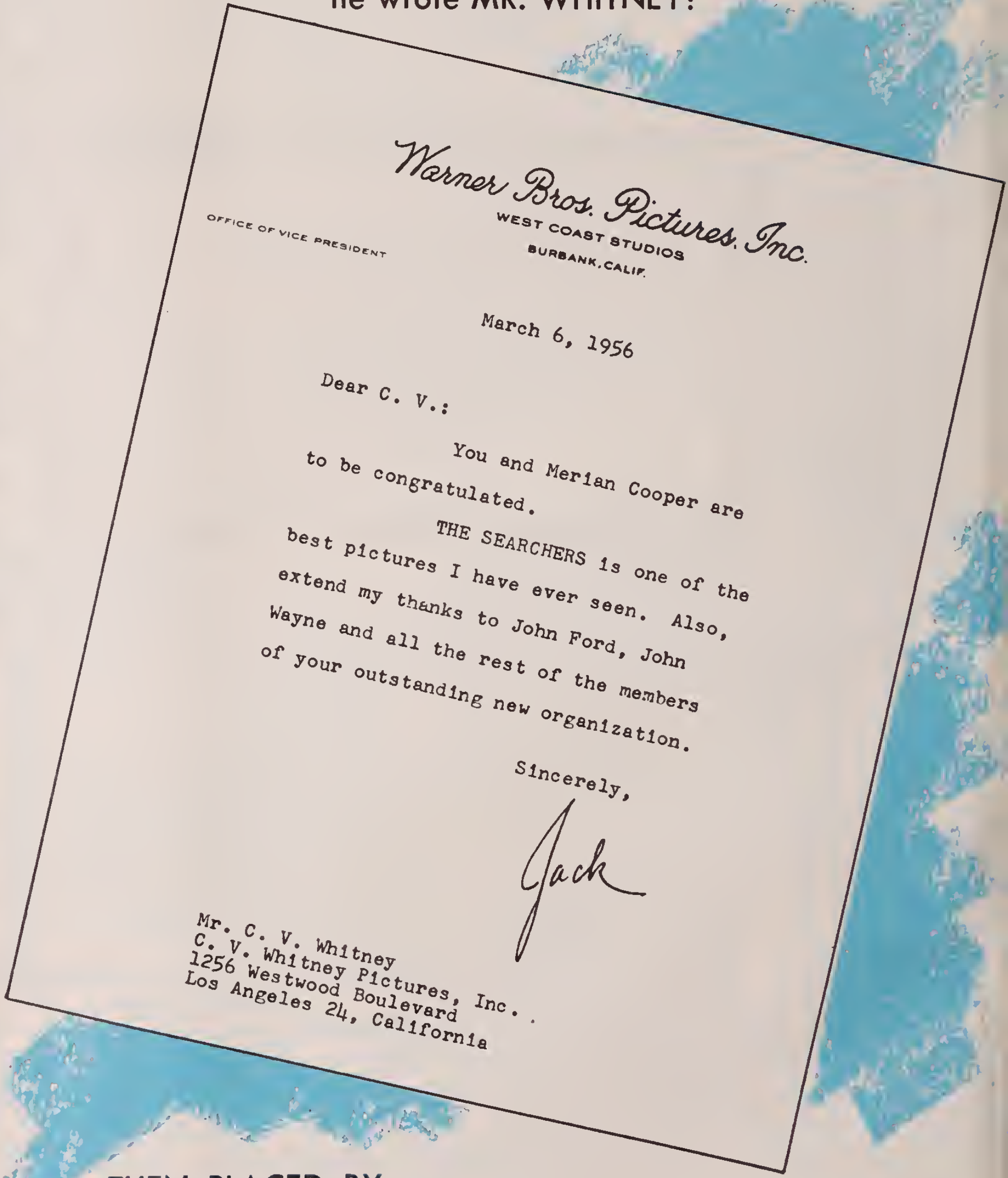
1256 Westwood Blvd.
Los Angeles
California

FILMED ALL OVER THE WEST
IN THE MAGIC OF
VISTAVISION
COLOR BY TECHNICOLOR . . .

THE SEARCHERS

DEVELOPED INTO ONE OF
THE GREAT MOTION
PICTURES OF AMERICA

When **MR. JACK L. WARNER** saw "THE SEARCHERS"
he wrote MR. WHITNEY:



Warner Bros. Pictures, Inc.
WEST COAST STUDIOS
BURBANK, CALIF.
OFFICE OF VICE PRESIDENT

March 6, 1956

Dear C. V.:

You and Merian Cooper are to be congratulated.

THE SEARCHERS is one of the best pictures I have ever seen. Also, extend my thanks to John Ford, John Wayne and all the rest of the members of your outstanding new organization.

Sincerely,

Jack

Mr. C. V. Whitney
C. V. Whitney Pictures, Inc.
1256 Westwood Boulevard
Los Angeles 24, California

THEN PLACED BY
C. V. WHITNEY PICTURES, INC.
IN THE CAPABLE HANDS OF
WARNER BROS. FOR WORLD WIDE
PRESENTATION.

Printed in U.S.A.

Censorship Bill Scored By Johnston

MANILA: Eric Johnston, at a press conference here last week, castigated censorship as "a crippling disservice to the cause of peace and prosperity," and declared that freedom of the screen is "an absolute prerequisite in a modern, democratic society." The president of the Motion Picture Association called a bill currently before the Philippine Congress "the most vicious anti-film legislation I've ever seen in any free country," and sharply criticized those who "champion press freedom but support screen restrictions." Mr. Johnston during his visit discussed the proposed bill and other motion picture matters with President Magsaysay and several other important Philippine officials.

"Crippling Restriction"

The press and screen belong to the readers and viewers, not the publishers and producers, he said, adding that violations of freedoms are "an abuse of public property. Unless the public's right to see and hear is protected, self-expression in a free society become meaningless." The proposed Philippine bill imposes what Mr. Johnston called, "crippling import restrictions on motion pictures," and also sets up a five-member censorship board, members of which must be over 40 years of age and must include at least two mothers of "well-behaved" children. The censor board, under the terms of the proposed measure in effect would auction off import licenses to the highest bidder, it was alleged, and while observers questioned whether the bill would win passage in its present form, it is regarded by Mr. Johnston and others as a serious threat to the film industry.

Mr. Johnston listed three ways in which communications media may be curtailed: official censorship, prohibitive taxes and import restrictions. Scoring such controls as infringements on liberty, Mr. Johnston called them "inexcusable and indefensible in a free society." He added his observation that liberty is not license and cited the American industry's self-regulation as evidence of its "public responsibility." Import restrictions he called "a form of vicious protectionism which only encourages retaliation."

Color TV Forum Subject

The National Television Film Council Spring Forum, set for the Delmonico Hotel, New York, March 29, will be devoted to "The Use of Color Film in Television," John J. Schneider, NTFC president, has announced. Dr. Alfred N. Goldsmith, NTFC board chairman, will head the forum, which will comprise luncheon and afternoon sessions.

Box Office Champions For February

The box office champions for the month of February, listed alphabetically below, are selected on the basis of reports from key city first run theatres throughout the country.

All That Heaven Allows

(Universal-International)

Produced by Ross Hunter. Directed by Douglas Sirk. Written by Peg Fenwick (based on the story by Edna L. Lee and Harry Lee). Technicolor. Cast: Jane Wyman, Rock Hudson, Agnes Moorehead, Conrad Nagel, Virginia Grey, Gloria Talbott, William Reynolds. *(Champion for the second month.)*

The Benny Goodman Story

(Universal-International)

Produced by Aaron Rosenberg. Directed by Valentine Davies. Written by Valentine Davies. Technicolor. Cast: Steve Allen, Donna Reed, Berta Gersten, Herbert Anderson, Robert F. Simon, Sammy Davis, Sr.

Guys and Dolls

(Metro-Goldwyn-Mayer)

CinemaScope

Produced by Samuel Goldwyn. Directed by Joseph L. Mankiewicz. Written by Joseph L. Mankiewicz (from the book by Jo Swerling and Abe Burrows from a Damon Runyon story.) Eastman Color. Cast: Marlon Brando, Jean Simmons, Frank Sinatra, Vivian Blaine, Robert Keith, Stubby Kaye, B. S. Pully, Johnny Silver, Sheldon Leonard. *(Champion for the third month.)*

The Court Jester

(Paramount)

VistaVision

Produced, directed and written by Norman Panama and Melvin Frank. Technicolor. Cast: Danny Kaye, Glynis Johns, Basil Rathbone, Angela Lansbury, Cecil Parker, Mildred Natwick, Robert Middleton, Michael Pate, Herbert Rudley, Noel Drayton.

Helen of Troy

(Warner Bros.)

CinemaScope

Directed by Robert Wise. Written by John Twist and Hugh Gray (adapted by Hugh Gray and N. Richard Nash). WarnerColor. Cast: Rossana Podesta, Jack Sernas, Sir Cedric Hardwicke, Stanley Baker, Niall MacGinnis, Nora Swinburne, Robert Douglas, Torin Thatcher, Harry Andress, Janette Scott.

The Man With the Golden Arm

(United Artists)

Produced and directed by Otto Preminger. Written by Walter Newman and Lewis Meltzer (from the novel by Nelson Algren). Cast: Frank Sinatra, Eleanor Parker, Kim Novak, Arnold Stang, Darren McGavin, Robert Strauss, John Conte.

Need Brains Not Money

CHICAGO: Columbia Pictures will advertise and promote its top product in the coming year "with confidence and less cash." This was the theme of an announcement by Paul H. Lazarus, Jr., vice-president, at the special sales convention meeting at the Drake Hotel this week. Mr. Lazarus told the delegates, "We will rely more upon showmanship in the coming year and less upon huge advertising expenditures. We feel segments of the industry are replacing showmanship with dollars. Various companies are vying for greater and greater expenditures and advertising spending has reached the point of economic harikari.

"Last year," the advertising-publicity executive added, "one company announced and spent upwards of $1,000,000 on a single campaign, and the ante has now been upped to $2,000,000. This is not an economy program, not a retrenchment, but a case of spending money wisely where it will do the most good."

In the course of his address to the more than 80 delegates, including top home office personnel, division and branch managers, and the company's divisional exploitation managers, who were attending a general sales meeting for the first time in the company's history, Mr. Lazarus outlined some of the plans for coming product. On "The Harder They Fall," Mr. Lazarus announced that the current 62-city tour by featured player Mike Lane, the "giant" of the film, would be followed by a tour by former champion Tommy Loughran.

Young man has Young ideas— And UA listens

by FLOYD E. STONE

ROGER H. LEWIS and "Alexander the Great."

A MAN named Roger H. Lewis now bosses all United Artists advertising. You may have seen some of the results. You will, that's for certain. He comes into the company with a philosophy which has an end result known as "the package". Some have a bookish phrase for it, "the integrated concept."

Mr. Lewis, interviewed at his New York headquarters the other day, has a more involved explanation. Briefly, he feels a property is many-faceted, but a whole; and its promotion cannot be separated from its content. Perhaps a more important way of putting it would be, promotion first and concurrently, and then sales. And that makes selling easier.

Quiet Authority

Youngish, a sort of graduate student type, with horn-rimmed glasses and a slight air of preoccupation, Mr. Lewis between telephone calls which come in rhythmically disposes of people and problems with a strangely casual authority. But it is authority.

He has it because he worked for it. His experience is that of the underling who began as the apprentice and was the workaday reliable: the man whom we all know as the backbone of every office, shop, loft and factory. Beginning as an office boy at Warners' publicity, Mr. Lewis then for three years at 20th Century-Fox was assistant to advertising chief Charles Schlaifer. And, for five years recently ended, he was with the Monroe Greenthal agency, also in New York. He began there as copy chief and became a vice-president.

He has written every kind of copy and directed and participated in almost every kind of promotion; for motion pictures, that is. He has worked in New York offices, and he has gone on the road. The motion picture business is the only kind of business he has known, and the record is his warranty of authority.

"Open Door" Policy

He has had his present post now about a month or so. It is his first of such importance, and he feels that he has something to give his own people and the customers.

It is into the "total responsibility" shoes of Max E. Youngstein, now a vice-president of the company, he steps, and he feels this, too.

"I know we have a spirit and intelligence and talent in this office," he said. "Max was an officer of the company and could dispose with authority. To keep the esprit de corps in this outfit, I feel I will operate in my own, not necessarily different area. It works something like this:

"Everyone in my department has the opportunity to try out his ideas. And everyone has a chance to be heard. I know how important that is."

Knowledge of that importance is an inheritance of his early days at Warners where in the publicity department he worked on everything from pressbooks to exploitation.

Mr. Lewis' theory of operation will be exemplified in campaigns for "Alexander the Great" and especially, because there the fruition has occurred, in "The Pride and the Passion."

"Organized Creativity"

He advocates "organized creativity"; that is, creativity within a framework. Art has its disciplines, he insists, and especially when in the service of business. Hogwash is what he calls unfettered creation, whether of promotional or graphic ideas. "You must *do* the job."

To the motion picture, creative framework is especially applicable, he says. "In any business basically creative in the total sense as is the motion picture certain aspects are fundamental. In its production and in merchandising you take certain ingredients and endow them with extra value."

Aim Is Merchandising

"Now, in my world, merchandising includes sales, not the other way round. Properly functioning, our departments—advertising, publicity, and exploitation—provides sales with added tools and inspiration and even opportunity. This can work two ways. Either sales takes on a picture and asks our advice and we do the best job. Or, ideally, and the way it is working here, and will more and more, and is one of the things I have been concentrating upon—is that before a picture is booked we sit down with sales and give them our thinking on the best marketing. That may be a recommendation for the best area to open or it might be to spread over key cities. We determine this by budget, by stars, by amount of publicity. These factors we have learned long before."

Actually, Mr. Lewis' department begins its contribution even before production.

Before the producer has a script, the ad department has a story outline, and begins its planning. Some are truly innovative. Such as trailers. The trailer people use stars, write a parcel of script, shoot scenes which even give the producer ideas.

"Another thing. We have gone into photographers' studios and set up stills which we then send out and later in the course of production have the still matched. This gives us the opportunity of making shots we could not see during production."

The objective—which obviously includes myriad promotional facets—is to give the exhibitor no longer a picture, but a "package." Mr. Lewis feels also this also educates producers. "They begin to understand a little more the things they can do which help sales."

"Alexander" First Example

The whole procedure, never done before consistently, has had somewhat of a test with "Alexander" which, however, has presented problems. Stars have not been available, and Mr. Rossen the producer has been available briefly. What is unique about this campaign, and it is the result of quite previous planning and strategy, is the educational note and the strong newspaper emphasis. This is in tremendous free space, and corollary tremendous advertising, probably for the first time on this scale. As an example, preceding and following the openings in bigger cities, the company will run not one full page advertisement but two.

With "The Pride and the Passion," the policy will be full time, and one month before shooting reports will be on a day to day basis.

He wants to be, said Mr. Lewis, in a position to sit down with a release schedule almost one year ahead; and this is a position, he adds, which enables the company to make "good deals."

It's up to Mr. Lewis' department, the one which endows "extra values." That endowment, he added:

"Requires talent, something to say, and the guts to stick to it. . . ."

11 Regional Openings on "Alexander"

United Artists has set 11 Easter regional premieres for Robert Rossen's "Alexander the Great," to follow the American premiere of the film at the Capitol theatre in New York March 28, it is announced by William J. Heineman, vice-president in charge of distribution. The regional openings, backed by a $1,000,000 promotional campaign, will be held March 29 and 30.

The campaign will establish a "first" in film promotion by employing two-page ads in virtually every newspaper in the 12 key cities, it was announced this week by Roger H. Lewis, national director of advertising, publicity and exploitation. The schedule of displays is budgeted at $190,000 and comprises a total of 167,176 lines, according to UA. The newspapers participating in the program have a combined circulation of 18,157,000.

The New York opening will be a benefit performance sponsored by the Metropolitan Council and Cinema Lodge of B'nai B'rith. The other regional openings include Loew's Grand in Atlanta; Loew's, Buffalo; Chicago, Chicago; Loew's Stillman, Cleveland; Majestic, Dallas; Paramount, Denver; Loew's State, Houston; Fox Wilshire, Los Angeles; Loew's State, St. Louis; United Artists, San Francisco, and Loew's Capitol, Washington.

London World Premiere

Other phases of the $1,000,000 campaign, in addition to the two-page newspaper displays, include a $251,000 magazine ad slate, a 17-week series of personal appearance tours budgeted at $75,000, a merchandise program backed by $341,000 of cooperative advertising and a record amount of advance television-radio, newspaper and magazine publicity, according to UA.

The world premiere of the film will be held in London at the Odeon Leicester Square theatre March 22 for the benefit of the British Olympic team. Claire Bloom, who co-stars in the film with Richard Burton and Fredric March, will attend the British premiere. "Alexander the Great" was written, produced and directed by Mr. Rossen and was filmed in CinemaScope and color by Technicolor. Featured are Danielle Darrieux and Barry Jones.

"Conqueror" in Asia

"The Conqueror," Howard Hughes'-RKO production in CinemaScope and color by Technicolor, will open March 30 in four Asiatic cities: Bombay, Rangoon, Calcutta and Karachi, Walter Branson, RKO vice-president in charge of worldwide distribution, has announced. The film opens in New York the same day.

Protestant Group Holds Liaison with Studios

The National Council of Churches of Christ will continue its liaison with Hollywood studios, it was announced after a meeting of the board of managers of the council's broadcasting and film commission. For the past five years the commission has maintained an office on the coast under the supervision of George Heimrich. The board also approved a recommendation that it study the possible writing of an acceptable "evaluation code" for motion pictures, incorporating the views of the commission. The liaison recommendation read in part: "to continue and improve the script review and consultation services to studios, and to maintain a friendly, cooperative relationship with the office of the Production Code Administration."

Film Future Good Abroad Says Daff

"Generally good" are the prospects in Europe for American films, reported Alfred E. Daff, executive vice-president of Universal Pictures, on his recent return from Europe. He excepted Denmark and Spain, referring to the stymied negotiations between those countries and the Motion Picture Export Association. He added that Europeans recognize increasingly that Hollywood makes films that have a global outlook. Improved Hollywood product quality, plus better European economic conditions, make for a more "substantial" market there, he said.

Referring to the 15 per cent box office drop in Britain, Mr. Daff blamed the recent cold spell and TV as contributing factors. He said that new theatres were being constructed in Germany, and that the market there was developing. While abroad, Mr. Daff visited Munich, Frankfort, London and Paris.

When asked his views on the TV premiere of "Richard III" followed by the theatrical release of the picture, he said he wouldn't care to follow that method of distribution, and added, "we're in the business of making pictures for theatres." He said Universal has no present plans for selling any of its films to TV.

"To Hell and Back," he said, was doing "sensational" business in Germany, France and Italy, and added that it probably will be Universal's top grosser in those countries. He said he was convinced that motion picture audiences didn't care where a picture came from; if it were good, they would buy it. European audiences are selective and shop for pictures just as carefully as Americans do, he said. He said the trade in Germany was reacting favorably to "Never Say Goodbye" which features Rock Hudson, the German star Cornell Borchers and George Sanders.

FCC Denies Toll TV Use To UHF Unit

WASHINGTON: The Federal Communications Commission has turned down the request of a UHF television station for permission to use subscription television on an experimental basis in order to prove public acceptance of the medium. The request was made last July by the Penn-Allen Broadcasting Co., licensee of station WFMZ-TV, Channel 67, Allentown, Pa.

In its denial, the Commission said "it would be premature now" to grant an authorization of experimental subscription television. Time is required, the FCC said, to go over the voluminous comments filed in its subscription television proceedings before it can either "make a decision concerning the further conduct of these proceedings or determine whether it would be useful at the present time to authorize experimental subscription television."

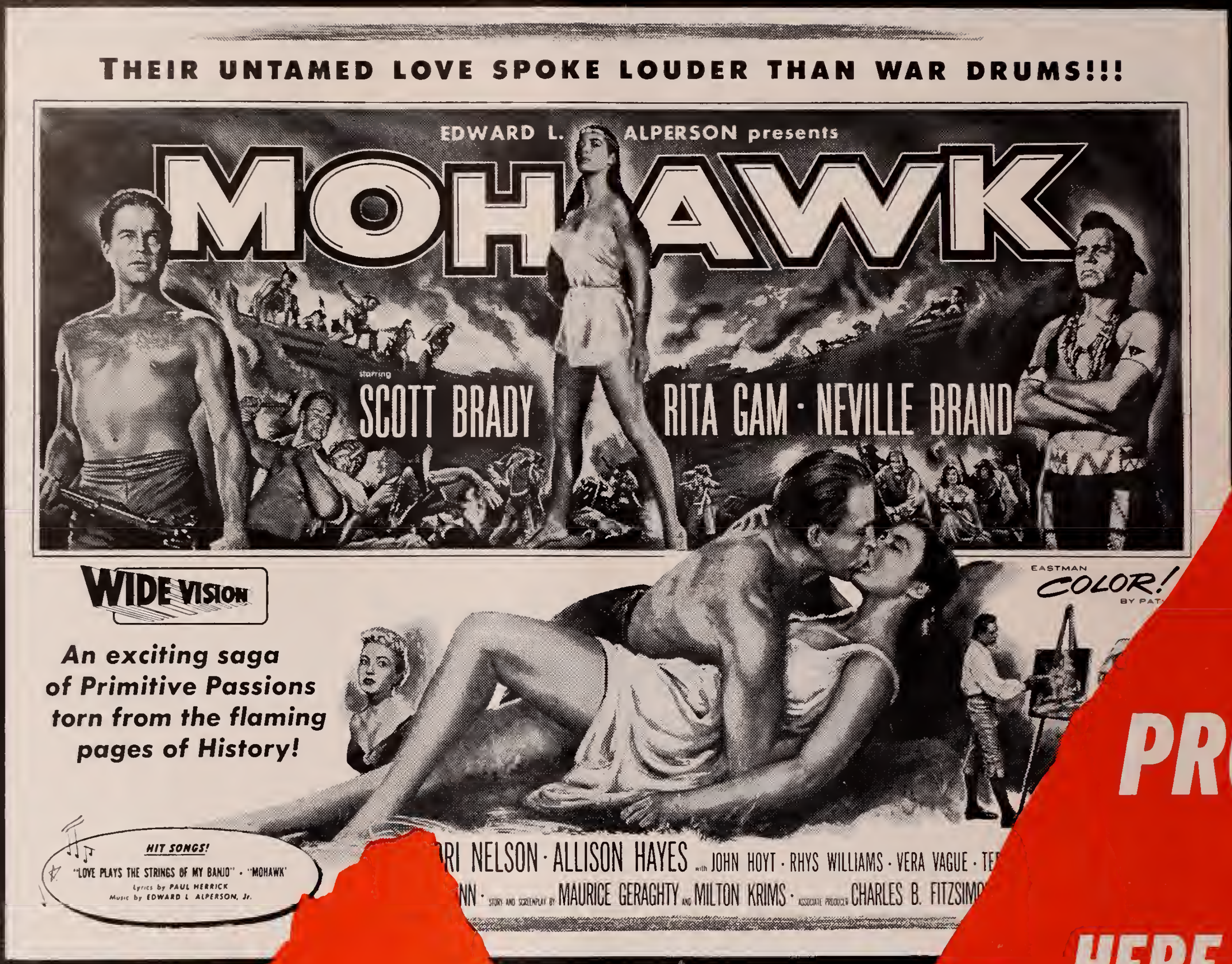
Lee Agrees wih Decision

The FCC denial followed the statement by FCC Commissioner Robert E. Lee to the Senate Commerce Committee and in *Look* magazine suggesting that subscription television might possibly be authorized on an experimental basis for use by UHF stations needing operating income. Mr. Lee said he did not feel the FCC's denial of the station's request was prejudicial to his own proposal and had gone along with the FCC decision to deny the Allentown station's petition. He added he did not want to discuss demands of toll TV opponents that he disqualify himself from FCC decisions on toll television because of the recent *Look* article.

Meanwhile Rep. Rabaut (D., Mich.) said last week subscription television should be "stopped before it gets started." He said toll TV proposals were "the camel's nose under the tent" aimed at ending all worthwhile free television programs. "It is my feeling," he added, "that pay-as-you-go television is to the detriment of the American people as a whole; the extent to which it can be abused is easily imagined."

Western Pennsylvania Unit Supports Allied-TOA Move

PITTSBURGH: The board of directors and membership of Allied Motion Picture Theatre Owners of Western Pennsylvania have gone on record with a unanimous vote approving the joint Allied-TOA program asking that arbitration be made "all-inclusive," with the arbitration of film rentals included, and that approval be given to the divorced circuits to engage in the production and distribution of pictures in an effort to relieve the product shortage.



THEIR UNTAMED LOVE SPOKE LOUDER THAN WAR DRUMS!!!

EDWARD L. ALPERSON presents

MOHAWK

starring
SCOTT BRADY
RITA GAM · NEVILLE BRAND

WIDE VISION

An exciting saga of Primitive Passions torn from the flaming pages of History!

EASTMAN COLOR! BY PAT

RI NELSON · ALLISON HAYES with JOHN HOYT · RHYS WILLIAMS · VERA VAGUE · TE
NN · STORY AND SCREENPLAY BY MAURICE GERAGHTY AND MILTON KRIMS · ASSOCIATE PRODUCER CHARLES B. FITZSIMO

HIT SONGS!
"LOVE PLAYS THE STRINGS OF MY BANJO" · "MOHAWK"
Lyrics by PAUL HERRICK
Music by EDWARD L. ALPERSON, Jr.

BOOK IT TODAY!

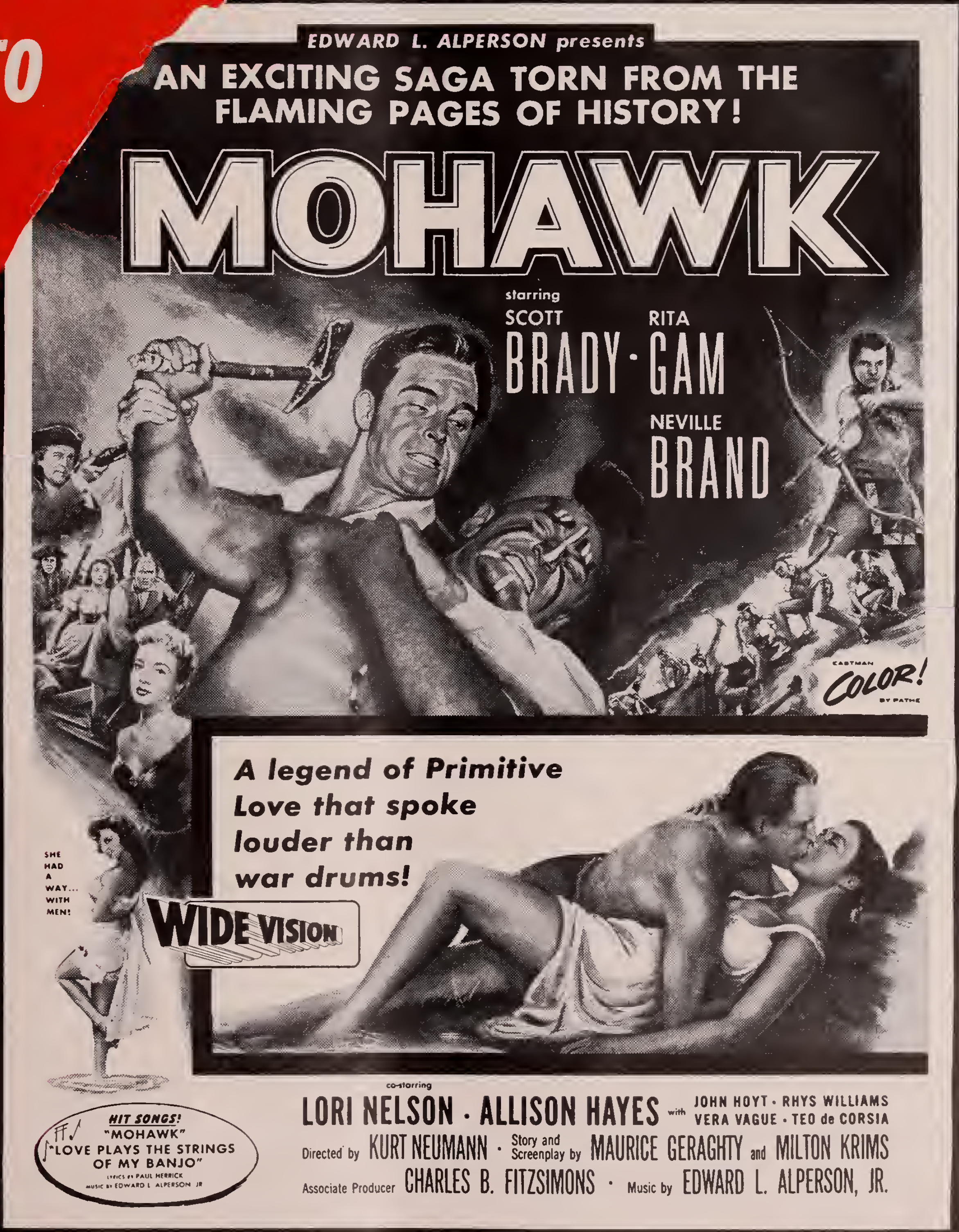
It's surefire entertainment for audiences everywhere!

PRO

HERE ARE THE POWERFUL ADS WHICH SHOW THE WAY!

FOLLOW THE MOHAWK TRAIL TO TOP FITS!

"It's a pleasure to do business with 20th!"



EDWARD L. ALPERSON presents

AN EXCITING SAGA TORN FROM THE FLAMING PAGES OF HISTORY!

MOHAWK

starring

SCOTT **BRADY** · RITA **GAM**

NEVILLE **BRAND**

EASTMAN COLOR! BY PATHE

A legend of Primitive Love that spoke louder than war drums!

SHE HAD A WAY... WITH MEN!

WIDE VISION

HIT SONGS!
"MOHAWK"
"LOVE PLAYS THE STRINGS OF MY BANJO"
LYRICS BY PAUL HERRICK
MUSIC BY EDWARD L. ALPERSON JR

co-starring

LORI NELSON · ALLISON HAYES with JOHN HOYT · RHYS WILLIAMS · VERA VAGUE · TEO de CORSIA

Directed by **KURT NEUMANN** · Story and Screenplay by **MAURICE GERAGHTY** and **MILTON KRIMS**

Associate Producer **CHARLES B. FITZSIMONS** · Music by **EDWARD L. ALPERSON, JR.**

Little Hope of British Tax Slash Seen

by PETER BURNUP

LONDON: Inner Whitehall circles become increasingly convinced that in spite of the elaborate and convincing case for substantial entertainment tax remission presented to the Chancellor of the Exchequer in behalf of the entire industry, there can be little hope for relief in Mr. Macmillan's April budget.

Men close to the Treasury do not see how the film people can win relief in face of the Chancellor's drastic policy designed to halt inflation. The "credit squeeze" already is affecting every section of the community and further "agonizing" steps are threatened. According to Whitehall sources, no Government would dare distribute largesse (urgently needed though it be) to an industry admittedly not essential to the state's economy when a ruthless cutback has been ordained in the case of truly vital export trades.

Private representations, however, are reported to have been made to the authorities proposing a novel form of relief which, it is suggested, could save the small exhibitor from extinction and do no appreciable harm to the Exchequer. The suggestion is that the tax should be remitted on a theatre's initial gross receipts, up to say £25. Such an arrangement, it is claimed, would take a considerable number of cinemas out of immediate danger.

●

Twentieth Century-Fox is stepping up its CinemaScope production in this country. First in line is an adaptation of the novel "Sea-Wyf and Biscuit," to be made by Andre Hakim and Ronald Neame, who were responsible for "The Man Who Never Was." The second will be Anatole Litvak's production of "Anastasia," starring Ingrid Bergman, to be followed by Gregory Ratoff's "Casino Royale."

●

The British Film Producers' Association has decided not to support proposals for a European Film Union. It was stated subsequently that proposals for the formation of such a union had been sent to the Association by interested parties in Paris. "The proposals were ambitious," said Sir Henry French, "but we feel there are already too many of these organizations and we find it difficult attending the necessary meetings."

●

Sol Sheckman's growing Essoldo Circuit has acquired two more theatres in the Yorkshire town of Wakefield, thereby bringing the number of its holdings up to 190. Speculation is current as to when Mr. Sheckman will call a halt. If and when his circuit reaches the 200 mark none of his theatres will rank for Quota relief.

Yankwich Would Have "Welcomed" 16mm Appeal

HOLLYWOOD: Commenting here last week on the Government's decision to forego an appeal from his decision in the recent 16mm case, Federal Judge Leon R. Yankwich said: "Abandonment of the appeal is, of course, a compliment to my determination of questions involved in the suit. However, the case was of such importance that I should have welcomed a review by the Supreme Court on the important issue of whether the Government could compel motion picture interests to furnish its product to television competitors rather than to theatre exhibitors, its old customers, for whom the product is made. On the whole, the free choice of competition or voluntary cooperation is vindicated, and voluntarism is the essence of democratic life."

Big Drive on U-I 'Boats'

Universal plans the same long-range publicity and promotional campaign as on "To Hell and Back" to its new film about the Navy, "Away All Boats," set for Summer release. The new picture is in VistaVision and color by Technicolor, and is based on the Kenneth Dodson best seller.

David A. Lipton, vice-president, says every facet of the advance promotional campaign has been mapped. He also announced that the Department of Defense has "enthusiastically" approved the film, and that Universal has been promised the same all-out cooperation from the Navy it received from the Army on "To Hell and Back."

According to Mr. Lipton, the film will receive the same type of saturation national television spot campaign and national billboard campaign as was given "To Hell and Back." The TV campaign will be well in advance of the picture's actual release date and will not be tied in directly to any playdates, making it a distinct campaign for advance promotion of the picture. The national billboard campaign, he said, will follow the TV spot campaign and will break closer to the release date. National media will be used extensively, and the company also plans a record number of personalities and technical people available for touring.

San Francisco, Denver Tie in Columbia Drive

CHICAGO: San Francisco and Denver finished in a tie for first place in the recently completed special unit section of Columbia Pictures' Jack Cohn sales drive, it was announced this week by general sales manager A. Montague at the company's sales convention in the Hotel Drake here. The main portion of the drive will continue until June. Sixteen branches in all qualified for prize money in the special competition restricted to salesmen, bookers and office managers.

It's Academy Award Time Once Again

HOLLYWOOD: Academy Award time is almost here again and the people in the industry here as well as fans throughout the country are awaiting the results of the 1955 awards, which will be announced March 21 over NBC television and radio. The simultaneous broadcast will be heard and seen from 10:30 P.M. to 12:15 A.M., EST.

The industry audience at the RKO Pantages theatre here, where the ceremonies will take place, will see the presentation of the awards on the Theatre Network Television screen. This is a departure for TNT, which usually utilizes its equipment for closed circuit network broadcasts and theatre box office events.

Although voting in all categories is important to members of the industry, generally considered the most important are the best picture, actress, actor, supporting actor, supporting actress and director awards. Nominated for best picture are "Love Is a Many-Splendored Thing," "Marty," "Mister Roberts," "Picnic" and "The Rose Tattoo." "Love," "Marty" and "Tattoo" have eight nominations each while "Picnic" has five and "Roberts" three. Other pictures with several nominations include "I'll Cry Tomorrow," "East of Eden," "Love Me or Leave Me" and "Bad Day at Black Rock."

The Academy Awards show will have Jerry Lewis as master of ceremonies and will have many of Hollywood's top names to announce and present the winners.

Johnston Talks Quotas, Remittances with Japs

TOKYO: Lowering of quota restrictions and the question of increased remittances were among the principal subjects discussed by Eric Johnston, president of the Motion Picture Export Association, and Japanese producers during Mr. Johnston's sojourn in Japan on his current foreign tour. MPEA participation in Japan's self-regulation program was another point treated. Amid reports that some increase in remittances is "generally anticipated," Mr. Johnston and his staff reportedly stressed to the Japanese that the improvement in their country's economy warranted increased remittances. He assured representatives of the Japanese producers association that the attitude of the MPEA companies was "cooperative."

Named U.A. Manager

James Clemens has been appointed United Artists branch manager in Dallas, James R. Velde, general sales manager, has announced. Mr. Clemens had been sales manager in the Dallas office. He replaces Duke Clark, resigned.

Seek Market For Mexican Features

HOLLYWOOD: A full-scale move toward finding a niche in the world market for films made with Latin American backgrounds by Mexican producers is now under way, said Ruben Calderon, head of Domino Films, during a brief visit to Hollywood last week.

Mr. Calderon, whose Azteca Distributing Company was absorbed by Cimex, one of the three Government-subsidized film distributing and financing organizations in Mexico, said this move will be attempted with dual language productions, made in English and Spanish, featuring American stars in stories that have universal appeal. He said his production organization alone will deliver four films each year to English-speaking countries. The first one, "Black Moon," is currently being made in color, in Cuba and Mexico.

"We propose to effect an open door policy with Hollywood producers seeking an opportunity for co-production of 'packages' which lend themselves to Latin American backgrounds and Mexican studio facilities," Mr. Calderon said.

20th Century-Fox Issues 1956-'57 Product Manual

Copies of a special, 40-page 1956-'57 feature product issue of *The Dynamo,* 20th Century-Fox sales publication, devoted exclusively to the company's releases for the next 18 months, are being distributed to operators of theatres equipped to show CinemaScope pictures in the domestic and foreign markets, it is announced by the company. The manual describes in detail 34 CinemaScope pictures and independently produced features which the company will release in the coming period, their stars, and important national promotional campaigns planned and already launched to pre-sell each attraction.

Panama, Frank in Deal

HOLLYWOOD: Norman Panama and Melvin Frank have signed a new contract to make four pictures at Paramount over the next four years, the studio announces. Their company, Parkwood Productions, has agreed to a participation deal with studio financing.

RKO Signs Channing

HOLLYWOOD: Carol Channing, Broadway comedienne who makes her screen debut in a co-starring role with Ginger Rogers in RKO's "The First Traveling Saleslady," has been signed by RKO to a multiple-picture contract, William Dozier, vice-president in charge of production, has announced.

Hollywood Scene

HOLLYWOOD BUREAU

Start of seven pictures, offset only partially by the completion of four others, lifted the over-all shooting level to a total of 25 films in photographing stage at the weekend.

Outstanding among the new undertakings is the Hal B. Wallis production, "Gunfight at OK Corral," in VistaVision and color by Technicolor, with Burt Lancaster, Kirk Douglas, Jo Van Fleet and John Ireland, directed by John Sturges.

Universal-International started two productions in CinemaScope.

Producer Robert Arthur launched "Kelly and Me," directed by Robert Z. Leonard, with color by Technicolor and with Van Johnson, Piper Laurie, Martha Hyer, Onslow Stevens and Douglas Fowley in the cast.

Producer Ross Hunter started "Battle Hymn," directed by Douglas Kirk, with color by Technicolor and with Rock Hudson, Dan Duryea and others in the cast.

Arwin Productions, releasing through MGM, went to work on "Julie," with Doris Day, Louis Jourdan, Barry Sullivan and Frank Lovejoy, with Martin Melcher as producer and with Andrew Stone directing.

Bel-Air Productions, releasing through United Artists, turned cameras on "Hot Cars," with John Bromfield, Joi Lansing, Ralph Clanton and Sally Yarnell heading a cast directed by Donald McDougal. Aubrey Schenck is executive producer and Howard W. Koch is producer.

Morrison-McLaglen Productions, releasing through U.A., started "Gun the Man Down," with James Arness, Angie Dickinson and Robert Wilke. Robert E. Morrison is producer; Andrew W. McLaglen is the director.

Bonanza Productions, independent, launched "Scandal, Inc., with Robert Hutton, Patricia Wright, Aram Katcher, Paul Richards and Bob Knapp. Milton Mann is producing and Edward Mann is directing.

"Las Vegas" Premiere Glitters on Broadway

Olympic stars of past and present, as well as entertainment headliners, glittered in the audience Tuesday at the Astor theatre, New York, when MGM's "Meet Me in Las Vegas" had its Broadway premiere for the benefit of the 1956 U. S. Olympic Fund. Grover A. Whalen, chairman of the premiere committee, and General Olympic chairman Harry D. Henschel greeted Cyd Charisse, one of the stars in the new production. Also on hand were Miss Charisse's husband, Tony Martin; Debbie Reynolds and Eddie Fisher; Pier Angeli and Vic Damone; Red Buttons, Tex and Jinx McCrary, Arlene Francis, Jessie Royce Landis, Nancy Berg, Eileen Barton, Shirley Jones, Jolie Gabor, Nanette Fabray, Joe DiMaggio and many others.

THIS WEEK IN PRODUCTION:

STARTED (7)

INDEPENDENT
Scandal, Inc. (Bonanza Prods.)

MGM
Julie (Arwin Prods.)

PARAMOUNT
Gunfight at OK Corral (VistaVision; Technicolor)

UNITED ARTISTS
Hot Cars (Bel-Air Prods.)
Gun the Man Down (Morrison-McLaglen)

U-I
Kelly and Me (CinemaScope; Technicolor)
Battle Hymn (CinemaScope; Technicolor)

COMPLETED (4)

INDEPENDENT
Tarzan and the Lost Safari (Sol Lesser Prods.; Eastman Color)

MGM
High Society (VistaVision; Eastman Color)

RKO RADIO
The First Traveling Sales Lady (Superscope, Eastman Color)

UNITED ARTISTS
Flight to Hong Kong (Sabre Prods.)

SHOOTING (18)

ALLIED ARTISTS
The Intruder
Hold Back the Night

BUENA VISTA
Westward Ho, the Wagons! (Walt Disney Prod.; CinemaScope; Technicolor)

COLUMBIA
Beyond Mombasa (Todon Prods.; CinemaScope; Technicolor)

INDEPENDENT
The Killer and 21 Men (R-G Productions; Color)
Girls in Prison (Golden State Prod.)
X—The Unknown (Hammer Prod.—Sol Lesser Co-Prod.)

MGM
Somewhere I'll Find Him
The Opposite Sex (CinemaScope; Eastman Color)
Somebody Up There Likes Me

PARAMOUNT
Ten Commandments (VistaVision; Technicolor)

RKO RADIO
Tension at Table Rock (Color)
Back from Eternity

U-I
Istanbul (CinemaScope; Technicolor)
Francis in the Haunted House

WARNER BROS.
The Burning Hills (CinemaScope; WarnerColor)
Toward the Unknown (Toluca Prods.; WarnerColor)
The Spirit of St. Louis (CinemaScope; WarnerColor)

Harrington Dies at 87

PITTSBURGH: Fred J. Harrington, 87, veteran theatre owner, one of the first independent exhibitor organizers in Western Pennsylvania, and former secretary of the Allied Motion Picture Theatre Owners of Western Pennsylvania, died here March 7. In 1906, in partnership with Oliver McKee, he opened the Fairyland theatre here, then opened the Casino theatre in Mount Oliver in 1909 and several other theatres in Mount Oliver and Oakdale between 1909 and 1913.

In 1909 he organized, and was elected president of, the Motion Picture Exhibitor League of Pennsylvania. In 1915 he was elected national president, and next year national organizer. Active in the MPTOA in Cleveland in 1920, he became secretary of the MPTO of Western Pennsylvania in 1921, holding that post until 1952. After that year he was consulting secretary. He was also a national director of Allied from 1928 to 1938.

Mr. Harrington is survived by two married daughters and a son, Phil Harrington.

Alexander Durning

NEW ORLEANS: Alexander Durning, 80, pioneer exhibitor in this area, died March 8 after an illness of several years. He opened his first theatres 50 ago at West End and on Canal Street. Later he acquired the Happy Hour theatre, while simultaneously managing the Mutual Exchange. He left exhibition in the 1930s, and open the Durning Theatrical Agency.

COMPO Reports Expenses Of Army Film Recouped

All editing, printing and out-of-pocket distribution costs of the Government's documentary film, "This Is Your Army," sponsored by COMPO as a public service in cooperation with the sales managers of the leading distributors, have been recouped, Robert W. Coyne, special counsel for COMPO, announced this week. Total costs ran to over $100,000. Under the law, 15 per cent of net future receipts will be turned over to the U. S. Treasury. The balance of 85 per cent, by agreement of COMPO and the sales managers, will be turned over to the Army Relief Fund.

Rock Hudson Announces Independent Company

HOLLYWOOD: Rock Hudson and producer Henry Ginsberg have announced the formation of an independent producing company to make a number of pictures starring Hudson, with the first film going into production at the conclusion of the star's present contract commitments. Henry Wilson, Mr. Hudson's business associate, and attorney Gregson Bautzer are other officers.

THE WINNERS CIRCLE

Pictures which were reported as doing above average business in key cities of the nation for the week ended March 10 were:

Albany: The Last Hunt (MGM).

Atlanta: The Conqueror (RKO); Picnic (Col.) 4th week; Never Say Goodbye (U-I).

Baltimore: Carousel (20th-Fox); I'll Cry Tomorrow (MGM) 3rd week; The Lone Ranger (W.B.); Picnic (Col.).

Boston: Carousel (20th-Fox); The Court Jester (Par.); Picnic (Col.); The Rose Tattoo (Par.).

Buffalo: The Conqueror (RKO) 3rd week; The Deep Blue Sea (20th-Fox); I'll Cry Tomorrow (MGM) 3rd week; Picnic (Col.) 3rd week.

Chicago: Carousel (20th-Fox) 3rd week; Diabolique (UMPO) 12th week; Doctor at Sea (Rep.) 2nd week; The Conqueror (RKO) 3rd week; Picnic (Col.) 4th week; The Rains of Ranchipur (20th-Fox) 2nd week; The Rose Tattoo (Par.) 3rd week.

Columbus: The Conqueror (RKO) 2nd week; I'll Cry Tomorrow (MGM) 2nd week; Picnic (Col.).

Denver: The Benny Goodman Story (U-I) 2nd week; The Conqueror (RKO) 2nd week; Man Who Never Was (20th-Fox); Picnic (Col.) 2nd week.

Des Moines: I'll Cry Tomorrow (MGM) 2nd week; The Man With The Golden Arm (U.A.); Picnic (Col.) 4th week.

Detroit: Carousel (20th-Fox); The Court Jester (Par.); Oklahoma (Magna) 3rd week.

Hartford: I'll Cry Tomorrow (MGM); The Lone Ranger (W.B.); Night My Number Came Up (Cont. Dist.); Picnic (Col.); The Rose Tattoo (Par.) 3rd week.

Indianapolis: Never Say Goodbye (U-I); Picnic (Col.) 3rd week; The Rose Tattoo (Par.).

Jacksonville: The Court Jester (Par.); Never Say Goodbye (U-I); Slightly Scarlet (RKO).

Kansas City: The Conqueror (RKO) 2nd week; Picnic (Col.) 2nd week.

Memphis: The Conqueror (RKO) 2nd week; Picnic (Col.) 2nd week.

Miami: Guys and Dolls (MGM) 12th week; Picnic (Col.) 4th week.

Milwaukee: The Benny Goodman Story (U-I); I'll Cry Tomorrow (MGM) 3rd week; Picnic (Col.) 2nd week; The Rose Tattoo (Par.).

Minneapolis: The Conqueror (RKO) 2nd week; The Day the World Ended (A.R.C.); Phantom From 10,000 Leagues (A.R.C.); I'll Cry Tomorrow (MGM); Picnic (Col.) 2nd week; The Rose Tattoo (Par.).

New Orleans: The Conqueror (RKO) 3rd week; I'll Cry Tomorrow (MGM) 3rd week.

Oklahoma City: Come Next Spring (Rep.) 2nd week; The Man With the Golden Arm (U.A.); Never Say Goodbye (U-I); Our Miss Brooks (W.B.); Picnic (Col.) 2nd week.

Philadelphia: The Conqueror (RKO) 2nd week; I'll Cry Tomorrow (MGM) 6th week; The Man With the Golden Arm (U.A.) 7th week; Never Say Goodbye (U-I); Picnic (Col.) 2nd week; The Rose Tattoo (Par.) 6th week.

Pittsburgh: The Conqueror (RKO) 3rd week; Guys and Dolls (MGM) 6th week; I'll Cry Tomorrow (MGM) 6th week; Picnic (Col.) 3rd week; The Trouble With Harry (Par.) 4th week.

Portland: The Conqueror (RKO) 2nd week; The Littlest Outlaw (Buena Vista) 5th week; Picnic (Col.); The Rose Tattoo (Par.).

Providence: I Am a Camera (DCA) 2nd week; Picnic (Col.); The Rose Tattoo (Par.) 2nd week.

San Francisco: Carousel (20th-Fox) 3rd week; The Conqueror (RKO) 3rd week; The Court Jester (Par.) 4th week; Diabolique (UMPO) 11th week; Guys and Dolls (MGM) 17th week; I'll Cry Tomorrow (MGM) 3rd week; Prisoner (Col.) 2nd week; The Rose Tattoo (Par.) 2nd week.

Toronto: The Benny Goodman Story (U-I); Cockleshell Heroes (Col.); The Man Who Never Was (20th-Fox); Picnic (Col.) 4th week; The Rose Tattoo (Par.).

Vancouver: The Greatest Love (S-R); I'll Cry Tomorrow (MGM).

Washington: Carousel (20th-Fox) 2nd week; The Conqueror (RKO); I'll Cry Tomorrow (MGM) 2nd week; The Last Hunt (MGM) 2nd week; Picnic (Col.) 3rd week; The Rose Tattoo (Par.).

"Conqueror" Promotion

A pamphlet showing the rise and life of Genghis Khan and illustrated with scenes from RKO's "The Conqueror" is being distributed to schools in every city where the picture is being played, it was announced by Walter Branson, RKO's vice-president in charge of world wide distribution. Mats of the publication have been shipped to all RKO field men for local reproduction. John Wayne plays the title role.

The National Spotlight

ALBANY

Lamont's Vail Mills, near Gloversville, was to reopen March 16; Alan Iselin's Auto-Vision, East Greenbush, March 23. . . . The screen blow-down at Hathaway's drive-in, No. Hoosick, was not expected to delay the relighting. Chase Hathaway flew back from his winter home in Florida to make rearrangements. . . . Reports from Utica, where U. S. District Judge Stephen W. Brennan dismissed the anti-trust suit of St. Lawrence Investors, Inc. (operating Alec Papayanakos' American in Canton) against Schine Chain Theatres, Inc. (conducting the Strand in Ogdensburg), and nine film distributing companies, said Leonard L. Rosenthal, of Albany, plaintiff's counsel, would appeal to U. S. Circuit Court of Appeals for a "ruling on law, not fact.". . .Visitors included: Edward L. Fabian, attorney Philip Harling, Fred Haas, all of Fabian Theatres; Bernard Rosenzweig, new Stanley Warner director of concessions; James Totman, SW assistant contact manager, and James Bracken, contact manager; Mel Berman, Tri-State Automatic Candy Corp., Buffalo.

ATLANTA

David Miller, shipper at Allied Artists Southern Exchanges, is back at his post after spending a vacation with Arthur C. Bromberg, president of the company, at his home in Bayou La Batre, Ala. . . . Sid Witman was appointed sales manager at Universal. He replaces George M. Jones, who becomes special representative for south Florida. . . . The Colquit theatre, Moultire, Ga., was destroyed by fire for a loss of $150,000. . . . The mother of Miss Betty Whitmire, of Al Rook Booking Service, is in an Atlanta Hospital. . . . Olin Evans, theatre owner in Alabama, has bought the Geneva theatre, Geneva, Ala., from Mrs. C. Y. James, owner for the last 25 years. . . . E. D. Martin, general manager, Martin Theatres, with headquarters in Columbus, Ga., has been elected president of the Musgogee County chapter of the Georgia University Alumni Society at their annual meeting.

BALTIMORE

Rodney Collier, Stanley manager, was in Washington to attend dinner given by theatre industry in honor of Jay Carmody, Washington critic, who was recipient of Screen Director's Guild award as critic-of-year. . . . Jack Whittle, Avenue theatre, has returned from a Florida vacation. . . . Henry's theatre, Hagerstown, Md., and the Hiway drive-in, Mount Lena, Md., are now owned and operated by Miller-Weinberg Theatres. . . . Tent 19 Variety Club has completed redecoration of its clubrooms. . . . Milt Lipsner, Allied Artists branch manager, was in town visiting accounts. . . . Morris Mechanic, prominent theatre owner, in New York on business. . . . The Maryland Legislature has passed a bill repealing the two per cent film rental tax. The sales tax went into effect last year when a rental tax was imposed on rental items that had previously been tax free. "Loose wording" led to the inclusion of film rentals in the law.

BOSTON

Agreements have been signed between Joseph E. Levine, president of Embassy Pictures Corp., and the owners of Johnson Service Company for the purchase of the two-story air-conditioned building at 20 Winchester St. After minor alterations, Embassy Pictures and Embassy Distributing Co. will move its exchange, offices and shipping room into the new building. . . . Francis Perry, Jr., Orpheum theatre, Foxboro, and Joe Jarvis, Gilbert Stuart theatre, Riverside, R. I., have applied for membership into Independent Exhibitors Inc., of New England, the local unit of National Allied. . . . John Hogan of American Theatres Supply Company is hospitalized with a broken leg. . . . Al Donovan, manager of the Kenmore theatre for Louis Richmond, has resigned. No replacement has been announced. . . . Ernest Warren, owner, Paramount theatre, Needham, received front page acclaim in the Needham paper when the Youth Committee of the Needham Community Council paid tribute to the efforts of the local teachers, the Needham police and Warren for channelling youth activities in the proper direction. This committee is concerned with the local resources available to the youth of the town. . . . The weather Wednesday, March 7, the date for the re-opening of seven local drive-ins, proved to be not conducive to drive-ins. A drizzly rain fell all day and the evening was cold, damp and raw.

BUFFALO

A goodly crowd of newspaper, radio, television and exhibitor folk attended the special preview of "Serenade" and "The Searchers" staged by Warners on Monday in the Niagara theatre. . . . Sam Hart was in town this week working with Arthur Krolick, Charles B. Taylor and Eddie Miller on promotion plans for "Hot Blood," the new Jane Russell opus. Sam has been on exploitation assignments for Columbia Pictures for the past year. . . . In connection with the showing of "The Deep Blue Sea" at the Center theatre, a prize of $100 in cash was offered by manager Ben Dargush to the adult who wrote the best letter of 200 words or less on the subject, "How would you have advised Vivien Leigh to handle her personal problem in 'The Deep Blue Sea'.". . . Arthur Krolick, district manager, Paramount Theatres, Buffalo and Rochester, will return to his desk March 19 following a week's visit in New York City with Mrs. Krolick.

CHARLOTTE

Columbia Pictures has moved into its new office at 225 S. Church St. here. . . . Work of remodeling the former Columbia office at 225 W. 4th St., for Allied Artists Charlotte branch will get under way immediately. . . . Everett Olsen, "Lucky" game promoter, and operator of drive-ins, was in Charlotte from his home at Windy Hill Beach, S. C. . . . Leonard Allen, Paramount exploiteer, was in Charlotte from Atlanta. . . . John Newfield, Columbia exploiteer, was here to promote opening of "Picnic" at the Center, March 16. . . . The slump in theatre business caused several exchanges here to lay off employees. . . ."The Court Jester" opened at the Carolina theatre.

CHICAGO

During the month of February, the Censor Board reviewed 79 films, of which four were put in the "adult only" category and 24 were foreign. None was rejected. . . . Dave Corbett, responsible for the special equipment required for Columbia's new film, "Solid Gold Cadillac," was a visitor in the offices of Edward Wolk Supply Company. Mr. Wolk, who for the past few weeks has been in Mexico City, returned to the city. Also back on the job at Wolk's is Ira Kutok. Kutok suffered a serious automobile accident a few months ago, and is still going around on crutches. . . . Irving Mack returned from New York City where he spent some time in the company's eastern branch and visited with his four grandchildren. . . . The combination of "Guys and Dolls" and "The Lone Ranger" at the State theatre produced holdouts during most of the week. Henry Stevens, manager at the State, says he is convinced that good films are the answer to slow business, Lent or no Lent.

CLEVELAND

Extended runs in the first run theatres are now the rule rather than the exception, with "Guys and Dolls" now in its 12th week, "I'll Cry Tomorow" in its 4th week, "The Conqueror," 3 weeks and "Picnic" 3 weeks. And on March 15 "Carousel" takes over the Allen theatre for an unlimited run. . . . David Sandler president of Theatrecraft Mfg. Co. is now making a new type coiled cord for drive-ins that stretches to ten feet and retracts to 21 inches. . . . Yaro Miller, Warner office manager has taken a four week leave of absence on account of his health. . . . W. Ward Marsh, who on April 9 will be feted by the industry to celebrate his 40 years as motion picture editor of the *Plain Dealer*, left Monday for a three-week visit to Hollywood. . . . In Associated Circuit managerial changes, Gary Greive moves from the Windameer to the Homestead succeeding Kalmen Erdecke who resigned to join Berlo Vending Co. as supervisor. William Frish, formerly of the Paramount, Toledo, succeeds Greive at the Windameer. . . . A fifth link in the Art theatre chain headed by Louis Sher of Columbus and Edward Shulman of Cleveland is the Vogue theatre, Denver, leased from Fred Brown. Others in the chain devoted exclusively to an art policy are the Bexley, Columbus, O., Studio, Detroit; Height Art, Cleveland; Crescent City,

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Louisville; and Waco, Huntington, W. Va. . . . Bob Bial of Luthi Sign Shop is Film Bldg. Red Cross chairman.

COLUMBUS

Holdovers continued to be the rule rather than the exception. "I'll Cry Tomorow" went into a third week at Loew's Broad, "The Trouble With Harry" had a third week at the World and "Picnic" opened a second week at Loew's Ohio. The South Side neighborhood Russell had a fifth week of "Street Corner" which has been shown to segregated audiences. . . . Ted Pekras, former operator of the neighborhood Oak, is now in the importing business here. The Oak has been closed for some time. . . . The Miles drive-in staged a "dusk to dawn" Laughathon for four nights with five features including "Hold That Ghost," "Naughty Nineties," "Young and Willing," "Run For The Hills" and "Code of the Streets." Free coffee and doughnuts were served at the end of the show. . . . Opera house at Bellefontaine, Ohio, opened in 1880, will be razed to make way for parking space. The 76-year-old theatre was used as a movie house in the twenties and early thirties but in recent years it has been used for commercial storage. . . . Loew's Ohio theatre, which was opened on March 17, 1928, celebrated its 28th birthday. The coincidence of 28 and 28 inspired columnist Ben Hayes of the Columbus *Citizen* to dig into the newspaper's files for a story on the gala opening. . . . Village of Ada, Ohio and the city of Kenton, Ohio have repealed their three per cent admission taxes.

DENVER

Atlas Theatres have taken over the lease on the Groy drive-in, Salida, Colo., from Ted Knox. Atlas owns the conventional Salida in town. . . . Carl Mock, theatre appliance salesman, east to attend wedding. . . . Fred Brown, Black Hills Amusement Co. booker and buyer, in hospital for checkup. . . . First drive-in in Colorado Springs, Colo., to open for season was 8th Street. . . . Drive-ins that were closed during winter open in Denver for weekends until Easter, then all the time. . . . Louis Petry and Robt. Perry have leased the Mitchell drive-in, Mitchell, Neb., and the Oskosh drive-in, Oskosh, Neb., from Merle Nygren. . . . Claude Newell, Metro booker, on two-week active duty with Air Force reserve. . . . Wayne C. Ball, former branch manager here, now division manager for Columbia, in for conferences with Robt. Hill, branch manager. . . . Sid Deneau, Paramount western sales manager, in for conferences with Philip Isaacs, district manager, and Jim Ricketts, branch manager. . . . William Campbell, star of "Backlash," in for opening of film at Paramount. Also crowned Miss Press Photographer at the annual press photographers ball. . . . Azteca Films have opened a branch at 2075 Broadway, with Fernando J. Obledo as manager.

DES MOINES

Jim Gray has been named to manage the Iowa theatre at Lake City. Gray has been with the Pioneer Circuit for 11 years and has managed houses in Carroll, Jefferson and Sac City. His most recent post was Mason City where he served for two years. . . . Ray Middleton, the actor, stopped at Drake University on his tour of the country with the "American Song and Story." He was greeted here by four of his aunts: Mrs. Fred McDonald, Perry; Mrs. A. J. Noxon, Cedar Falls; Miss Angie Middleton, Oskaloosa and Mrs. Fern McGavren, Fremont, Neb. . . . Police were called to rescue a 7-year-old boy who fell asleep during a double feature and woke to find himself locked inside the the Eastown theatre here. The pictures Allan Bishop slept through were "The Court Martial of Billy Mitchell" and "Naked Street.". . . Movies that are endorsed by the Children Film Library and the Parent-Teachers Association are the goal of the Estherville P.T.A. council, which has issued 1,600 letters to parents of children through the eighth grade there. The group is planning to sponsor a series of eight classic films for children to be shown weekly at the Grand theatre.

DETROIT

Shubert theatre publicist, Bill Cornell, will become general manager of Melody Circus, a summer tent musical theatre. . . . Dick Osgood celebrated his 18th year as theatre commentator on Show World, WXYZ radio. Osgood has been sponsored by United Detroit Theatres much of the time. His first radio chore was promoting Ramon Navarro. . . . Mental wizard Dunninger slipped a mental cog and showed up a year late for his speaking engagement at the Esquire. . . . Nine teen-age employees of the Redford theatre bilked the house out of $2,000 by failing to tear tickets, pocketing them and later reselling them. A trap was laid by assistant manager Fred Pellerito who shorted the cashier $20. When the cashier checked out without reporting the shortage police moved in. Adolph Goldberg, Community Theatres head declined prosecution, thereby permitting juvenile authorities to handle the case without a criminal record being placed against any of the youths. . . . Joseph Rosen has left for New York to become metropolitan manager of U-I. . . . Leonard Mazeron will reopen the former Krim Abby theatre as a playhouse. . . . Paul Broder, ex-Realart headman, has organized the Paul Broder Co., a management and investment counseling service.

HARTFORD

Perakos Theatre Associates, New Britain, reopened the Southington drive-in Wednesday night with Mel Siegal as resident manager. . . . Summit Drive-In Theatre Inc. Branford, has filed an amendment to its incorporation papers with the Secretary of State's office here, listing purchase of 400 own shares at $25, and issuance of 600 additional shares at $25. . . . Carim E. John, operator of the independent, subsequent-run Strand, downtown Willimantic theatre, has resumed Saturday morning children's shows, with price scale below prevailing policy in this region. He is charging 25 cents for all patrons, while majority of theatres, for such a performance, charge 25 cents for children, and five to ten cents more for adults. . . . Anthony Masella, Loew's Palace, Meriden, and Mrs. Masella are parents of a son, named James Anthony. . . . Harry F. Shaw, division manager at New Haven for Loew's Theatres Inc., and Mrs. Shaw are marking their 32nd wedding anniversary. . . . Jack Post, assistant general manager of D. Fishman Theatres, New Haven, and Mrs. Post are observing their 24th wedding anniversary. . . . Albert M. Pickus, Stratford theatre owner, and TOA vice-president, has been named postoffice committee chairman of the Stratford Chamber of Commerce.

INDIANAPOLIS

Marc J. Wolf, international main guy of Variety, has been elected president of United Cerebral Palsy of Central Indiana. . . . Al Hendricks, manager of the Indiana, is vacationing in New York. . . . Ed Bigley, United Artists branch manager, gave a luncheon for Ramsey Ames of the "Alexander the Great" cast at the Lincoln Thursday. . . . Dr. Marvin Sandorf has leased a corner of his Twin drive-in acreage for a new S. S. Kresge store. . . . Gene Nitz, manager of the Pickwick at Syracuse, spoke on music in the movies before the Rotary Club there Monday night. . . . Joe Million, back from a four-month vacation in Florida, will reopen the Veedersburg drive-in. . . . Robert Sigler has been named manager of the Grand at Bluffton. . . . Joe Bohn, Realart branch manager, is back home after a stay in St. Vincent's Hospital. . . . Sam Ross, formerly with RKO in Des Moines, now is covering the northern Indiana territory for Allied Artists.

JACKSONVILLE

Publicity men here on exploitation assignments from Atlanta were Leonard Allen, Paramount; Jack Wiener, MGM; and Spence Steinhurst, RKO. . . . The Columbia publicity office in New York announced that Carl Winston would come to exploit "The Harder They Fall.". . . Horace Denning was here from the New Orleans Spring meeting of TOA leaders to report new developments to a gathering of the Motion Picture Exhibitors of Florida at the Hotel Roosevelt. . . . Carl Carter staged a jamboree at the Ribault drive-in consisting of five hillbilly feature pictures on one program. . . . James L. Cartwright of Daytona Beach, FST district supervisor, spoke here before the Optimist Club on "New Movie Techniques.". . . Variety Club members were preparing for an industry buffet dinner and dance at the Gun and Tackle Club March 24. . . . Rod King of Hollywood was here to arrange personal appearances for John Calvert, star of First National Studios "Dark Venture," an African adventure film being booked throughout the state by the Howco Film Exchange.

KANSAS CITY

Don E. Burnett, operator of the State theatre and the drive-in at Larned, Kansas, was elected president of the Kansas-Missouri Theatre Association at its annual meeting here March 6 and 7. . . . Richard Biecchele, pioneer Kansas exhibitor, president of the Kansas-Missouri Theatre Association for 10 years, secretary of that association, and its legislative representative for a score of years, died March 3. He is survived by his wife, two daughters and a son. . . . Robert M. Shelton, Jr., president of Commonwealth Theatres, died March 6. He had been a newspaper man before entering the theatre business 25 years ago. . . . Six local drive-ins were operating during the March 9 weekend.

LOS ANGELES

Independent distribution offices have been opened here by Sam Nathanson and Bill Feldstein. . . . Effective April 1, Fred Stein

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Enterprises will take over the operation of the Colorado theatre in Pasadena from Judy Poynter and Al O'Keefe. . . . Off to Honolulu on business is Lester Blumberg of the Pacific Drive-in Theatres. . . . With the recent acquisition of management control of the Alladin Drive-in Theatres, Pacific Drive-in Theatres has increased its circuit to thirty-eight drive-ins. The switch of Aladdin to Pacific leaves only 12 drive-ins in this area not under circuit operation. . . . In town to buy and book were Jay Aranda, who operates the Calipatria and Eureka theatres, Brawley; and Ernest Martini, who has assumed control of the Rancho theatre in Arvin. . . . Jack Katz, United Artists booker, was promoted to salesman and was succeeded in the booking post by Charles Walcott.

MEMPHIS

It's drive-in movie time again in the Memphis trade territory. Nearly all drive-ins are opening this and next week. Film Row has been a bee-hive of activity during the past few days as drive-in booking and buying has brought an unusual number of exhibitors to Memphis. . . . Malco's chain of drive-ins opened this weekend. Other openings have been going on all week and still others planned for next week. . . . Warm, clear Spring weather has come to this area with early flowers and fruit trees in full bloom. . . . Memphis Variety, Tent 20, announced its spring program of entertainment for the industry. WOMPI St. Patrick's Day dance, with Aaron Bluestein's orchestra, starts the spring season. . . . WOMPI will hold a Film Row picnic July 14. . . . Reservations for Variety Clubs International convention in New York May 9 are being taken by Ed Doherty and Mrs. Virginia Hunt. . . . General membership meeting of Variety has been set for April 9 followed by a dinner, chief barker Gil Brandon announces.

MIAMI

The U. S. Circuit Court of Appeals in Washington acted in favor of Biscayne Television Corp. recently when it denied the request of two UHF stations to enjoin the company from using the permit to use VHF Channel 7. Niles Trammell, president of Biscayne TV Corp. announced construction would get underway immediately with telecasting to start in June. . . . Frank B. Culp, owner of Consolidated Theatres, with theatres in Colorado and adjoining states, died in Miami recently. A resident here for seven years, the 71-year-old was survived by his wife, Lottie and a daughter, Mrs. Harold Drake. . . . Martin Caplan, manager of the Roosevelt, where the Yiddish-English musical "Farblonjete Honeymoon" has been playing, is pleased with the Molly Picon opus for breaking all attendance records of the house. . . . Miami Productions, headed by Alan Baskin, expects to get into action with an underwater film featuring the local Pinder Brothers in a treasure hunt. . . . Variety Children's Hospital will benefit from the second annual telethon which will be aired over Channels 5 and 23 plus several local radio stations. . . . George Hoover offered the use of his new twin drive-in Golden Glades for Easter Sunrise Services to local churches. . . . Carlos Handwerker is assisting John Calio at the Flamingo.

MILWAUKEE

The Better Film Council of Milwaukee County nominated the following new officers who will be installed in June: Mrs. John Buehner, president; Mrs. Richard Loreck, vice-president; Mrs. Irvin Haus, recording secretary; Mrs. Bruce Hendley, treasurer, and Mrs. John Derksen, corresponding secretary. . . . Poblocki & Sons Co., Milwaukee, have taken over the controlling interest in the Port Outdoor theatre. The name will be changed to the Highway 57 drive-in. Manager is Erv Nowak. . . . The Bluemound drive-in was scheduled to re-open March 9 for the season. . . . John Mednikow, manager of National Screen here, was to attend the National Screen's managers' meeting in Chicago March 16-18. . . . Standard theatres is now doing the booking for the Towne theatre. . . . The Times theatre, operated by Marcus Theatres, is now showing foreign films on Tuesdays and Thursdays. They are not first run, however.

MINNEAPOLIS

J. E. Willison, operator of the Majestic theatre at Clear Lake, S. D., was on the row making preparations to reopen his house April 1. . . . Ben Berger, president of Berger Amusement Co. and North Central Allied, stopped in Washington to testify at hearings of the Senate sub-committee on small business on his way back from a Florida vacation. . . . Variety Club of the Northwest honored one of its past chief barkers, LeRoy J. Miller, branch manager for Universal, at its annual stag dinner at the Nicollet Hotel. Marc J. Wolf of Indianapolis, past international leader of Variety clubs, and Dean Harold S. Diehl of the University of Minnesota medical school discussed the university's Variety Heart hospital and other Variety Club charities. . . . Annual convention of North Central Allied will be May 15-16 at the Nicollet Hotel, Minneapolis, it was announced by Stanley D. Kane, executive counsel of NCA. . . . Harry Weiss, RKO Theatres district manager, was in New Orleans on routine business. . . . Harry Levy, 20th-Fox city salesman, is vacationing in Florida. . . . Some smoke seeped into the RKO Orpheum from a fire in an adjoining cafe, but the schedule was not interrupted.

NEW ORLEANS

Art Katzen, former publicity representative with MGM New Orleans and Memphis exchange areas, is the new publicity director for Interstate Texas Theatres with headquarters in Houston. . . . Joel Blustone, buyer and booker, advised that the New Ren drive-in, McComb, Miss., reopened for the 1956 season. Owner is Mrs. Nell Renfroe. . . . WOMPI Augie Woolverton, chairman of the Service committee, is calling for at least 10 volunteers to help with the Rabies Clinic March 25 from 1 to 4 P.M. . . . W. H. Suder, of the Army Motion Picture Theatres Atlanta headquarters, has asked Transway to provide transportation service to their new theatre at Fort Polk, La. . . . Noonan Whiddon Theatres, Inc., Pensacola, Fla., opened their new deluxe Holiday drive-in, Cantonment, Fla. . . . Midway drive-in, Opelousas, La., is temporarily closed for the rebuilding of the screen tower which was blown down during a terrific wind storm. . . . U.A.'s southern district manager, George Pabst, visited branch manager Duke Clark and his staff in Dallas. . . . Tom Neely, Sr., NTS manager, was on a business trip in Pensacola, Fla.

OKLAHOMA CITY

John Stone broadcasts his "Nocturnal Nitecap" from the Harber theatre, Oklahoma City, March 2. Lots of prizes were given away. . . . Video Independent Theatres, Oklahoma City, has purchased two blocks of land in Albuquerque, N. M., east of the State Fair grounds on the south side of Lomas Blvd. The land was purchased from George and Pete Domenici for approximately $79,000. . . . Among the awards given March 7 to members of the Houston Variety Club at Houston, at the monthly meeting of the group in the Montagu Hotel, was one to John Smith, manager of the River Oaks theatre, for his work in raising money for the Warm Springs Foundation. Mack Howard, past barker of the Houston Variety Club, was given the Boys Club special award by Amado Cavazos, vice-president of the Texas area council of the Boys Club of America.

PHILADELPHIA

J. J. O'Leary and Tom Walker, executives of the Comerford Theatres, Scranton, Pa., were named chairmen of the entertainment and radio-television committees, respectively, for the annual dinner of the Friendly Sons of St. Patrick of Lackawanna County. . . . David E. Brodsky, head of the theatre decorating firm bearing his name, was reelected president of the Downtown Jewish Orphan Home. . . . Ed Larson, former booker with Universal-International, is now associated with Screen Guild as booker and office manager. . . . The Ridge Theatre Corp. completed purchase of the Roxy and Jeffries from Harry Waxmann, Atlantic City, N. J., independent circuit head. . . . The Goldman and Arcadia were granted a decrease in assessment of real estate value—the Goldman dropping from $759,200 last year to $741,900 this year; and the Arcadia dropped from $341,300 to $334,300. . . . Veteran film salesman Leon Behal celebrates his 75th birthday March 24; and April 15, he and his wife will celebrate their 50th wedding anniversary. . . . William Fishman left the Warner Brothers film exchange and has opened up his own shop in the real estate and insurance field. . . . Three Boardwalk houses in Atlantic City, N. J., are scheduled to reopen March 23 in advance of the Easter holiday crowds—the Apollo and the Stanley, which has been closed for only a short period; and the Warner, which has been closed since last season.

PITTSBURGH

"Umberto D" booked into the city's newest art house, the Studio in Bellevue, following its re-issue of "Marty.". . . Business is booming in spite of Lent and weird weather. "The Conqueror," "I'll Cry Tomorrow" and "Picnic" each holding over for third weeks set the pace for the biggest week's business here in five years, with an estimated $90,000 taken in by the five houses Downtown. . . . "Song of the South" will be re-issued in the Stanley as its Easter week picture, with another Disney opus, "The Littlest Outlaw" arriving at the same time in the Squirrel Hill. . . . Bob Taylor, who began with the Harris Amusement Co. 21 years ago as an

(*Continued on following page*)

(*Continued from preceding page*)

usher, and rose to manager of the J. P. Harris, the company's flagship Downtown, resigned to join the customer relations department of a local hardware outfit. . . . Lois Farkan of National Screen Service is on a two-week vacation in Miami Beach.

PORTLAND

Oscar Nyberg, Evergreen's Oregon district manager, and all the house managers for Evergreen have returned to their desks after a big meeting in Seattle. . . . Edwin Zabel, Fox West Coast president, and National Theatres officials Russ Brown, Bert Pirosh, and John Lavorie, have departed for Los Angeles. . . . Marty Foster has moved to San Francisco where he will book his Guild Art theatre, his newly acquired Manor theatre in Sacramento and assist Herb Rosener. . . . U-I actor William Campbell was in town for "Backlash." U-I branch manager Dick Colbert and U-I salesman Archie Holt had a successful business trip through southern Oregon. . . . Harry Lewis, National Screen Service representative here, is off on trip to eastern Oregon. . . . Nancy Welch has been appointed manager of Marty Foster's Guild theatre.

PROVIDENCE

Despite chilling winds, and a late-winter miniature blizzard, signs of Spring were evidenced when the Cranston Auto theatre, Cranston; and the Boro drive-in, on the Providence-Boston Post Road, opened for the season. These two open-airers were the first to kick-off 1956 operation. A few patches of snow greeted the first-comers. . . . "The Rose Tattoo" held for a third week at the Strand, while "I Am a Camera" was running into a second week at the Avon Cinema. The RKO Albee held "The Benny Godman Story" for a second week. . . . The Hollywood, East Providence, and Liberty, Elmwood neighborhood house, both Bomes' operations, by combining their bookings, running the same attractions at both houses, have upped their newspaper advertising to such a degree that it compares favorably, on many occasions, with some downtown first runs.

ST. LOUIS

Mr. and Mrs. Eunice Adams have taken over the management of the Palace theatre Greenfield, Tenn., succeeding Travis Usery. Mr. Usery is connected with the Greenfield Monument Works and was managing the theatre until a regular manager could be secured. . . . A fire March 2 destroyed four business houses including the two-story Hurdland theatre at Hurdland, Mo. . . . A high wind at Clinton, Ind., March 5, blew down the screen at the Clinton drive-in theatre, after high winds in February had weakened the structure. Fred Varlin, owner of the theatre, announced that the remodeling would begin at once.

SAN FRANCISCO

John Parsons, Telenews theatre, announces the re-opening of the Manor theatre, Sacramento, March 29, modernized with CinemaScope and sound equipment and refurbished with new seating and carpeting. George Lewis, transferred from the Hill theatre, Carmel, will manage the Manor. Robert Reed will manage both the Hill and the Golden Bough in Carmel. . . . In addition to the Hill theatre, CinemaScope has been installed by Ned Steele in the Lyric theatre, Marysville, and by Ben Naikamura, in the Cal theatre, Fresno. . . . Distributors seen on the Row were Al Hables, Reel-Joy theatre, King City; August Panero, Panero Circuit, Delano, and William Blair, Mecca and Pix theatres, Crescent City and the Cloverdale theatre, Cloverdale. . . . John Bowles is booking the Greenfield theatre, Greenfield. George Thompson is the owner. . . . Corman Wallace, Warner booker, succeeds Bob Chambers who resigned to return to New Jersey. Patricia Quinn moves up to booker-secretary.

TORONTO

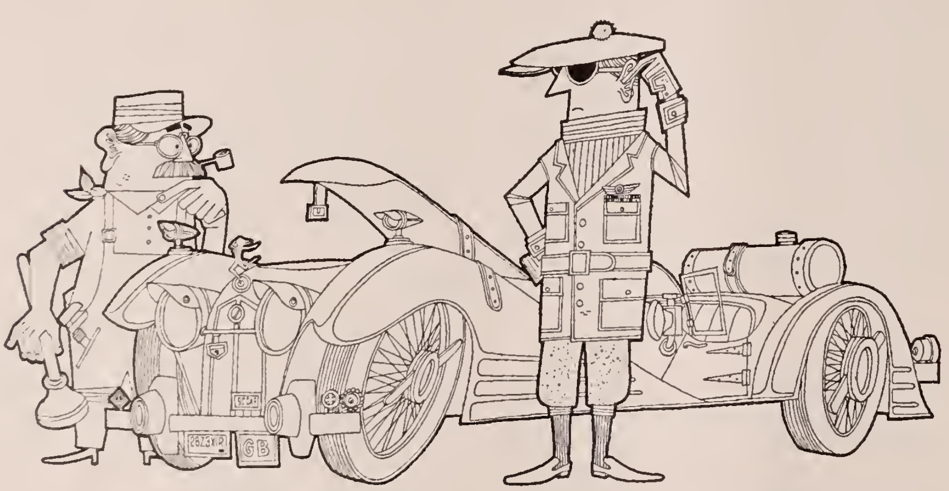
Imperial, Montreal, where "This Is Cinerama" is currently being shown, will switch to "Cinerama Holiday" soon. . . . Five houses of the United Amusements in Montreal are believed to be on the for sale block. . . . Fridolin, French Canadian comedian, has backers to assist him in the taking over of the Orpheum, Montreal, for a period of three months for the presentation of repertory. . . . Barney Brookler was appointed Winnipeg manager of Theatre Posters, while Harry Barron was appointed Ontario manager. . . . Series of special features celebrated the 36th anniversary of Loew's theatre, London, under the guidance of manager Fred Jackson.

VANCOUVER

Bert Nixon, owner-manager of the 429-seat Fox theatre, Victoria, is closing the house. Nixon blames high film rentals, TV competition and lack of patronage. . . . Ken Steele, former projectionist at Port Moody, is now on the production staff of the Canadian Broadcasting Commission in the Vancouver studio. . . . British Columbia Exhibitors Association now has a record of 123 members, Owen Bird reports. It is the third largest in Canada. . . . "The Man With the Golden Arm" is playing day and date in seven Vancouver Odeon theatres. . . . Representatives of 100 strike-threatening movie projectionists met Famous Player and Odeon officials to discuss a new contract proposal. Local opinion is that there will be no strike.

WASHINGTON

Phil Isaacs, midwest division manager of Paramount Pictures, was a recent Washington visitor. He was formerly branch manager of the local Paramount exchange. . . . Herbert Bennin, MGM branch manager, and Mrs. Bennin, vacationed in Florida. . . . Sam Galanty, divisional sales manager of Columbia Pictures, and Ben Caplon, branch manager, attended a Columbia convention in Chicago. . . . Spyros Skouras, president of 20th Century-Fox, arranged a preview of "On The Threshold of Space" at Loew's Capitol for March 19—for officers of the Air Force and members of Congress—to be followed by a reception in the Willard Hotel. . . . Jack Keegan, former salesman at 20th Century-Fox, has returned from an Army stint in Europe. . . . The Variety Club teenage party March 2, for children of members and their guests, was a huge success, with over 160 teenagers attending. The parties will be held three or four times a year.



YOU WOULDN'T LET A PLUMBER TINKER WITH YOUR CAR!

Your car plays a vital part in the life of you and your family. You wouldn't dream of letting a plumber tinker with it.

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Odeon Forms New Small House Circuit

TORONTO: With a realization that smaller theatres require a specialized approach in showmanship and booking, Leonard W. Brockington, president of the Odeon Theatres (Canada) Limited, has announced that in accordance with the company's policy of continued expansion wherever suitable across the dominion, a subsidiary, Regional Theatre Circuit, has been formed.

Included are the following houses, acquired from National Theatre Services Limited: Roxy, Action; Roxy, Burlington; Roxy, Cornwall; Roxy, Cooksville; Roxy, Dundas; Roxy, Georgetown; Biltmore, Kingston; Roxy, Midland; Drive-in, Midland; Drive-in, Oakville; Biltmore, Oshawa; Elmdale, Ottawa; Century, Ottawa; Century, Owen Sound; Roxy, Owen Sound; Roxy, West Hill; Roxy, Woodbridge.

The following theatres, hitherto operated by the Odeon Theatres (Canada) Limited, will also be transferred to Regional Theatre Circuit: Royal, Aurora; Drive-in, Brampton; Roxy, Brampton; Windsor, Hamilton; Roxy, Newmarket; Century, Oakville; Gregory, Oakville; Odeon, Sturgeon Falls; Paradise, Toronto.

General manager of the new circuit will be Ralph Dale, formerly general manager of National Theatre Services, Limited. Other key personnel will include James Harrison, publicity; Bill Munro, booking, and Keith Wilson.

MGM Announces "Gaby" Billboard Campaign

MGM has announced initiation of a nationwide 24-sheet billboard campaign on "Gaby" starting April 16, with approximately 750 posters on the picture to be displayed outdoors in 14 key cities. Howard Dietz, vice-president of MGM, has announced special art work for the posters. The majority of the locations will be illuminated. In the Los Angeles area alone, there will be more than 100 posters. In other cities, the figure is at least 50.

RKO, Allied Artists Discuss Foreign Deal

RKO Radio and Allied Artists are currently negotiating a deal whereby the RKO foreign exchanges again, as in the past, will handle the distribution of more AA productions in the overseas market, according to spokesmen for both companies. AA's present overseas operations are conducted in many territories by franchised distributors. It was indicated that Loew's International, however, will handle the foreign release of "The Friendly Persuasion," directed by William Wyler under AA auspices.

People in The News

Jerome Pickman, director of advertising and publicity for Paramount, was married March 11 to Minette Gordon in the Hotel Pierre, New York.

Charles S. Chaplin, Canadian general manager of United Artists Corp. Ltd., was elected for a second term as president of the Canadian Motion Picture Distributors Association of Canada.

David Lewis, regional director of Continental Europe for Loew's International, was made Commander of the Order of Merit of the Italian Republic.

Ricardo Canals, Far Eastern supervisor of RKO Pictures, resigned March 10. He assumed the post in July, 1953.

William Hollander, head of publicity and advertising for Balaban & Katz theatres, Chicago, is expected back from Florida in April after recuperating from a recent operation. Edwin Seguin, his assistant, has been in charge.

Lars M. McSorley has joined Allied Artists' New York publicity staff, replacing William K. Everson. Mr. McSorley was recently with I.F.E. Releasing Corp.

Ted Abrams has succeeded Ken V. Cooper, resigned, as director of public relations and advertising for Associated Screen News, Toronto. John Alexander becomes theatre relations manager in charge of all trailer sales, another position formerly held by Mr. Cooper.

Alex Cooperman has joined Jacon Film Distributors, Inc. as Western division representative. He had been West Coast division manager of I.F.E. Releasing.

Clyde Hawkins has been named manager of the Bijou theatre, Knoxville, Tenn. and Ronald St. John, has been appointed house manager of the Tennessee theatre there. Both theatres are part of the Wilby-Kincey chain.

Goldwyn Plans "Dolls" Far East Premieres

Seymour Mayer, regional director of the Far, Middle and Near East for Loew's International Corporation, left last week for Tokyo in advance of the visit there of Samuel Goldwyn, with whom he will make a tour of three Far East cities for intensive preselling and premieres of "Guys and Dolls." Mrs. Goldwyn will accompany them. The Tokyo premiere is set for April 5. The event will receive newsreel, radio and TV coverage. Marlon Brando will join Mr. Goldwyn in Tokyo for the premiere. After calling on Japanese dignitaries, including the Emperor, Mr. Goldwyn and Mr. Mayer will go on to Hong Kong, where they will take part in the two-theatre premiere scheduled for April 11. The final port of call will be the Philippine Islands, for an April 13 premiere.

Theatre Associations Set for Trade Show

Final details of agreement have been worked out between the Theatre Equipment and Supply Manufacturers Association (TESMA) and the Theatre Equipment Dealers Association (TEDA) for participation in the forthcoming Motion Picture Industry International Trade Show at the New York Coliseum, September 20, according to a joint announcement by Lee Jones, TESMA president, and Tom L. Shearer, TEDA's chairman of the board. Other trade show sponsors include the Popcorn and Concessions Association and the Theatre Owners of America.

SWG Names Winners of 8th Awards

HOLLYWOOD: The writers of "Marty," "Mr. Roberts" and "Love Me or Leave Me" won awards in their respective categories at the eighth annual awards dinner of the Screen Writers Guild here. Frank Nugent and Joshua Logan won for Warners' "Mr. Roberts" (best-written American comedy) from the play by Thomas Heggen and Mr. Logan; Paddy Chayefsky won for U.A.'s "Marty" (best American drama) from his own teleplay, and Daniel Fuchs and Isobel Lennart were honored for MGM's "Love Me or Leave Me" (best-written American musical) from Mr. Fuch's story.

For the first time the Laurel Award for Achievement, voted by the entire writers board, went to four members, two writing teams: Frances Goodrich and Albert Hackett, and Julius J. Epstein and the late Philip G. Epstein. The Laurel award goes to the screenwriter who over the years has made outstanding contributions to his industry and profession and has advanced the literature of the motion picture.

Honorary screenwriter George Jessel made the address of the evening. Awards chairman Ivan Goff turned the meeting over to Daniel Taradash for the presentations. A cast of film actors appeared in committee-written skits produced and directed by Edmund L. Hartmann.

FILM BUYERS RATING

Film buyers of independent circuits in the U. S. rate current product on the basis of its performance in their theatres. This report covers 86 attractions, 2,455 playdates.

Titles run alphabetically. Numerals refer to the number of engagements on each attraction reported. The tabulation is cumulative. Dagger (†) denotes attractions published for the first time. Asterisk (*) indicates attractions which are listed for the last time.

EX means Excellent; AA—Above Average; AV—Average; BA—Below Average; PR—Poor.

	EX	AA	AV	BA	PR
African Lion, The (B.V.)	1	5	17	8	15
All That Heaven Allows (U-I)	3	9	5	–	–
Apache Ambush (Col.)	–	–	4	1	–
Apache Woman (A.R.C.)	1	4	2	2	–
Artists and Models (Par.)	10	31	11	6	1
At Gunpoint (A.A.)	–	1	1	6	2
Bangazi (RKO)	–	–	–	3	6
Benny Goodman Story, The (U-I)	1	2	3	5	5
Big Knife, The (U.A.)	–	–	1	8	13
Blood Alley (W.B.)	–	8	28	18	3
Bottom of the Bottle (20th-Fox)	–	–	3	4	17
Come Next Spring (Rep.)	–	–	–	4	–
Count Three and Pray (Col.)	4	8	20	9	7
Court Jester, The (Par.)	–	–	5	–	–
Court Martial of Billy Mitchell (W.B.)	1	37	14	2	–
Day the World Ended (A.R.C.)	–	3	1	1	–
Deep Blue Sea, The (20th-Fox)	–	–	1	2	3
Desert Sands (U.A.)	–	–	5	9	11
Desperate Hours, The (Par.)	1	1	11	17	15
Diane (MGM)	–	–	–	6	16
Duel on the Mississippi (Col.)	1	1	5	2	2
Female on the Beach (U-I)	1	8	33	14	13
Flame of the Islands (Rep.)	–	–	1	3	2
Forever Darling (MGM)	–	8	1	5	–
Fort Yuma (U.A.)	–	–	5	9	1
Gentlemen Marry Brunettes (U.A.)	–	7	18	13	15
Girl in the Red Velvet Swing (20th-Fox)	–	3	20	29	21
Glory (RKO)	–	3	4	2	2
Good Morning, Miss Dove (20th-Fox)	1	14	10	28	8
Guys and Dolls (MGM)	13	3	–	–	–
Helen of Troy (W.B.)	–	1	5	–	–
Hell on Frisco Bay (W.B.)	–	2	1	4	19
I Died a Thousand Times (W.B.)	–	–	5	10	8
Indian Fighter (U.A.)	–	8	15	8	5
It's a Dog's Life (MGM)	–	–	5	10	11
It's Always Fair Weather (MGM)	–	1	15	24	27
Jail Busters (A.A.)	–	2	3	–	–
Kismet (MGM)	–	4	15	18	5
Last Frontier (Col.)	–	–	8	7	2
Lady Godiva (U-I)	–	–	5	6	5
Lawless Street (Col.)	1	2	13	4	1
Lieutenant Wore Skirts, The (20th-Fox)	–	3	15	18	–
Littlest Outlaw (B.V.)	5	7	2	–	–
Lone Ranger, The (W.B.)	2	3	2	–	2
Lucy Gallant (Par.)	–	–	22	17	10
Man Alone, A (Rep.)	–	6	21	9	11
Man With the Golden Arm (U.A.)	2	–	4	4	–
Man With the Gun (U.A.)	1	19	10	6	13
McConnell Story, The (W.B.)	1	38	34	14	3
My Sister Eileen (Col.)	–	13	25	15	16
Naked Dawn (U-I)	–	–	2	4	2
Night Holds Terror, The (Col.)	–	–	3	7	19
Night of the Hunter (U.A.)	–	4	15	17	4
†Picnic (Col.)	1	4	–	–	–
Queen Bee (Col.)	–	–	9	8	10
Quentin Durward (MGM)	–	–	5	10	24
Rains of Ranchipur, The (20th-Fox)	–	8	25	15	5
Ransom (MGM)	1	–	10	4	5
Rebel Without a Cause (W.B.)	10	48	15	6	–
Red Sundown (U-I)	–	3	1	1	–
Return of Jack Slade (A.A.)	–	2	11	3	–
Rose Tattoo, The (Par.)	–	–	7	1	–
Running Wild (U-I)	1	7	1	2	–
Second Greatest Sex (U-I)	–	3	6	11	2
Seven Cities of Gold (20th-Fox)	–	–	10	26	20
Sincerely Yours (W.B.)	–	1	2	17	15
Spoilers, The (U-I)	–	7	8	7	1
Square Jungle (U-I)	–	–	1	4	22
Tall Men, The (20th-Fox)	7	43	17	3	1
Tarantula (U-I)	–	9	–	3	–
Target Zero (W.B.)	–	–	1	2	1
Teen-Age Crime Wave (Col.)	–	4	4	2	–
Tender Trap, The (MGM)	9	29	25	13	1
Tennessee's Partner (RKO)	–	2	12	11	6
Texas Lady (RKO)	–	2	1	9	3
There's Always Tomorrow (U-I)	–	–	1	2	16
Three Stripes in the Sun (Col.)	1	4	15	7	5
To Catch a Thief (Par.)	7	15	23	16	5
To Hell and Back (U-I)	25	39	4	1	–
Treasure of Pancho Villa (RKO)	–	1	13	12	20
Trial (MGM)	1	10	39	17	4
Trouble With Harry (Par.)	4	–	4	–	–
Twinkle in God's Eye, The (Rep.)	–	1	6	1	–
Ulysses (Par.)	3	1	13	13	10
Vanishing American (Rep.)	–	–	1	2	2
View from Pompey's Head (20th-Fox)	2	10	14	25	31

Managers' Round Table

An International Association of Motion Picture Showmen — Walter Brooks, Director

"Live" TV Shows Originating at the Local Level

CONSIDERABLE excitement in local TV circles since more shows disregard the practice of anchoring a network series either in New York or Hollywood, and start production at the grass roots, with local stations that have complete equipment. That's news for this Round Table—and we'll tell you why. More and more local talent is to be employed, and local facilities will come into use, in step with your own theatrical enterprises, if you decide it that way.

Television is a very new business—and we've known for a long time that they lack talent out of town. Some that we know have acquired excellent jobs, at much more than they have been accustomed to in our business, taking over as station manager or production manager for a local station in reasonably small cities, out of town. The point is they need the talent—and it doesn't grow on bushes, far away from the talent centers of the metropolitan areas.

So, now TV takes to the road, putting on more shows from local stations, and demanding more talent on home grounds. Helen Hayes will launch an amateur dramatic series, and travel to find her program. "The Most Beautiful Girl in the World"—another new show, will visit a different city every week. That sounds decidedly like our own stuff, doesn't it? And who says that theatre managers can't manage television stations? They not only can—but they will. And more television will be theatre owned and operated, as time marches into the future.

Mitchell Wolfson, head of Wometco Theatres, is a pioneer in television station operation. His station WTVJ is first and foremost among theatre-owned TV stations in America, and a new copy of "Contact"—the Wometco house organ—tells the complete story of their acquisition of color TV, which arrived in 118 crates, on St. Valentine's Day. And cost a mint.

Many local stations can participate in local TV—for you have stage room, the showmanship and management ability, and double reason for playing *with* the competition rather than have it playing against you. We have reached the point where it is wiser to join 'em, rather than fight 'em. So many could—if they had a little more vision, and a little more ambition. They are in a very new business; you are in a very old business, and either we go along with progress, or we drop behind, permanently. There's an old saying—"He who does not advance, recedes." You can't stand still.

IN A BUYING MOOD

Reports from the recent Allied Drive-In convention in Cleveland confirm the fact that these theatre owners were in a buying mood. The exhibit floor of things for sale was well patronized—and one novelty concern reported doing over $60,000 worth of business at their booth, within the three day period. The buying was more spontaneous, and on a higher level than usual.

And the fact stands out in contrast with some trade talk that gets space in the newspapers, that business was good in drive-in theatres, and expected to be better, when the season gets properly under way in this climate. We have as many or more new drive-ins than we have lost marginal theatres, since 1948.

Drive-in theatres are part of our industry's answer to television competition, for at a drive-in, the family has more privilege, and a better bargain for their amusement dollar than they can find by staying at home. When summer gets here, television will be "off season"—and drive-in theatres will be *in season*, so be sure that you are keeping up with the times.

People like to drive a few miles to a drive-in, for the ride; and they like to enjoy the movies in their relaxation clothes, and take the children without charge, or the necessity of hiring a baby sitter, or paying a parking fee. They'll shop a bit, too, to find the best place to go—and it takes service as well as showmanship to operate drive-in theatres these days.

¶ SOME TIME AGO, Bill Starrs, manager of the Uptown theatre, Victoria, Texas, wrote us an interesting letter, telling of a survey which he conducted to find out how many drive-in theatre patrons attend conventional theatres, and vice versa—just to prove that they were not necessarily different kinds of people. With the cooperation of Bill Jones, manager of the Tejas-Aztec drive-in, he approached the problem from both ends, and he says, was surprised to find out the extent of the over-lap.

The two managers conducted their surveys simultaneously and were quite amazed at the results. They found a 58% over-lap of patrons who were "regulars" and who participated in a "Movie Bonus" plan that enabled them to go from one type of theatre to the other—using a special ticket. Approximately 40% brought additional paying patrons with them, and from those who enjoyed the benefit of "bonus" tickets, they averaged 30c per person in concession sales. We have the conviction that others would find it advantageous to work out such cooperative deals between theatres.

* * *

¶ NATIONAL SCREEN has a fine catalog—the "Drive-In Trailer Directory Story" as part of its 1956 Program for Profits—and we have recently obtained a sample, for our own interest. You have seen sample pages and a full description of the contents in the National Screen Service advertising on the back cover of the HERALD, for we can't reproduce the material as well in our Round Table space.

And, by this time, you'll have received your own copy of the brochure, which is excellent, and full of suggestions that are pertinent and profitable, for any showman. We could call your special attention to "Travel-Ad"—which is their mobile banner frame for car-top advertising. One manager recently wrote us, "When I put this on my new 1955 Ford, it's really something to see on the streets." —*Walter Brooks*

Robby, the Robot has been making personal appearances for MGM's "Forbidden Planet"—and here he poses with Harold Sliter of Schine Theatres, Gloversville, and Howard Schultz, of the Tiffin Drive-In theatre, Tiffin, Ohio.

Good-looking boys are attractive to good-looking teen-age girls, especially when they're movie stars—and here's Russ Tamblyn, of MGM's "The Last Hunt" autographing pictures during the recent premiere at the State theatre in Sioux Falls, South Dakota.

On the job 75 years
PLEASE KEEP HAN
On the job 75 years

Smiling Shirley Jones, a Red Cross volunteer, posts her own subway card for "Carousel," adjoining the annual Red Cross drive poster.

The Story of the Cap'n Snow
Cap'n Enoch Snow Says
CAROUSEL
This was a real nice Clam bake

Robert Rounsville, starring as "Captain Snow" in 20th Century-Fox's "Carousel," meets the real Captain Snow, who puts up a tasty clam chowder—and samples same in the lobby of the Memorial theatre, Boston, while Ben Domingo, manager, joins his guests.

THE TROUBLE WITH HARRY

Tiff Cook sent us this picture of a reclining mannequin, men's wear style, posing in a scene from "The Trouble With Harry"— which was playing in Toronto at the University and Eglinton theatres — and we compliment him on getting "Harry" into the window display.

THE BENNY GOODMAN STORY
TECHNICOLOR
STEVE ALLEN
DONNA REED
GUEST STARS
STEVE ALLEN
DONNA REED
FRED ASTAIRE
Capitol THEATRE

The Capitol Theatre had a dance tieup with Fred Astaire studios, and put this street float on display, with dancers and music, complete. The Interstate Theatres in Texas have recently made a circuit-wide participation deal with Fred Astaire, for mutual benefit. That's Harry Greenman, managing director of the Capitol, looking on.

Showmen in Action

When this Round Table meeting convenes, we'll be flying to Florida, on vacation—and so for a couple of weeks, this will be on an absentee basis. But we'll be looking over familiar scenes in our Florida home town of Zephyrhills, 25 miles from Tampa, and getting into West Coast cities and towns to visit old friends down there. So, the next bulletins by air mail, from the sunny South (we hope!).

▼

Fox West Coast and Evergreen Theatres put out a weekly house organ, in which they say that "Holidays Are Bread-and-Butter Days"—meaning for alert showmen who take full advantage of their opportunities. But they warn their managers to "Scratch Off April Fool's Day" this year, because April 1st is also Easter, so forget the April Fool stunts. You'll have plenty of reason to observe the proper holiday, without using the gags this year.

▼

Wometco Theatres in Florida have an *esprit de corps* that is unusual, and a great credit to them and this industry. For instance, the Employees' Fair Share Plan has just purchased and given the Will Rogers Hospital a new Mettler Analytical Balance—with the employees' fund and the company contributing jointly. The delicate instrument cost $895.00 and will compute degrees of balance to a tolerance of 0.2 mg., and will be invaluable in the research for which the Saranac Hospital is noted.

▼

And, Wometco also operates a "Blood Bank" of their own, with the company paying each donor $5.00 per pint of blood, and use this blood for purely local and company necessity. One donor has a record of 20 pints and is headed for the "Three Gallon Club"—which is a separate group of exclusive membership.

▼

While we're at it, with news of Wometco in Miami—they recently held an affair for projectionists who had been with the company for twenty years or more. Colonel Mitchell Wolfson and Sidney Meyer, partners in the enterprise, can well be proud of their organization, which now operates thirty-one theatres and drive-ins within the Miami area, plus Florida's first television station, WTVJ, which has just installed complete color coverage, and a unit known as Reelafilms, the South's largest motion picture production company.

▼

Max Vinson, manager of Schine's Monroe theatre, Rochester, has a good tieup with a local music and appliance store, for prizes worth $1,600. A coupon ticket is issued, the stub of which must be deposited in a box in the theatre lobby, with name, address and information about appliances which they own or use now. The sponsor is well pleased with the results from five drawings, which have been conducted.

Norm Levinson crammed the St. Paul Dispatch with stories of "I'll Cry Tomorrow"—and the possibility which this picture has in the Academy Awards judging. Newspaper ads were cooperative, and the satisfied sponsors got a run for their money.

▼

Sol Sorkin has that "Lone Ranger" riding, in food stores and on TV, and in window and lobby display, all for excitement of the pocket-book nerve, in buying tickets for RKO Keith's theatre, Syracuse. He says he had $1,056 in free TV time in a tieup with five supermarkets, and the TV station even made the news pictures for the local papers, so the theatre didn't pay for any part of it.

▼

Will Hudson, manager of the Liberty theatre, Portland, Oregon, posted pictures of local celebrities in store windows—one in each of several windows—and then offered prizes for those who could identify the most of them, so naturally, they just had to get around town and find the pictures on display. And come to the theatre to claim their rewards.

▼

Rex Hopkins, manager of Evergreen's plush neighborhood theatre, the Hollywood, in Portland, Ore., had a "Rock 'n Roll" show in the aisles and on stage and everywhere adjoining the theatre, with the house packed to the rafters, with teenagers. A sizzling trio provided the instrumental music from the orchestra pit.

▼

Bill Elder, manager of Loew's Warfield theatre, San Francisco—which is different than Pittsburgh—sends us pictures of his good window displays for "Forever Darling" in local stores. But Bill fights smoke from the mills and smog off the Pacific and never loses his showmanship touch.

W. B. Mallory, Chief, Motion Picture Branch, for the Panama Canal Company, Canal Zone, poses in his Balboa office with his favorite trade paper. He is an active member of the Round Table and his company operates ten theatres for the U. S. Government, all of which are CinemaScope equipped.

The Wall Street Journal, of all newspapers, gave a front page story to the merchandising lift which "The Man in the Gray Flannel Suit" has brought to the men's clothing trades—who admittedly have found business considerably less than the best. And it's news when this important financial paper bestows front page space so generously on a motion picture promotion.

▼

MGM will initiate a nation-wide 24-sheet billboard campaign on "Gaby" beginning April 16th, with approximately 750 posters in 14 key cities, which is saturation at the local level for the benefit of the early runs. The poster is reproduced in top-quality offset lithography, which is said to be superior to the ordinary commercial 4-color processes employed.

▼

We know that Monty Salmon is in Florida, and expect to see him, but a report that he is in the Cedars Hospital, at Gulfport, worries us. His present address—801-64th St., South, St. Petersburg is not far away, but we will be looking for him, all down through Pinellas County.

Touring for "Alexander the Great," featured actor Barry Jones, at left, confers in Philadelphia on his 55-day trip to 20 key cities, with Charles Goldfine, owner of South City drive-in; Gene Tunick, UA branch manager; Jack Zamsky, UA salesman; Charles MacDonald, owner of the Southern and York theatres, York, Pa.; Robert Handley, general manager of Walter Yost theatres, Harrisburg, and William Doyle, UA sales manager.

A Picture Of Emery Austin Getting a Million Dollars

photos by the Herald

Yes, that's right—and it happened right in the middle of Times Square. The worried looking gentlemen in the center is MGM's director of exploitation and he's signing the papers. On his right, is a representative of Loew's legal department, to make it official. The million dollars is in the form of *one hundred* $10,000 bills, all neatly stuck with rubber cement in a 40 x 60 display frame, as advance promotion for "Meet Me in Las Vegas", which opens at the Astor theatre.

Sorry we can't show you a picture of all that currency, but it's against the law to photograph money. And here in this crowd on Broadway are the F.B.I., the Pinkerton detectives, the armed guards from Wells Fargo Express, various plainclothes men and others, ready to protect the colossal bankroll. You can see the exhibit any day in the Astor lobby—but you can merely look, don't touch! Or nine burly men will jump you. You wouldn't get far, dragging a 40 x 60 anyway, with forty or sixty cops after you. And the subway wouldn't have change.

We'll admit this isn't an exploitation stunt that everyone can do, even with a worried look. But fortunately, MGM had exactly that amount of money stashed away as the gross receipts for fifteen weeks of "Guys and Dolls" at the Capitol theatre. The $10,000 bills were borrowed from the Federal Reserve Bank, who are always so willing to oblige, and Samuel Goldwyn signed the Bond. But—this 40 x 60 is NOT going to be available on rental from National Screen Service, so don't bother to ask!

Seven Theatres Now Playing Todd-AO

"Oklahoma!" is playing now at the Rivoli, New York; the Egyptian, in Hollywood; the United Artists theatre in Los Angeles; McVickers, in Chicago; the Film Center, in Baltimore; the United Artists, in Detroit; the Sheridan, in Miami Beach, and the Coronet, in San Francisco. Three of these are "outlying theatres" far away from the downtown business areas. Anyway, that's seven down and 43 to go, to make fifty theatres for "Oklahoma!" this year.

National Magazines Bombard Exhibitors

Fourteen national magazines are bombarding the country's exhibitors with direct mail appeal for "The Conqueror"—the series of letters pointing out the magnitude of the advertising and promotion campaign carried out by RKO for Howard Hughes' top-budget, top-grossing picture. *Life, The Saturday Evening Post,* the Sunday supplements, the fan magazines, and others will all have their letters on the line, for the promotion.

Posts Magazine Pages

Mel Jolley, capable showman and Quigley Award winner, at the Century theatre, Hamilton, Ontario, sends samples to show his good use of national magazine coverage in Canada. For "The Court Martial of Billy Mitchell" he "sniped" covers of the Saturday Evening Post, with his own playdate advertising, and he had the cooperation of local magazine distributors in "sniping" their big display pieces on the same issues, so the flash in color sold both magazines and theatre ticket. Mel is always finding basic things in Hamilton, Ontario, that so many others might find on their home grounds, but seldom do. These distributors have the equivalent display material all over the continent, and one of these banners is in fluorescent ink, to shine at night.

Chest Held Curiosity

Lew Bray, Jr., manager of the Queen theatre, McAllen, Texas, used a simple and inexpensive device to attract attention for the "Treasure of Pancho Villa." Just a little old treasure chest—battered and worn, that looked as if it might be authentic.

Canada Has A Point For The Public

Is public interest in the motion picture and its people declining? You wouldn't think so if you went by the remarkable degree of participation by patrons and press in the current OSCAR contests, conducted nationally by the Public Relations Committee of the Motion Picture Industry Council of Canada through theatre operators. In these contests the public are obtaining free ballots at the theatres or newspapers. Eight categories of five nominations each, as announced by the Academy, are listed on the ballot. The public are asked to mark which they think will be the winner in each category. Winners will be determined by the results, as announced on March 21st, 1956.

So far reaching was interest in the contests which are on a local basis that merchants, manufacturers, press, radio and theatre operators found them valuable for their own purposes and are participating enthusiastically in the plan. And so within a few weeks about two-thirds of Canada's theatres serving approximately 10 million of Canada's entire population, were inviting the public via the screen, press, radio, to enter the contest. Never before has the Canadian Motion Picture Industry experienced such splendid and remarkable co-operation from the daily newspapers where it has been found difficult in the past to secure space.

All participating newspapers have been carrying stories and ballots since the Academy nominations. A total of twenty daily papers, including all three newspapers in Ottawa, have joined the promotion.

Eagerness to Participate

The eagerness of merchants and manufacturers solicited for prizes to the winners, has been startling. In Vancouver, Winnipeg, Toronto and Montreal each first prize winner will receive an Oldsmobile 88. There are valuable prizes for first and subsequent winners in every locality and these include trips for two to Europe, Hollywood, Hawaii, Miami, New York and other places. Each locality is conducting the contest on an individual basis and other prizes throughout Canada include refrigerators, washing machines, electric stoves, movie camera outfit, luggage sets, jewelry, TV sets, furs and many others. In addition theatres are augmenting the prize list with theatre tickets for two people for a year's free attendance.

Across Canada the OSCAR voting is an indication that the public's favorite entertainment is still the movies and that press and industry recognize it. Because of this, Canadian showmen were able to put over an idea nationally that has never been done before on that scale. Tangible evidence of public participation is evidenced not only by the fact that all theatres report ballots moving rapidly, Toronto area reports half a million ballots taken in the first two weeks.

Selling Approach

CAROUSEL—20th Century-Fox. CinemaScope-55, in color by DeLuxe. Another milestone in the progress of motion picture entertainment. The first picture in CinemaScope-55, "More than your eyes have ever seen." Rodgers & Hammerstein's celebrated stage success, based on Ferenc Molnar's "Liliom"—with Gordon MacRae, Shirley Jones, Cameron Mitchell, Barbara Ruick, Claramae Turner, Robert Rounseville, Gene Lockhart—a great cast of new and wonderful people, in our new dimensions. "Carousel" is an important event in our industry—make the premiere important in your theatre.. A 40-page exhibitor campaign manual — biggest since "The Robe"—gives you a pressbook designed for showmanship. 24-sheet and all posters have the pictorial art and block lettering to make lobby and marquee display. You can pick up the advertising theme and carry it from here. The herald from Cato Show Print keys the campaign in a majority of situations, since it has all the best of the selling approach. Buy the herald blank and imprint it locally, with a sponsor to pay all the cost, and provide distribution besides. The picture justifies an all-out campaign, and will pay off, accordingly, so don't stint yourself at the outset. Newspaper ad mats are compelling and expansive, to sell this significant picture for all it is worth, but we think they could have played up Shirley Jones even more—for she is priceless in her role as "Julie"—and Gordon MacRae, also her leading man in "Oklahoma!" is the perfect choice, in his part. You will thrill with the music, the dances, the story of "Carousel"—and your audiences will laugh, cry, enjoy this great musical film beyond anything they'll see this year.

•

"Carousel" has been extensively presold, with the biggest campaign 20th Century-Fox has put behind a picture since "The Robe" and with good reason. The national magazine campaign reached 300 million readers, and the treatment in LIFE magazine, with Shirley Jones on the cover, and the celebrated "clambake" in color pages, is a collector's item. There's a "real nice clambake" in the picture, and it cues a tieup with Capt. Enoch Snow's famous seafood from Maine, which you can follow up with food stores. Currently, early runs are now serving clam chowder in the lobby, as a free gesture of cooperative advertising. You'll find "clambake" and the "chowder" high on your list of promotion stunts. Quite naturally, this is a musical film with more than the usual number of music tieups. "June is Bustin' Out All Over" and other great song hits from "Carousel" will get to your listening audience before they can find your playdates in the paper.

THE COURT JESTER—Paramount. VistaVision, in color by Technicolor. Danny Kaye in a king-sized comedy, for this or any other year. "May well be the most lavish comedy ever made." Spectacular fun—wild, amazing adventure. 24-sheet and all posters have been carefully planned to provide cut-out art materials for marquee and lobby display. You can develop a theatre front by following this theme. The folder herald keys the campaign with the best of the advertising ideas, and you can imprint the back cover with a sponsored ad to pay all costs. Newspaper ad mats in generous assortment, including a set of teasers that will serve in many situations. There are plenty of both large and small sizes to choose from, and the complete campaign mat, selling for 35c at National Screen, is one of the best we've ever seen, a selection of twelve ad mats and slugs, plus two publicity mats, all for the cost of one ordinary mat. Take the whole thing, in one piece, to your newspaper man, and get a better deal, and a choice of material to work with, at the press. Don't fail to buy the biggest bargain on Film Row, on standing order, every picture. A famous American Legion drill team takes part in the picture.

THE KILLER IS LOOSE—United Artists. Joseph Cotten, Rhonda Fleming, Wendell Corey, in an electrifying story of a cop who used his own wife, as bait, for a killer! He was no ordinary killer; she was no ordinary victim; this is no ordinary picture. He broke through every dragnet in the city, to get his lovely victim! The shock is terrific! The suspense is unbearable! The climax is beyond description! No posters larger than the 6-sheet, but which will give you cut-out materials for lobby and marquee display. The sensational herald from Cato Show Print sells the story, and you can sell the back page to a local advertiser for enough to pay all costs. It's giant size, and there's plenty of room for your playdates, plus a cooperative merchant's own display. Newspaper ad mats are sensational, to properly sell this picture, and there is sufficient variety to suit all situations. The composite mat, for only 35c at National Screen, supplies eight ad mats and slugs, plus two publicity mats of action.

SPECIAL TRAILERS FAST!
We deliver quality trailers in a hurry. Let us serve you!
Filmack TRAILER CO.
CHICAGO 1327 S. WABASH
NEW YORK 341 W. 44th St.

Better Refreshment Merchandising

. . . Timely news supplementing the special monthly department covering all phases of refreshment service.

Profitable Concession Policy Theme of Midwest Meeting

The question—"Are you trading dollars or making a profit?"—was the theme of the midwest regional conference of the popcorn and concession industries, sponsored by the Popcorn and Concession Association on Wednesday of this week at the Hotel Sherman in Chicago.

The one-day session featured separate meetings for all segments of the association in the morning, and, following a luncheon, a integrated meeting of all participants was held in the afternoon. The program included such topics as the outlook for popcorn, new items for concession stands, means of increasing popcorn sales, new trends in drive-in operation; and what's new in automatic vending.

Among those speaking were Bert Nathan, of the Theatre Popcorn Vending Corporation, Brooklyn, N. Y. and PCA president; J. J. Fitzgibbons, Jr., Theatre Confections Ltd., Toronto, and PCA board chairman; and Mel Rapp of Apco, Inc., New York.

Popcorn Display Posters For Wide Patron Appeal

The Popcorn Institute, Chicago, has announced development of a new series of display posters to boost popcorn sales in theatres. The material is supplied in the "Spring Popcorn Jamboree Kit Number 3" and includes nine promotional pieces, each designed, it is stated, to appeal to "a particular type of patron at his own level." The art work is in "electric" red and yellow on brown, black, and white and the designs run the gamut from "ultra-sophisticated to good old-fashioned nickelodeon" merchandising. The material is for display not only at the refreshment stand but at soft drink canteens, at the stub box, and throughout the lobby. The kit is available to exhibitors at less than cost from their popcorn suppliers or directly from the Institute.

Candymasters Appointment

Edward L. Marshall has been named general sales manager of Candymasters, Inc., Minneapolis, manufacturer of "Walnut Hill" and other candy bars. He formerly was sales manager of Hollywood Brands, Inc., Centralia, Ill., and sales supervisor in the midwest for Holland Rantos, Inc., New York.

CLASSIFIED ADVERTISING

Fifteen cents per word, money-order or check with copy. Count initials, box number and address. Minimum insertion $1.50. Four insertions for the price of three. Contract rates on application. No border or cuts. Forms close Mondays at 5 P.M. Publisher reserves the right to reject any copy. Film and trailer advertising not accepted. Classified advertising not subject to agency commission. Address copy and checks: MOTION PICTURE HERALD, Classified Dept., Rockefeller Center, New York (20)

POPCORN

WORLD-WIDE HEADQUARTERS FOR POPcorn, popcorn equipment and supplies. POPCORN VILLAGE, Nashville, Tenn., U.S.A.

USED EQUIPMENT

YOU SAVE AT STAR: NEW STRONG 50 AMpere Rectifiers $325 pair; Western Electric Soundheads, excellent, $145 pair; Simplex Rear Shutter Mechanisms, excellent, $99.75; Superscope Anamorphic Lenses $200 pair; Bargains on New and Used Lenses. STAR CINEMA SUPPLY, 621 W. 55th St., New York 19.

PEERLESS MAGNARCS, EXCELLENT CONDItion $395; reconditioned Neumade Film Cabinets 2000′—$2.00 section; hand rewinds $7.95 set. S. O. S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

EXCELLENT COATED PROJECTION LENSES—many brand new! Wollensak "Sunray" Series I: 2″, 3″, 3½″, 3¾″, 5″, 5¼″, 5½″, 6″, 7¾″—$35 pair. Super Snaplite fl. 9—2″-2¼″ $170 pr.; Superlite 2¾″-3″-3¼″ $150 pr.; Superlite 3½″ $90 pr. Trades taken. Wire or telephone order today. S. O. S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

NEW EQUIPMENT

PLAY CINEMASCOPE "55"! MAGNAPHONIC Single Channel Magnetic Sound complete, $785; Cinematic IV adjustable anamorphics $375 pr., Mirro-Claric Metallic seamless screens 75c sq. ft. Buy on time. S. O. S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

INTERMITTENT MOVEMENTS—NEW SURPLUS for Simplex $69.50; DeVry $59.50; Holmes $24.50. Automatic enclosed rewinds $69.50. S. O. S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

DRIVE-IN EQUIPMENT

REDUCE SPEAKER LOSSES BY SPEAKER BEing pulled off or cut off. Install our "Theftproof Speaker Cord." Used successfully in over 50 West Coast drive-in theatres for five years. Unit is both attractive and effective. For further information contact DRIVE-IN CABLE CO., 17233 Lahey St., Granada Hills, Calif.

STUDIO EQUIPMENT

AURICON MICROPHONE BOOMS, $170 VALUE likenu $119.50; Bridgamatic Jr. 16mm Automatic Processor, $1500 value, $975; Maurer 16 Camera, lens, 2 magazines, syncmotor, 12V motor w/battery, all cases, complete $2395; 5000W Background Projector, reconditioned, $595; Bardwell McAlister studio floodlites, 3 heads on rolling stand hold 12 bulbs, $180 value, $29.50; Quadlite Heads only, $4.95; Stands only $19.95; Neumade editing tables with worklight, $58 value, $33.95; Moviola 35mm composite sound/picture, $495. S. O. S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

HELP WANTED

AGGRESSIVE, EXPERIENCED, EXPLOITATION-minded manager wanted. Job now open. Apply giving full information as to experience, references and recent photo. Also house manager's job for large first-run operation. Apply JACK ARMSTRONG, P. O. Box 220. Bowling Green, Ohio. Phone 3-2881.

WE ARE LOOKING FOR AN EXPERIENCED exploitation minded manager for a New York State situation. Please reply, giving salary requirements, past experience, references, and possibilities of arranging for an interview. BOX 2906, MOTION PICTURE HERALD.

HERE IS A REAL OPPORTUNITY FOR AGgressive showmen who have the desire to work for a company which believes in full promotion and exploitation of its product. Employment is being offered to experienced managers whose past performances have established them as outstanding showmen. If interested, send full resume including salary requirements, previous experience, availability for interviews in Cleveland, New York City, or Home Office. Address replies to C. W. HORWITZ, SCHINE CIRCUIT, INC., 40 North Main Street, Gloversville, N. Y.

WANTED: TWO EXPERIENCED THEATRE managers for small theatre circuit in Black Hills of South Dakota. Give experience, reference, salary expected, snapshot of self. in first letter. Write RICHARD KLEIN, c/o Elks Theatre, Rapid City, S. D. No drinkers.

WANTED TO BUY

WANTED: USED MARQUEE, DIMENSIONS, photo. price. IOWANA THEATRE, Red Oak, Iowa.

THEATRES

WANTED TO RENT OR LEASE: THEATRE IN Southwestern Ohio. BOX 103, Dayton 7, Ohio.

FOR SALE 2 DRIVE-INS NORTHERN NEW England. good net return-area building, high potential. $100,000 for both. Terms arranged. BOX 2909, MOTION PICTURE HERALD.

TOWN 10,000 PEOPLE. MODERN. CINEMAScope, building, equipment, netting $22,000. Will pay out four years. $50,000 down. Brochure. P. McADAM, Livingston, Mont.

FOR RENT THEATRE BUILDING ON MAIN thoroughfare leading to N. Y. thruway, 65 miles from New York City, population 33,000, fast growing community, near big industrial development and air force base. Will cooperate on improvements. BOX 2907, MOTION PICTURE HERALD.

THEATRES—TWO, DRIVE-IN ROUTE 21, OHIO, good income from theatre and concessions, 410 speakers; indoor, town nearby, seats 450, with property, no competition, priced right. APPLE COMPANY, Brokers, Cleveland 15, Ohio.

BOOKS

RICHARDSON'S BLUEBOOK OF PROJECTION. New 8th Edition. Revised to deal with the latest technical developments in motion picture projection and sound, and reorganized to facilitate study and reference. Includes a practical discussion of Television especially prepared for the instruction of theatre projectionists, and of new techniques for advancement of the art of the motion picture. The standard textbook on motion picture projection and sound reproduction. Invaluable to beginner and expert. Best seller since 1911. 662 pages, cloth bound, $7.25 postpaid. QUIGLEY BOOKSHOP. 1270 Sixth Avenue, New York 20, N. Y.

MOTION PICTURE ALMANAC — the big book about your business—1956 edition. Contains over 12,000 biographies of important motion picture personalities. Also all industry statistics. Complete listings of feature pictures 1944 to date. Order your copy today. $5.00, postage included. Send remittance to QUIGLEY BOOKSHOP. 1270 Sixth Avenue, New York 20, N. Y.

MANAGERS INCREASE YOUR COMPETENCE and income—use the Master Guide to Theatre Maintenance to learn more about the endless technical details of efficient care of theatre property. Thoroughly indexed for quick reference, convenient pocket size, hard covers. Invest in Your Own future, send $5.00 to QUIGLEY BOOKSHOP. 1270 Sixth Avenue, New York 20, N. Y Do it now while it's on your mind.

THEATRE EQUIPMENT AND SUPPLY INFORMATION SERVICE

THEATRE OWNERS AND MANAGERS may procure the latest information concerning theatre equipment and supplies by writing Motion Picture Herald, indicating their interests. Merely fill out the adjoining coupon and mail in business envelope. For further convenience various classifications are listed below with numbers for indicating them conveniently in the coupon. Mail the coupon to Motion Picture Herald, Theatre Service Department, 1270 Sixth Avenue, New York 20, N. Y.

I would like the latest information concerning the equipment and supplies indicated by number below or as otherwise specified:

________ ________ ________
________ ________ ________
________ ________ ________
________ ________ ________
________ ________ ________

Name ____________________

Address ____________________

Town ____________________

Name of Theatre __________ Seating Capacity __________

31W—Air-conditioning
32W—Wall materials
33W—Drive-in admission control systems
34W—In-car speakers
35W—In-car heaters
36W—Screen towers
37W—Vacuum cleaners
38W—Carpeting
39W—Rubber mats
40W—Interior lighting
41W—Projection lamps
42W—Projectors
43W—Motor-generators
44W—Rectifiers
45W—Screens
46W—Magnetic sound
47W—Auditorium seating
48W—Curtain tracks
49W—Ticket registers
50W—Hand driers

FAME

24th ANNUAL AUDIT OF PERSONALITIES OF MOTION PICTURES AND TELEVISION

Throughout the years there have been many attempts among other publications to adopt basic ideas which originated in FAME. But nothing in FAME has ever been successfully imitated.

The decision-makers for motion pictures and television —and the opinion-makers among the writers of the public press—continue to value FAME in a manner that remains unique.

The 1956 edition of FAME adds still greater lustre to its completely distinctive standing as the publication of real significance among all the key executives in or concerned with planning the forthcoming decisions in these industries.

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QUIGLEY PUBLISHING COMPANY

NEW YORK
1270 Sixth Ave.

HOLLYWOOD
Yucca-Vine Bldg.

LONDON
4 Golden Sq.

THE MEN OF COLUMBIA ARE HEADED YOUR WAY...

Get out that welcome mat... for the men from Columbia!

from their Chicago Convention!

And they're loaded down

with news about the product

line-up that's going to

light up your marquees and

your boxoffice!

That *Columbia* man

has welcome news for you!

MARCH 24, 1956

MOTION PICTURE HERALD

Allied and TOA Leaders Detail Trade Practice Problems to Senators

Better Theatres

1956 Market Guide number

featuring The Drive-In Theatre

IN TWO SECTIONS — SECTION ONE

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PERFORMANCE!

Everybody thought he was just great as "The Gimp" in "Love Me Or Leave Me" but wait, here's his GREATEST yet!

JAMES CAGNEY

in **M-G-M's CINEMASCOPE—COLOR**

"TRIBUTE TO A BAD MAN"

Jeremy Rodock (*played by Cagney*) lets you know that everything he owns — horses, land, even his woman — carries his brand. This story is told in a style as different from the conventional Western as day from night. M-G-M filmed it on a vast scale in a Colorado wilderness. CinemaScope and Color glorify it. It justifies your top showmanship.

Co-Starring

DON DUBBINS
STEPHEN McNALLY
VIC MORROW

And Introducing

IRENE PAPAS

Screen Story and Screen Play by MICHAEL BLANKFORT
Based On a Short Story by JACK SCHAEFER
Photographed in EASTMAN COLOR
Directed by ROBERT WISE Produced by SAM ZIMBALIST

★

(Available in Magnetic Stereophonic, Perspecta Stereophonic or 1-Channel Sound)

We want to thank all exhibitors and all the trade papers and newspapers for their grand enthusiasm after our trade screenings of **"The Searchers"** and **"Serenade."**

We only wish we could have shown you at the same time another wonderful picture just completed. It's a beaut. It's a show to fall in love with. It's something

TRADE SHOWS
APRIL 4th

ALBANY
20th Century-Fox Screening Room
1052 Bway. • 2:00 P.M.

ATLANTA
20th Century-Fox Screening Room
197 Walton St. N.W. • 2:00 P.M.

BOSTON
20th Century-Fox Screening Room
115 Bway. • 2:00 P.M.

BUFFALO
Motion Pict. Operators Hall
49B Pearl St. • 8.00 P.M.

CHARLOTTE
20th Century-Fox Screening Room
308 S. Church St. • 2:00 P.M.

CHICAGO
Warner Screening Room
1307 So. Wabash Ave. • 1:30 P.M.

CINCINNATI
RKO Palace Th. Screening Room
12 E. 6th St. • 8:00 P.M.

CLEVELAND
20th Century-Fox Screening Room
2219 Payne Ave. • 2:00 P.M.

DALLAS
20th Century-Fox Screening Room
1803 Wood St. • 2:00 P.M.

DENVER
Paramount Screening Room
2100 Stout St. • 2:00 P.M.

DES MOINES
20th Century-Fox Screening Room
1300 High St. • 12:45 P.M.

DETROIT
Film Exch. Bldg.
2310 Cass Ave. • 2:00 P.M.

INDIANAPOLIS
Universal Screening Room
517 No. Illinois St. • 1:00 P.M.

JACKSONVILLE
Florida Theatre Bldg. Sc. Rm.
128 E. Forsyth St. • 2:00 P.M.

KANSAS CI
20th Century-Fo
1720 Wyandott

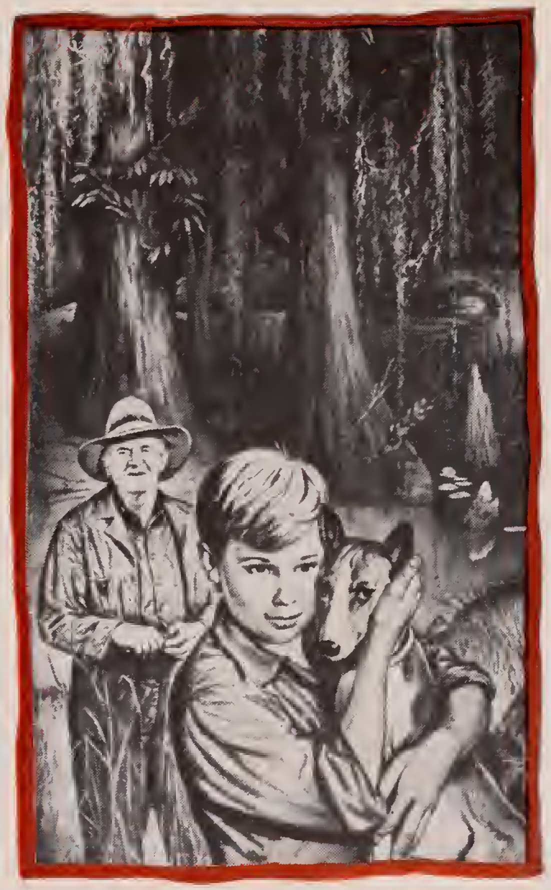
LOS ANGE
Warner Screeni
2025 So. Vermo

MEMPHIS
20th Century-Fo
151 Vance Ave.

you have to see. (And for your family to see too.) So...

YOU ARE INVITED TO WARNER BROS.' TRADE SCREENINGS OF

"Good-bye, My Lady"



WEDNESDAY APRIL 4th DON'T MISS IT!

STARRING

WALTER BRENNAN · PHIL HARRIS ·

ALSO STARRING

BRANDON de WILDE

Screen Play by SID FLEISCHMAN A BATJAC PRODUCTION Directed by WILLIAM A. WELLMAN Presented by WARNER BROS.

WATCH FOR THE TREMENDOUS 200-THEATRE WORLD PREMIERE IN THE SOUTH!

TY
x Screening Room
e St. • 1:30 P.M.

LES
ng Room
nt Ave. • 2:00 P.M.

x Screening Room
• 3:00 P.M.

MILWAUKEE
Warner Theatre Screening Room
212 W. Wisconsin Ave. • 8:00 P.M.

MINNEAPOLIS
Warner Screening Room
1000 Currie Ave. • 2:00 P.M.

NEW HAVEN
Warner Theatre Projection Room
70 College St. • 1:30 P.M.

NEW ORLEANS
20th Century-Fox Screening Room
200 Liberty St. • 2:00 P.M.

NEW YORK
Home Office
321 W. 44th St. • 2:15 P.M.

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20th Century-Fox Screening Room
10 North Lee St. • 10:00 A.M.

OMAHA
20th Century-Fox Screening Room
1502 Davenport St. • 1:30 P.M.

PHILADELPHIA
Warner Screening Room
230 No. 13th St. • 2:00 P.M.

PITTSBURGH
RKO Screening Room
1811 Blvd. of Allies • 1:30 P.M.

PORTLAND
Star Screening Room
925 N.W. 19th Ave. • 2:00 P.M.

SALT LAKE CITY
20th Century-Fox Screening Room
316 East 1st South • 1:00 P.M.

SAN FRANCISCO
Republic Screening Room
221 Golden Gate Ave. • 1:30 P.M.

SEATTLE
Venetian Theatre
15th Ave. & E. Pine St. • 2:00 P.M.

ST. LOUIS
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MOTION PICTURE HERALD

MARTIN QUIGLEY, Editor-in-Chief and Publisher

MARTIN QUIGLEY, JR., Editor

Vol. 202, No. 12

March 24, 1956

Senate Committee Hearings

A NEW landmark in motion picture industry relations was established this week in Washington at the hearings of the sub-committee of the Senate Small Business Committee, presided over by Senator Hubert H. Humphrey of Minnesota. Once again Allied States Association and Theatre Owners of America took positions in substantial agreement. There was complete unity that trading conditions in the industry, from the exhibitor viewpoint, need amelioration.

In retrospect it probably was inevitable that spokesmen for the exhibitor organizations would take their case to any suitable forum in Washington following the collapse of the plan for an all-industry conference. Shortly after Abram F. Myers, Allied general counsel, released in October, 1954 the text of his proposed bill to regulate film rentals, Al Lichtman, 20th Century-Fox distribution head, suggested such a meeting. The conference never took place, for a variety of reasons, including objections made by distribution company lawyers.

The principal issues raised at the Senate Committee hearings are precisely those proposed for discussion at the conference nearly a year-and-a-half ago. The difference now—in addition to the passage of time which has aggravated some of the conditions—is that the Senate sub-committee is not in a position to do anything directly or immediately, nor is it at all clear what such a committee can or should attempt to recommend. On the other hand the principals at an all-industry conference would be in a position to implement decisions reached.

ON this page in the issue of November 27, 1954 a list of topics for the agenda of any conference was given: 1. Relief for Small Situations; 2. Better Buyer-Seller Relations; 3. Arbitration; 4. Theatre Attendance and Federal Admission Tax and 5. Promotion. All those topics, except the last, received attention from the exhibitor speakers at the Senate hearings.

In Washington the exhibitors pressed for Government intervention or more effective supervision. Specific suggestions ranged all the way from the Allied rental control bill to urging that the Department of Justice do its work more efficiently. Positive action was also suggested in the form of admissions tax relief and subsidy for producers who increase production beyond the alleged needs of the foreign market.

In a few weeks the Senate group is scheduled to hear rebuttal testimony from distributor spokesmen. Then the record and supporting briefs will be studied by the committee and its staff. Eventually a report will be written. No matter what is recommended, it is certain that basic responsibility must remain within the industry. Solutions to the problems which have grown up in the industry can and must best be solved internally.

Even though Senators or others in Washington—by taking a relatively objective view of the industry—may be able to make some constructive suggestions, the future welfare of exhibitor and distributor alike depends on the people in the industry.

■ ■ ■

Four-Wall Deals

SPECULATION about the method Paramount is to use for the introduction of Cecil B. DeMille's "The Ten Commandments" was ended this week by Barney Balaban, Paramount Pictures president, who said that four-wall theatre leasing deals would be made for the initial engagements. Such arrangements will give the distributor complete control over advertising and promotion.

Although "four-wall" deals are frequently discussed in the industry as a method of distribution of outstanding attractions in a fairly limited number of showings, it is a method that has not been often used. It refers, of course, to an arrangement under which the exhibitor becomes for the run of the picture the landlord and the film company is in full control of the theatre.

Neither the Paramount nor the RKO consent decrees, in the opinion of lawyers, bar those firms from buying theatres. The decrees are silent on the point. Hence it follows that there is no restriction against the "four-wall" deal which in effect gives the distributor most of the attributes of ownership during the lease. The companies once known as the "Little Three" — Columbia, Universal and United Artists—also are free to acquire theatres or negotiate four-wall deals.

The industry as a whole, as well as the company, will benefit by any exhibition method which is most effective in bringing properly to the screen Mr. DeMille's picture, the most expensive ever made.

■ ■ ■

¶ Oh for the Life of a Soviet Movie-goer! Alexander Fyodorov, current chief of the film industry in Russia, was quoted recently by B. J. Cutler, the New York *Herald Tribune*'s correspondent in Moscow, on the 1956 film program. Out of a total of seventy five features planned only seven will be comedies and musicals. All the rest will concentrate wholeheartedly on ideology. There are to be seventeen on collective farming, eight devoted to themes of Communist education, eight to the Bolshevik revolution, and six on World War II as seen by the Kremlin.

—*Martin Quigley, Jr.*

Letters to the Herald

"Lone Ranger" on TV

To the Editor:

I just had placed on my desk a copy of The HERALD for February 18, in which you gave me front page publicity, in the Managers' Round Table section.

I certainly appreciate being remembered by you and your organization but the facts are a bit out of line. We sold all of the stock interest in The Lone Ranger, Inc., in August of 1953 for something over $3,000,000 cash, so I have no connection with it at the present time.

However, I am producing for television, a show called "Sergeant Preston of the Yukon," and it is sponsored by the Quaker Oats Company. Strange to say, this show is playing opposite "The Lone Ranger" every Thursday evening at 7:30 P.M. The last Neilsen rating gave our show 29.5 rating and I believe "The Lone Ranger" rating was 24.5, or a difference of approximately five points, which I consider a wonderful tribute to the new show, in spite of the fact that The Lone Ranger show this year is a repeat on what was shown last season.—*GEORGE W. TRENDLE, Trendle-Campbell-Meurer, Inc., Detroit, Michigan.*

•

Prices and Service

To the Editor:

The writer has been actively identified with show business for more than 43 years, having been at one time general manager of a circuit. I have just returned from a month's trip to Washington, D. C., New York, Chicago and Los Angeles.

During this trip I attended five "legitimate" performances in New York and the Music Hall, Roxy, Palace, Capitol, "Cinerama Holiday." Frankly I feel all of these houses except two need an injection of new blood by the bringing in of new managers from the northwest. I say this because of the fact the house help with two exceptions in New York acted like they wished the patrons would go home as they were tired of looking at people.

I'll speak plainly and say the two exceptions were the Music Hall and the Majestic. In these houses the help were on the job and really gave the impression they were tickled to meet, greet and give the patron service. Outside of those houses where seats were reserved I saw no usher except at the Music Hall. In Chicago it was the same at the Chicago theatre . . . no usher. The same thing obtained in Los Angeles. Yet, despite such voids the admission prices were anywhere up to $2 for a feature, newsreel and cartoon. At the legitimate houses prices ranged up to $7.90.

I believe the boys have priced themselves out of business or almost out of business as business in most of the houses visited just wasn't. This great business was never founded on a "picture" which priced the family trade out of said picture and our "movies" just aren't worth that kind of money. Maybe the boys in these cities feel most of their trade is "floating" or "visitors" and they'll get them while the getting is good but I certainly don't agree with that kind of figuring. I said earlier that these "biggies" in the east need an injection of new blood and most of the managers in top houses out this way would certainly be a revelation by giving those poor souls a smile and someone to show them to their seats and a "thank you" and "May I serve you?"

Our "movies" just aren't worth two bucks a throw and how many families can afford that kind of outlay? Yes, I was in New York. I saw mammoth theatres with a couple of hundred people in attendance. I sat on three people in one of New York's "finest" before I finally found a seat unaided by an usher. Come on, boys, the people who have made this a mighty business are entitled to something much better.—*E. K. TAYLOR, Missoula, Montana.*

•

To Bring 'Em Back

To the Editor:

For too, too many in this great land of ours, movie-going has become a some time thing. Aye, there's the rub, the challenge, the cross we bear as an industry.

Can it be that we no longer possess the persuasive prowess of yesteryear? Or is it that never really needing it in the halcyon pre-TV days, we haven't really ever put out to stimulate movie attendance regularly and en masse.

And, is it possible—oh heresy!—that we now are too settled and content in our ways to bestir ourselves out of the old, old patterns and explore new communication trails with which to entice, lure and wean the errant stay-at-home from their commercial-infested domiciles back to the far more munificent pleasure rewards of the film theatre.

I mean, when are we going to employ an industry-sponsored program of corrective public relations, along with fresh advertising approaches and more varied direct sales pitches to the public, as a means of bringing movie theatre admission levels back up to the 90,000,000 weekly attendance peak of yore—and more?

I mean, pictures are more wonderful than ever and movie-going better than ever, but the public doesn't believe it yet, and what are we waiting for?—*Distribution Executive, New York.*

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On the Horizon

DRIVE-IN APPROVED

A Federal court in New York this week approved the application of Loew's, Inc. to acquire and operate a drive-in theatre in Sharpstown, Texas. No opposition was registered, as had been the case on previous bids by divorced circuits, and no hearing was conducted on the Loew request. Construction has not yet started on the drive-in, which will accommodate 1,250 cars, and at a later date, 2,000. Sharpstown is a suburb of Houston.

TODD-AO SHORT

"This is Todd-AO," a 15-minute short, is currently being filmed at Sun Valley, Idaho by Pictorial Research. Using "thrill-type" footage, the film will be used to accent the system's audience-participation quality. The film will augment the showing of "Oklahoma!" at theatres installing the special Todd-AO equipment. Featuring such activities as skiing and tobogganing, the short is basically intended to exemplify the scope of Todd-AO, according to S. A. Sanford, general manager of the Motion Picture Production Division of Todd-AO.

SIMULTANEOUS FIRST-RUNS

Following the trend toward decentralization of American cities, a major, if experimental, move in line with this has been announced by Pete Rosian, Universal district manager, Richard B. Graff, branch manager, and Dan Lewis, buyer for Cooperative Theatres of Michigan. They have announced first runs of four top Universal pictures in over 20 simultaneous second run houses and drive-ins. The films involved are: "Never Say Goodbye," "A Day of Fury," "Backlash" and also "World in My Corner."

OLIVIER VERSUS TV

"Deplorable" was the adjective applied by Sir Laurence Olivier in describing his reaction to the TV presentation of his "Richard III." Specifically, he criticized to Richard Coe, Washington Post film critic, the lack of color and size, the cuts of various gory portion of the film, and the "advertising intervals" which, he said, "broke the sense of rhythm of the picture." He added: "I'd been afraid of this, but the fact turned out worse than my fears."

OBSCENE

Federal Judge J. Samuel Perry in Chicago Wednesday ruled that the picture "Game of Love" is obscene within the definition of the U. S. Supreme Court rulings. He also ruled that the local municipal authorities properly used their police powers in suppressing the film and that the ordinance on which censorship principles are based is not unconstitutional. Times Film Corp., distributors of the picture, will appeal the ruling.

GREEN LIGHT

The recent decision of the Department of Justice not to appeal Judge Leon R. Yankwich's verdict against the Government in the 16mm case, clears the way for those major companies which have not been distributing their pictures in 16mm to enter the field. Several of the majors have never released their films in 16mm in the domestic market. Loew's and Paramount, for instance, although they have done so extensively in the foreign field, have not released any 16mm prints of their pictures in this country up to this time.

PORTABLE

With Thrillarama Productions' completed "Thrillarama Adventure" set for world-premiering in 3-to-1 aspect ratio in Dallas early next month, and with National Theatres' Cinemiracle system freed now to press on toward filming of a picture dimensionally interchangeable with Cinerama, the era of what might be called the "portable spectacle" is close upon the industry. Considering box office results achieved to date with spectacle-type attractions in major population centers, it would seem to follow logically that the era now in sight could prove to be the brightest future the industry has looked forward to in a long, long while.

Jay Remer--Lawrence J. Quirk--William R. Weaver

WHEN AND WHERE

April 2-3: 37th annual convention of the Independent Theatre Owners of Arkansas, Velda Rose Hotel, Hot Springs, Ark.

April 4-5: Allied Theatres of Michigan, annual convention, Tuller Hotel, Detroit.

April 29-May 4: Semi-annual convention of the Society of Motion Picture and Television Engineers, Statler Hotel, New York.

May 8-9: Annual convention of Allied Independent Theatre Owners of Iowa-Nebraska, Fontenelle Hotel, Omaha.

May 9-12: Annual convention of Variety Clubs International, Waldorf-Astoria, New York.

May 15-16: North-Central Allied Independent Theatre Owners, annual convention, Nicollet Hotel, Minneapolis.

June 11-13: Annual convention of the New Mexico Theatre Association, Hilton Hotel, Albuquerque.

June 17-19: Mississippi Theatre Owners Association, 16th annual convention, Edgewater Gulf Hotel, Edgewater Park, Miss.

September 19-25: Annual convention of Theatre Owners of America, in conjunction with the annual convention and trade shows of the Theatre Equipment Dealers Association and Theatre Equipment and Supply Manufacturers Association, Coliseum, New York.

October 5-7: Third annual national convention of the Women of the Motion Picture Industry, to be held at Dinkler-Plaza Hotel, Atlanta.

October 15-16: Annual regional convention of Independent Exhibitors of New England and the Drive-In Theatre Association of New England, Winchendon, Mass.

October 23-24: Allied Theatre Owners of Indiana, Fall convention, Marott Hotel, Indianapolis.

This week in pictures

EXHIBITOR JACK KIRSCH, center right, is greeted at Columbia's special sales convention in Chicago by Ben Lourie, Chicago branch manager; A. Montague, general sales manager; Louis Astor, home office sales executive, and Carl Shalit, Central division manager at right.

RICHARD MAGIN, just appointed head booker and branch office manager for Paramount in New York, and Nat Stern, promoted from those posts to branch sales manager, are congratulated above by Myron Sattler, branch manager.

J. F. PATTINSON, left, has been named managing director of 20th-Fox in England.

FIRST DUTY for MGM producer Lawrence Weingarten as he assumed the presidency of Motion Picture Permanent Charities, right, was installing Walter Pidgeon, center, to the chairmanship of the 1956-57 industry charity drive by handing him the marshal's baton, symbol of the campaign leadership. The onlooker is retiring president Willis Goldbeck.

LEONARD H. GOLDENSON, president of American Broadcasting-Paramount Theatres, and Walter P. Marshall, president of Western Union, each hand a check of $276,714 to Dr. Frederick C. Henriques, on the left, president of Technical Operations in Boston. It marked the formal acquisition by AB-PT and Western Union of 22 per cent stock interest by each company in the nucleonics and electronics firm.

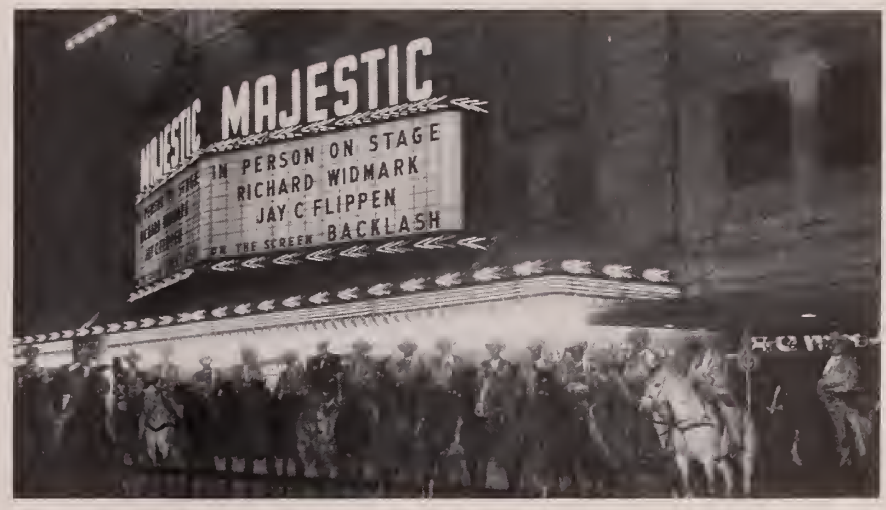
WESTREX CORPORATION, in cooperation with the Port of New York Authority, took a group of visiting Swiss exhibitors on a tour of the building where Westrex is located. At the Authority's Heliport on top of the building are Karl Huber, Philip J. Laudi, George Zenaty, Alfred H. Britten, Mrs. Johanna Blum, H. B. Allinsmith, Jules Lesegretain, Mrs. Germaine Lesegretain, Willy Hohl, U. B. Ross, Rudolf Hoch, Ray Chaisson, Josef Frei, Viktor Kehler, Adolf Leeman, V. J. Kaven, Mrs. Frieda Leemann, E. A. Dickinson and Mead Walworth.

Launching the Product

BEING PREPARED for a New York opening at the Victoria theatre is "The Man Who Never Was," 20th-Fox's story of British espionage. In the still above are Robert Flemyng, Gloria Grahame, Clifton Webb and Josephine Griffin.

IN WASHINGTON Monday Congressional and military officialdom thronged Loew's Capitol theatre for a special screening of 20th-Fox's "On the Threshold of Space." Above, Spyros P. Skouras welcomes General of the Air Force Nathan Twining, and Secretary of the Air Force Donald A. Quarels.

IN NEW YORK last week MGM premiered its "Meet Me in Las Vegas" at the Astor theatre for the benefit of the U. S. Olympic fund. Above are Charles M. Reagan, vice-president and general sales manager, with Mrs. Reagan at the right, with Edward Rowley, United Artists Theatre circuit executive, and Mrs. Rowley, left.



IN HOUSTON, Universal had a territorial opening for "Backlash" with personal appearances by Richard Widmark and Jay C. Flippen. Above the Harris County Posse in front of the Majestic theatre.

EXHIBITOR excitement was generated by Warner Brothers last week with special screenings of its "Serenade" and "The Searchers." At the Charlotte, N. C., showing, above, are H. M. Sloop, Kannapolis, N. C.; Arthur Sklar, Warner sales manager; Pete Zouras, Greenwood, S. C.; and O. T. Kirby, Roxboro, N. C. At the New Orleans screening left, are E. K. Crosby, Jr., Lake Charles, La.; Sid Havenar, Lake Charles, La.; Cliff Wilson, New Orleans; and Andy Cevelo, New Orleans.

ACADEMY OSCAR WINNERS

HOLLYWOOD: Academy Award time has come and gone once again but the memory certainly lingers on. The RKO Pantages theatre here was again the scene of Hollywood's biggest annual event Wednesday night while the Century theatre in New York played host to those celebrities gathered in the east. It was, as usual, a memorable occasion for this 28th outing of the Oscar derby and the stars present, at both ends of the country, nominees or not, would have given billing trouble to the widest of the wide screens. Jerry Lewis was the hilarious master of ceremonies here while Claudette Colbert was the glamorous mistress of ceremonies in New York. Among the stars who presented the various awards were Eleanor Parker, Betsy Blair, William Holden, Marisa Pavan, Jack Lemmon, Peggy Lee, Susan Hayward, James Cagney, Maurice Chevalier, Ernest Borgnine, Anna Magnani, Frank Sinatra, Jennifer Jones, Eva Marie Saint, Edmond O'Brien, Grace Kelly, Marlon Brando and Audrey Hepburn. Here then, are the 1955 winners they announced:

Best Motion Picture:
"Marty," U.A., Hecht-Lancaster, Harold Hecht, producer.

Best Performance by an Actor:
Ernest Borgnine, "Marty," U.A.

Best Performance by an Actress:
Anna Magnani, "The Rose Tattoo," Paramount-Wallis.

Best Achievement in Directing:
"Marty," U.A., Delbert Mann.

Best Performance by a Supporting Actor:
Jack Lemmon, "Mister Roberts," Warners.

Best Performance by a Supporting Actress:
Jo Van Fleet, "East of Eden," Warners.

Best Achievement in Writing

Motion Picture Story:
"Love Me or Leave Me," MGM, Daniel Fuchs.

Screenplay:
"Marty," U.A., Paddy Chayefsky.

Story and Screenplay:
"Interrupted Melody," MGM, William Ludwig and Sonya Levien.

Best Cinematography, Black-and-White Film:
"The Rose Tattoo," Paramount, James Wong Howe.

Best Cinematography, Color Film:
"To Catch A Thief," Paramount, Robert Burks.

Best Art Direction, Black-and-White Film:
"The Rose Tattoo," Paramount, Hal Pereira and Tambi Larsen.

Best Art Direction, Color Film:
"Picnic," Columbia, William Flannery and Jo Mielziner.

Outstanding Music in Motion Pictures

Best Scoring of a Musical:
"Oklahoma!," Magna, Robert Russell Bennett, Jay Blackton and Adolph Deutsch.

Best Scoring of a Drama or Comedy:
"Love is a Many-Splendored Thing," 20th-Fox, Alfred Newman.

Best Song First Used in an Eligible Picture:
"Love Is a Many-Splendored Thing," 20th-Fox, Sammy Fain and Paul Francis Webster.

Best Film Editing:
"Picnic," Columbia, Charles Nelson and William A. Lyon.

Best Costume Design, Black-and-White Film:
"I'll Cry Tomorrow," MGM, Helen Rose.

Best Costume Design, Color Film:
"Love Is a Many-Splendored Thing," 20th-Fox, Charles LeMaire.

Achievement in Documentary Production

Short Subjects:
"Men Against the Arctic," Walt Disney, producer.

Features:
"Helen Keller in Her Story," Nancy Hamilton, producer.

Best Sound Recording:
"Oklahoma!," Todd-AO, Fred Hynes.

Best Special Effects:
"The Bridges at Toko-Ri," Paramount.

Best Short Subjects

Cartoons (1,000 *feet or less*)*:*
"Speedy Gonzales," Warner Bros., Edward Selzer, producer.

One-Reel:
"Survival City," 20th Century-Fox, Edmund Reek, producer.

Two-Reel:
"The Face of Lincoln," Cavalcade, Wilbur T. Blume, producer.

(For technical awards, see page 31)

ALLIED CARRIES ITS CASE TO CONGRESS COMMITTEE

. . . Myers, Rembusch, Berger among leaders heard as small business subcommittee opens hearing on film practices

WASHINGTON: After some fear (which later turned out to be unfounded) that farm legislation would force another postponement, the Senate Small Business subcommittee, under the chairmanship of Senator Hubert Humphrey (D., Minn.) Wednesday launched the long-promised hearings on film industry trade practices.

Exhibition representatives, whose pleas had brought about the Senate inquiry, were in the spotlight at the opening sessions. They will be followed by distributor spokesmen and Justice Department officials at a later date. For the time being, however, it is strictly exhibition's show.

The hearings, starting off in the dignified quiet of the Senate hearing room Wednesday morning, were marked by a tenseness of the witnesses and the audience and an apparent awareness by the committee members of some of the ever-present undercurrents. At the first session only two committee members were absent, Senators Wayne Morse and John Kennedy. Listening attentively to the proceedings were Charles Reagan of MGM and A. Montague of Columbia; lawyers Louis Phillips, Adolph Schimel, Howard Levinson, Samuel Reece, Robert J. Rubin, William Zimmerman and Sidney Schreiber; Maurice Silverman of the Department of Justice; Kenneth Clark of the MPAA, and Robert Coyne of COMPO.

Lead-off witnesses were representatives of Allied States Association. They were followed by representatives of the Independent Theatre Owners Association and Theatre Owners of America. Witnesses from the Southern California Theatre Owners Association, which had been set to appear, informed the subcommittee early in the week that they would submit a written statement for inclusion in the subcommittee record.

Abram F. Myers, Allied States' articulate board chairman and general counsel, in a 16-page statement, presented the subcommittee with the broad outline as well as with many specific points of exhibition's case against the producer-distributors. He was followed on the stand by Trueman T. Rembusch, former National Allied president and national director of the Indiana Allied, Benjamin Berger, head of North Central Allied as well as chairman of National Allied's Emergency Defense Committee, Wilbur Snaper, former president and Ruben Shor, president of national Allied.

Mr. Myers' prepared statement was interrupted before he fairly had gotten into it by a flood of questions from committee members as to how much a tax reduction would benefit theatres. The question was first put by Senator Goldwater (R., Ariz.). Mr. Myers replied that the benefit would depend on the amount of publicity that "emanated from this particular hearing." With proper publicity, he said, "we can avoid a recurrence" of the confiscation by the distributors which took place after the last reduction.

Discuss Exhibitor Benefits

Senator Humphrey, chairman of the committee, said he agreed the tax should come off, but wondered if removal would benefit the exhibitors. Senator Goldwater came in at this point and asked Mr. Myers if relief by Congress would not benefit the exhibitor.

"It would be of some benefit," Mr. Myers answered, "but the difficulty is that the people are not going to the theatres much, because there isn't a continuous flow of attraction."

The cause of the motion picture theatres "is not a hopeless one," Mr. Myers declared in a preface to his more detailed remarks, but the situation today is such that even the larger circuits, like the smaller theatres, are suffering from "the acute film shortage and the advantage which the film companies have taken of the starved market to increase film rentals."

Mr. Myers, like almost all the other exhibitor witnesses, emphasized the belief that the product shortage had been "artificially" conceived by the producer-distributors. "The main reason, we believe," he declared, "is because they (the distributors) are obsessed with the idea that they can make more money by supplying a few pictures to the big city theatres for exhibition on extended engagements at high admission prices than by producing a lot of pictures to play shorter runs in a large number of theatres at normal admission prices."

The Allied general counsel testified that the restrictions abroad in many countries on the number of American films that can be imported had also worked to the disadvantage of the American exhibitor. The producers, he said, who now count on a substantial return from abroad, "have curtailed their output to conform with foreign quota restrictions."

Charging that the "motion picture market

(*Continued on page* 14)

Hearing Brings Out Sharp Difference On Arbitration of Film Rentals

WASHINGTON: Sharply divergent views on whether or not film rentals are arbitrable were expressed at the first day's session of the Senate Small Business Committee hearing. Wesley A. Sturges, former dean of the Yale University Law School, said they were arbitrable while Senators Barry Goldwater (R., Ariz.) and Andrew Schoeppel (R., Kan.) indicated they were opposed to the idea. Mr. Sturges was chairman of the American Arbitration Association and of the administrative committee of the original motion picture arbitration system.

"I know of no inherent difficulty so far as the arbitration process is concerned, of arbitrating the reasonableness of film rental," said Mr. Sturges. He added that he hoped for the reestablishment of arbitration "as a lawful and useful aid in the distribution of motion pictures." There have been objections to arbitration of rentals, he continued, on the ground that it would enable an exhibitor to "work his theatre into a standard figure for all of his rentals." He said that this did not have to happen since different arbitrators, dealing with the claims of a given theatre, "might well come to different figures in successive arbitrations."

While Abram F. Myers, Allied general counsel, was on the stand, Senator Goldwater said he thought rentals "would be a most difficult subject to work out." Senator Schoeppel then brought up the fact that the Senate Small Business Committee, which held hearings on the same subject in 1953, had stated clearly in its report that film rentals should not be a subject for arbitration. "You can't put the seller in a position where he doen't know what the price of his product would be," Senator Schoeppel said.

HEARING

(*Continued from page* 13)

is no longer a free market" and not governed by the law of supply and demand, Mr. Myers went on to stress the importance of the subcommittee's listening to exhibitor complaints on "excessive film rentals." Since it is now impossible for the exhibitor to shop around for product, he asked the subcommittee members to bear the following points in mind: that the film companies have "deliberately" curtailed their output; that film prices are often so excessive that many independent exhibitors must forego a picture or play it at a loss; that the fewer pictures policy has resulted in profits for the distributor and losses for the exhibitor; that millions of Americans are being deprived of seeing the best pictures "in derogation of the public interest."

"Chief among the selling policies that make life so rugged for the independent theatres," said Mr. Myers, "is that of demanding as film rental the same percentage of the gross receipts of all theatres, regardless of their location, run, size or grossing potential." Aggravating this situation, he added, are extended first run engagements.

"Inability to get suitable pictures for exhibition at the right time," he continued, "may result in excessive film rentals even though the rentals actually paid are lower in dollars and cents than those which were paid for comparable pictures in happier times. It is the relation of film rentals to gross receipts that tells the story.

"The affadavits which will be tendered will show, in some instances, a modest decline in film rentals paid in the last two years. But in no instance that has come to my notice has the decline in film rental been commensurate with the decline in gross receipts." The Allied general counsel then presented the subcommittee with resumes of financial statements of six producer-distributors designed to show how their earnings had gone up in recent years, especially since exhibitors won their fight for tax relief in 1954.

Arbitration Plan Recalled

Mr. Myers recalled the recommendations of the Senate Small Business Committee's subcommittee on monopoly in 1953, to the effect that the industry should set up a voluntary arbitration system and that the antitrust division of the Justice Department should be more "forceful and vigilant" in policing the consent decrees.

The Allied chief repeated his now well-publicized views on the most recent arbitration plan and suggested that distribution's interest in it had been mainly as a result of the announcement of the present hearings. To be accepted by Allied, the plan would have to eliminate the authorization of pre-releases, reinstate Mr. Myers' definition of clearance, and provide for arbitration of rentals and other selling policies, he said.

Regarding the Justice Department's activities, he said, "it is our view that the recommendation was disregarded," especially in the case of pre-releases and the indirect fixing of admission prices, and in connection with applications by divorced circuits to increase their theatre holdings.

Concerning remedies for the current situation of exhibition, Mr. Myers said that "a more alert and effective policing of the decrees and enforcement of the Sherman Act undoubtedly will relieve some of the conditions." Conciliation, he indicated, would not give any new strength to exhibitors fighting high film terms. Nothing less than full arbitration of terms will do the trick, he said.

Mr. Myers admitted that he knew of no way to force producers to make more pictures, but said the committee could "throw the spotlight of publicity on the situation and that should have some effect." He added "Possible sources of product now restricted by court orders can be unleashed, as other witnesses will explain to you."

In his closing remarks, Mr. Myers submitted for the committee's consideration a draft of Allied's bill for Government regulation. He said he realized the Small Business subcommittee does not have the power to report bills to the Senate for enactment, "but it would be within the committee's scope to report that if remedial measures are not promptly advocated by the film companies themselves, legislation along the lines of that advocated by Allied States will be necessary to save the theatres."

Indiana Allied's Mr. Rembusch gave the subcommittee a brief sketch of the history of the industry, culminating in what he called "the fourth monopoly period" which exists today—that is, the "artificial product shortage."

Recalling a statement which he credited to Samuel Goldwyn ("Fewer pictures and fewer theatres will make a greater motion picture industry"), Mr. Rembusch charged that distributors were consciously increasing their bargaining position by decreasing the number of films, thus changing the medium from a "mass" to "class" entertainment status.

This theory, he said, contemplates "the extermination of some 15,000 subsequent run theatres in large cities and the theatres in communities of 10,000 population or less."

In spite of the decline in total box office and attendance since the war, Mr. Rembusch continued, the distributors have, by producing fewer films, been able to increase their share of the box office take and actually maintain their 1955 income at approximately

(*Continued on page* 19)

Chairman Indicates Concern Over Admission Prices and Delayed Runs

WASHINGTON: Chairman Humphrey expressed great concern over two alleged industry practices outlined Wednesday to his Senate Small Business Committee by Abram F. Myers, general counsel of Allied States Association.

Mr. Myers had told the committee that producers and distributors of pre-release pictures can "control" the admission price charged by theatres showing them. He also maintained that in many instances small town or neighborhood operations, obtaining pictures after first-run, had been pushed back to six months or a year, instead of the three or four-week period of former years.

Senator Humphrey wanted to know "what business it is of the producer and distributor what the theatre charges? If a Chevrolet dealer wants to give away a Chevrolet," the chairman said, "as long as he has bought it, he is in a position to give it away."

As an observer and a private citizen, Senator Humphrey said, "I don't like pre-releases. I like to see a show when I am ready. I don't want to go downtown. I want to go to a neighborhood theatre."

He told the distributor representatives seated in the hearing room that he would want to know from them later in the hearing "if there was a pertinent reason" for extending the time before a small house could get a picture, or if certain theatres had been selected to enjoy long-term protection.

THE COMMITTEE

WASHINGTON: The Senate Small Business subcommittee which this week began hearings on motion picture industry trade practices is comprised of three Democrats and two Republicans. They are Chairman Hubert H. Humphrey (D., Minn.), and Senators John F. Kennedy (D., Mass.), Wayne Morse (D., Ore.), Andrew F. Schoeppel (R., Kan.), and Barry M. Goldwater (R., Ariz.).

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"ON THE
WATERFRONT"
HIT HARD-

WAIT TILL YOU PLAY THIS ONE
FROM COLUMBIA!

THE

Screen Play by PHILIP YORDAN · Based on a novel by BUDD

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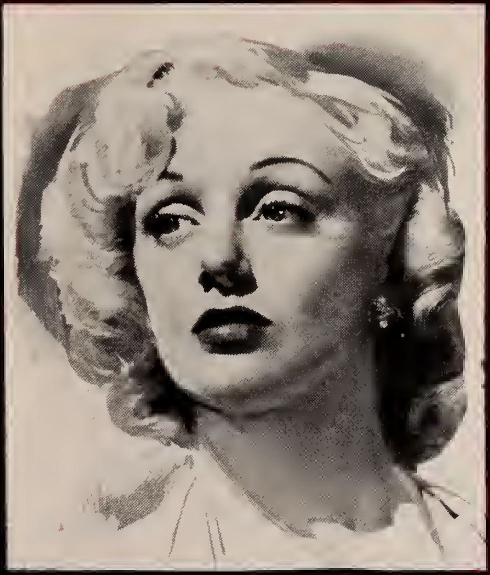
as Eddie . . .
who blasts
the lid off the
swindle called
"boxing"!

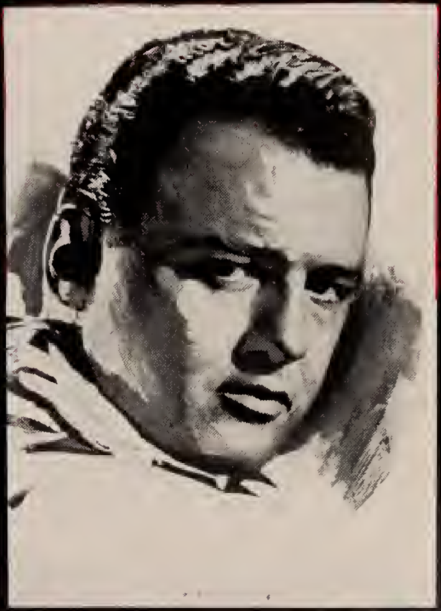


JAN STERLING

as Beth . . . who
tries to stay clean
in a dirty racket!

ROD STEIGER

as Nick . . . who buys
fighters by the pound . . .
and fights by the round!



HUMPHREY BOGART

in his most power-packed role!

HARDER THEY FALL

Co-starring

ROD STEIGER · JAN STERLING

with MIKE LANE as *Toro Moreno*

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SCHULBERG · Produced by PHILIP YORDAN · Directed by MARK ROBSON · A COLUMBIA PICTURE

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MOST COMPREHENSIVE TV ADVERTISING CAMPAIGN IN MOTION PICTURE HISTORY!

Giant 13-week barrage, before and after the big weekly fights in each territory!

SENSATIONAL!

COAST-TO-COAST P. A. TOUR...*starring* **MIKE LANE** 6′ 10″

(who plays 'Toro Moreno')

Lane and group are already on their way... traveling in the famous ballyhoo bus actually used in the picture!

TOMMY LOUGHRAN TOUR...

DAY-AND-DATE WITH LOCAL PREMIERES!

The famous World ex-light-heavyweight champion has already started selling the picture to nationally-syndicated sports reporters, columnists, TV sportscasters, etc.

BIG TICKET-SELLING VALUES!

Terrific Cast!

Best-selling Budd Schulberg novel!

Unparalleled realism!

"On the Waterfront" impact!

COLUMBIA PULLS NO PUNCHES...IN SELLING

"THE HARDER THEY FALL"!

HEARING

(*Continued from page 14*)

the 1947 level. The product shortage, he added, results in a decline in attendance; it also stymies the development of new talent and actually results in a poorer "batting average" of hits.

Mr. Rembusch then cited what he called "the pre-release evil. Peculiar to this practice," he said, "are two illegal acts: One is the fixing of admission prices through intimidation of the exhibitor. The other, the creation of new or excessive clearance periods." To illustrate his point, he described his own experience in trying to book "Guys and Dolls" for one of his theatres in Columbus, Indiana. By quoting him such stiff terms that he could not play it, Mr. Rembusch said, MGM thus granted an Indianapolis theatre playing the film clearance over his theatre in Columbus which is 48 miles from Indianapolis.

The Indiana Allied leader warned too about the new move towards such special projection techniques as Todd-AO, Cinerama, and other processes which inevitably entail a "roadshow" policy. In these things, he said, distributors "have another gimmick to fit hand and glove with the product shortage and pre-release gimmick," adding that their purpose was "to completely and finally bring the theatres of the nation under the complete control of production and distribution."

Mr. Rembusch offered the subcommittee five recommendations to save theatres from their present peril: (1) enforcement of the Paramount decree to prevent admission price fixing, creation of unlawful clearances and the forcing of pictures; (2) legislation which would give some Government agency authority to impose limits on film rentals; (3) amendment of income tax laws to make punitive damages tax-free to anti-trust plaintiff and to prevent their being charged off as expenses by the defendants; (4) free divorced circuits from restrictions on the production and distribution of pictures, and (5) investigate the feasibility of creating supports for those American producers producing pictures in excess of the number now absorbed under the foreign quota system.

Local Theatre Important

North Central Allied's Mr. Berger also decried the motion picture's evolution from the "mass" to the "class" entertainment medium, stressing the local theatre's importance to community life, economically, socially and even spiritually. "I earnestly hope," said Mr. Berger, "that the Honorable Committee, as a result of these hearings will recommend the enactment of legislation which will enable every theatre owner in the land to insure to his patrons the right to see all the top pictures, at prices they both can afford."

Mr. Shor built his prepared statement around charges that the major distributors attempt to fix admission prices, that they reneged even on the vague promises made to the joint Allied-TOA committee which visited the presidents last autumn; that they are using the film shortage to force higher and higher rentals; that their ultimate purpose is to eliminate the smaller theatres; that the divorced circuits have flagrantly circumvented the divestiture orders, and that these circuits still enjoy favored customer status with the distributors.

He cited examples from his own operations in and around Cincinnati to substantiate the charges. In particular he charged that Paramount and Loew's had brought special pressure to bear to force him to alter his price scales for "We're No Angels" and for "Guys and Dolls."

In connection with his charge that the circuits have been circumventing the divestiture order, he said that he had made several attempts to purchase the Capitol, one of two downtown Cincinnati houses which the RKO circuit had been ordered to sell under the terms of its decree. He charged that after he had made a "fair proposal" and it had been rejected, he had complained to the Department of Justice without result. Later, he said, RKO had applied for an extension of time on the divestiture order and that Stanley Barnes of the Department of Justice, now Judge Barnes, had sided with RKO even thought the facts of his attempted purchase had been brought out.

Mr. Shor concluded with six recommendations: That the committee detail and condemn unfair trade practices; that it recommend to the film companies that they voluntarily abandon such practices; that they allow the arbitration of film rentals; that the committee recommend that the divorced circuits should be allowed to enter production; that it recommend a "more forceful and vigilant policy on the part of the Antitrust Division"; and that if the companies do not give prompt assurance of reform that appropriate legislation be initiated in Congress to "regulate film rentals and curb monopolistic practices."

Because "conflicting dates" made it impossible for him to attend, Harry C. Arthur, Jr., chairman of the Southern California Theatre Owners, wrote a letter to Chairman Humphreys in which he recommended the "creation of a Fair Trade Practices Commission authorized and empowered to evolve and adopt rules of fair competition, after proper hearing, and then to administer enforcements of those rules."

MPAA CONTENDS ALLIED STATEMENTS "INACCURATE"

WASHINGTON: **The MPAA said Wednesday that the Allied statements would be answered by the distributors when they get a chance to testify. Adolph Schimel, chairman of the MPAA's law committee, said, "The testimony of the exhibitors before the Senate committee was replete with inaccurate and wholly irresponsible statements which will be refuted by facts presented by the distributors."**

O'Donnell Urges Committee Recommend Full Repeal of Admission Tax—Again

WASHINGTON: **Robert J. O'Donnell, chairman of the anti-tax committee, organized by the Council of Motion Picture Organizations, spoke before the Senate Small Business Committee on repeal of the Federal admission tax. He told the group that the industry "has a special appreciation" of it because it made a strong recommendation, back in 1953, that the tax be completely eliminated.**

He said although Congress only reduced the tax 10 per cent on all admissions over 50 cents and eliminated it entirely from admissions of 50 cents and less, the industry at least obtained partial relief, "and for that we are grateful."

However, Mr. O'Donnell said, "experience has shown that you were right the first time, and that our industry still needs, as it needed then, complete elimination of this tax." He asked the committee once more to recommend the repeal of the tax and cited the fact that of the 19,200 theatres in the country, 5,200 are operating at a loss and 5,700 are doing only a little better than breaking even. "These are the theatres on which the industry depends for 80 per cent of its domestic revenue," he added.

He told the committee that the tax paid last year amounted to about $80,000,000. "Thus," he said, "in reaching for $80,000,000 our Government is imperilling the existence of 10,000 theatres."

Mr. O'Donnell also told the group that these theatres play an important role in the economic life of their communities. "Anything that hurts them, as this tax hurts them," he said, "damages innumerable other small businesses throughout the country."

ROADSHOW FOR DeMILLE FILM

. . . Plan "Ten Commandments" in theatres leased by Paramount; on two-a-day basis, it is explained by Balaban

Cecil B. DeMille's "The Ten Commandments" will be road-shown in its initial engagements in theatres leased by the company, according to Barney Balaban, Paramount Pictures president. The Biblical spectacle, which is to open next November, will be shown under this arrangement, according to Mr. Balaban, so as to do without "the complications of having a partner." Mr. Balaban reportedly explained this to mean the avoidance of an advertising and publicity budget split. The film will be road-shown on a two-a-day basis.

Justice Not Consulted

Outright leasing, or "four wall" deals, Mr. Balaban added, give "an opportunity to go as far as you want" with advertising and publicity. He said he had not consulted with the Justice Department on the plan and that the point has never been raised.

[Industry lawyers have explained that the Paramount and RKO consent decrees, the first to be entered, contain no express prohibition of leasing, or for that matter, buying theatres.]

No subsequent sales policy following the initial engagements has been decided upon as yet, Mr. Balaban said. The opening in November will be followed by a half-dozen or more other domestic engagements by the end of the year, he added.

Mr. Balaban, who was interviewed on his return from Hollywood last weekend, expressed himself as optimistic on current Hollywood product, and made special mention of the resourcefulness of studio manpower. He said he had no thought of selling Paramount's backlog of old features to TV, being too busy with his associates running Paramount's "regular business."

Cites Other Factors

He said that he didn't think Paramount's setup warranted a "Richard III" test, meaning simultaneous TV and theatrical exhibition of a film. He mentioned differentiating factors, such as the special appeal of "Richard III" as compared to Paramount product's mass appeal, and the difference in costs and booking frequency.

Mr. Balaban said that the studio plans to start seven or eight pictures in the next six weeks, and that there is much preparatory activity on the lot currently. He said Russell Holman, Eastern studio executive, had seen a rough cut of "War and Peace" in Rome, and that his glowing report indicated that the film might very well be Paramount's all-time greatest. He said "War and Peace" will run three and a half hours, including an intermission.

"Most encouraging" was his term for the lineup of pictures with strong boxoffice appeal being currently turned out by the industry.

Cecil B. DeMille Cites Principles of the Bible

HOLLYWOOD: "Everything we have found in our research for the production of 'The Ten Commandments,' in my opinion supports and strengthens belief in the Bible," Cecil B. DeMille told 1,000 alumni of Jesuit colleges and schools in the course of a communion breakfast address at Loyola University March 18. Paying tribute to Athanasius Kircher, a Jesuit priest who invented the magic lantern in the middle of the 17th Century, Mr. DeMille told the group, which had gathered as part of a nationwide observance commemorating the 400th anniversary of the death of St. Ignatius Loyola, founder of the Jesuit order, that "Freedom under God implies responsibility to the Law of God—in international relations, in domestic policy, in the conduct of government, in business and industry, in education, and in daily life."

Hamilton Aids DeMille

Paramount has announced the appointment of Maxwell Hamilton as coordinator of plans for the world presentation of Cecil B. DeMille's "The Ten Commandments" and as an executive assistant to Mr. DeMille at the Paramount home office in New York, where he will make his headquarters. Mr. Hamilton will provide guidance and liaison between all the elements of the Paramount organization in preparing for the public showings of the film. He had been vice-president of Allied Public Relations Associates.

Columbia, U-I Sell 16 Films to Hygo TV

Jerry Hyams, Hygo Television Films executive, announced last week that his firm had acquired 13 Columbia features and three Universal-International features for release to TV. He said his company is offering these 16 films to independent and network outlets for immediate exhibition as part of a 22-feature film package. Some of the Columbia items include the Fred MacMurray-starring "Pardon My Past"; "Wreck of the Hesperus," "Two Yanks in Trinidad," and "The Walls Came Tumbling Down." The three Universal releases are J. Arthur Rank's "The Astonished Heart" and "Madeline" and "Trail of the Vigilantes."

Coyne Sees "Hope" for Tax Vote

WASHINGTON: Robert Coyne, one of the three directors of the Council of Motion Picture Organizations, has expressed himself as "pretty hopeful" of getting a House Ways and Means Committee vote this Spring on the matter of additional admissions tax relief. Mr. Coyne made the statement here during a visit in which he contacted lawmakers on the question of admission tax relief for theatres.

Mr. Coyne added that COMPO's tax committee has been working to get exhibitors around the country to contact their Congressmen, and that the tax committee hoped to have this campaign in full swing by the end of the month.

A key factor in whether the industry succeeds in getting relief, according to Mr. Coyne, is the attitude of the Treasury Department. He characterized Secretary Humphrey's attitude as "sympathetic" at a hearing last month, but added there had been no real indication that the Treasury's long-standing opposition to excise tax cuts has softened. He also said that no decision had been reached as to whether the bill now pending in Congress would be supported by the industry.

Meanwhile in Ohio two communities repealed their three per cent admission tax ordinances. These were the city of Kenton and the village of Ada. Robert Wile, secretary of the Independent Theatre Owners of Ohio, said repeal was an important factor in the economics of the theatres involved, and would help them to stay open. The theatres are the Ada, owned by Leo Yassenoff, and the Kenton, owned by a group of businessmen. The Ada, Mr. Wile said, had been paying 95 per cent of the tax collected through admissions in the village.

Disney Reissues Feature

Walt Disney's re-release feature, "Song of the South," based on the folklore tales of Joel Chandler Harris' "Uncle Remus," will follow its New England saturation openings with simultaneous release in 72 theatres in New York metropolitan area April 4, it is announced by Leo F. Samuels, president and general sales manager of Buena Vista, Disney's distribution subsidiary.

New Colorado Drive-in

COLORADO SPRINGS: William Claiborne is rushing construction on his 650-car drive-in at Security Village near here. Among the innovations offered are an up-to-date concessions stand with such features as an automatic hamburger cooker, and all-steel tilted, curved screen measuring 50 x 120 feet and a booth equipped with four-track magnetic sound.

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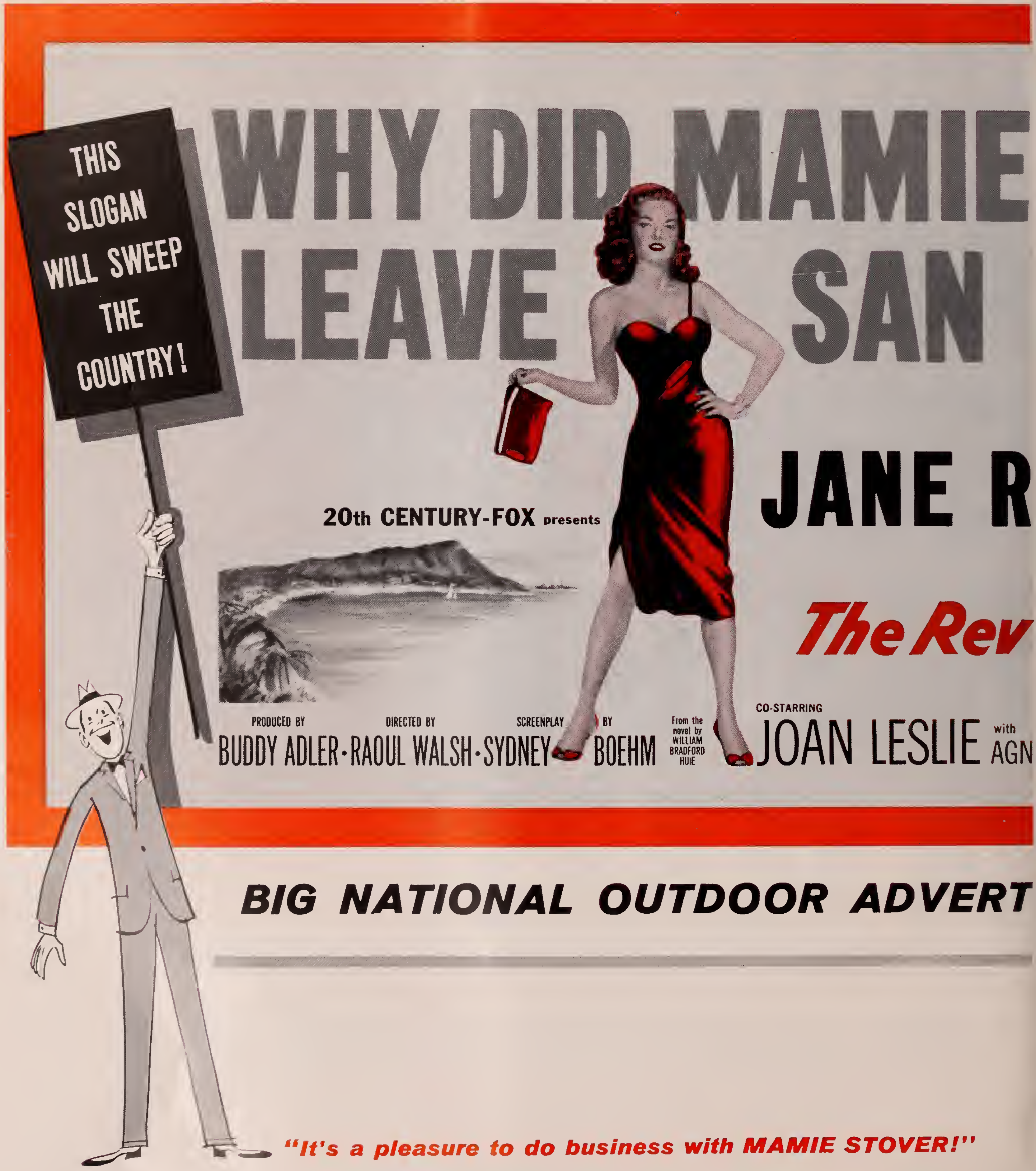
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LEAVE SAN
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PRODUCED BY BUDDY ADLER
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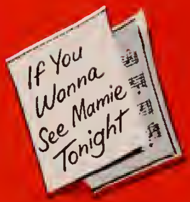
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Krasna Sees Comedy Best Bet Abroad

by SAMUEL D. BERNS

HOLLYWOOD: Producers who are mindful of the international market can achieve their ultimate aims by making important American pictures. This bit of advice was culled from an interview with Norman Krasna, who recently returned from making an American picture in Paris.

The producer-director-writer of "The Ambassador's Daughter" said that the most successful films in all foreign countries are American films, but the supply is limited by license restrictions. Only important American films have a chance of filtering through to earn a share of the attractive world market returns, he pointed out. Mr. Krasna regards comedy as the universal language. He proved this theory when he made the highly successful Academy Award winner "Princess O'Rourke," and he's ready to echo this claim with a comparable story and cast in "The Ambassador's Daughter," which United Artists will release.

Filmed in CinemaScope and EastmanColor, "The Ambassador's Daughter" will have Olivia DeHavilland in the title role, a spot she similarly enjoyed when she portrayed a princess in Krasna's earlier hit. Featured with Miss DeHavilland in key roles are John Forsythe, Myrna Loy, Adolphe Menjou, Tommy Noonan and Edward Arnold.

Questioned on the making of an American film in Paris, Mr. Krasna said Hollywood could not duplicate the flavorful authenticity of the Parisian atmosphere. In France all set construction is made from "scratch." All sets are junked or destroyed after a film is completed. Consequently, the interiors are different, and for that matter, so are the extra players.

Mr. Krasna paid tribute to United Artists, which completely financed the film, for their unusual cooperation in permitting him to supervise the entire production without interference. This expression of faith between creative talent and business minds paved the way for a deal on "Kind Sir," Mr. Krasna's next production for U.A.

"Bold and Brave" Debut Set for April 4 in Detroit

RKO's "The Bold and the Brave" will have its world premiere April 4 in Detroit at the Broadway Capitol theatre, Walter Branson, vice-president in charge of world-wide distribution, has announced. On the heels of the promotional debut, the war adventure will open in two state-wide saturation waves. A series of openings in a dozen key Michigan cities will be followed three days later by day-and-date runs in 25 secondary situations.

Hollywood Scene

HOLLYWOOD BUREAU

The long-promised production spurt began to manifest itself in the week's statistics. Seven pictures were started and four others were finished. This lifted the shooting level to a trim 28, a less than completely satisfactory figure, from the exhibition point of view, but a better total than has been had for some while.

For reasons of publicity value, and others, "Bus Stop," the 20th-Fox picture marking the return of Marilyn Monroe to that studio, stands out among the new undertakings. It is going in CinemaScope with color by Technicolor, under the production attention of Buddy Adler and the direction of Joshua Logan. In the cast are Han Conreid, Casey Adams, Arthur O'Connell, Don Murray and others.

The same studio launched "The Day the Century Ended," with able David Weisbart as producer and with Richard Fleischer directing a cast headed by Robert Wagner. It's in CinemaScope, in color, and in Honolulu as of its beginning.

Samuel Goldwyn, Jr., releasing through United Artists, began filming "The Sharkfighters," directed by Jerry Hopper, with Victor Mature and Karen Steele heading the cast. It's in CinemaScope and color and, as it gets going, off Cuba.

"The Lonely Gun," also for UA distribution, is a Robert L. Jacks production, directed by Richard Carruth, with Anthony Quinn and Katy Jurado in top roles.

UA also will distribute "Blood Brothers," an Edward Small production directed by Sidney Salkow, with Buster Crabbe, Ann Robinson, Neville Brand and others.

Allied Artists' Richard Heermance began shooting "The Young Guns," with Russ Tamblyn, Gloria Talbott and Scott Marlow, directed by Albert Band.

Nacirema Productions, independent, started "Hot Rod Girl," starring Lori Nelson. Norman Herman is producer; David Yokozeki directs.

The week's completions were "Beyond Mombasa," Columbia; "The Killer and 21 Men," independent; "The Ten Commandments," Paramount, and "The Spirit of St. Louis," Warner.

Atlanta Censor Had No Authority to Ban "Arm"

ATLANTA: Mrs. Christine Smith Gilliam, Atlanta's film censor, said she did not have the authority to ban United Artists' "The Man with the Golden Arm." She said, "Recent Federal Court rulings led our attorneys to conclude that we are without legal ground under existing ordinances to ban" the film. Pictures which are either obscene or licentious can still be banned in Atlanta, she said. The film is scheduled to open at the Rialto theatre here.

THIS WEEK IN PRODUCTION:

STARTED (7)

ALLIED ARTISTS
The Young Guns

INDEPENDENT
Hot Rod Girl (Nacirema Prod.)

20TH-FOX
The Day the Century Ended (CinemaScope; Color)
Bus Stop (CinemaScope: Technicolor)

UNITED ARTISTS
The Lonely Gun (Robert L. Jacks Prod.)
The Sharkfighters (Samuel Goldwyn, Jr. Prod.; CinemaScope; Color)
Blood Brothers (Grant Prods.)

COMPLETED (4)

COLUMBIA
Beyond Mombasa (Todon Prods.; CinemaScope; Technicolor)

INDEPENDENT
The Killer and 21 Men (R-G Productions; Color)

PARAMOUNT
Ten Commandments (VistaVision: Technicolor)

WARNER BROS.
The Spirit of St. Louis (CinemaScope; WarnerColor)

SHOOTING (21)

ALLIED ARTISTS
The Intruder
Hold Back the Night

BUENA VISTA
Westward Ho, the Wagons! (Walt Disney Prod.; CinemaScope; Technicolor)

INDEPENDENT
Scandal, Inc. (Bonanza Prods.)
Girls in Prison (Golden State Prod.)
X—The Unknown (Hammer Prod.—Sol Lesser Co.-Prod.)

MGM
Julie (Arwin Prods.)
Somewhere I'll Find Him
The Opposite Sex (CinemaScope; Eastman Color)
Somebody Up There Likes Me

PARAMOUNT
Gunfight at OK Corral (VistaVision; Technicolor)

RKO RADIO
Tension at Table Rock (Color)
Back from Eternity

UNITED ARTISTS
Hot Cars (Bel-Air Prods.)
Gun the Man Down (Morrison-McLaglen)

U-I
Kelly and Me (CinemaScope; Technicolor)
Battle Hymn (CinemaScope: Technicolor)
Istanbul (CinemaScope; Technicolor)
Francis in the Haunted House

WARNER BROS.
The Burning Hills (CinemaScope; WarnerColor)
Toward the Unknown (Toluca Prods.; WarnerColor)

FRANK ROSS SAYS:

FILM SHORTAGE STEMS FROM STAR SHORTAGE

by WILLIAM R. WEAVER

HOLLYWOOD: The relationship between the product shortage that's been exhibition's prime problem in recent times, and the star shortage that handcuffs many a producer who's ready, willing and able to do his bit toward relieving that product shortage, is more intimate than the trade in general realizes. In many instances, maybe in most, it's as intimate as cause and effect.

This is the testimony of Frank Ross, producer of the history-making "The Robe," of "Demetrius and the Gladiators," and of "The Rains of Ranchipur," to name the three most recent in a long line of successes. It is testimony spoken without criticism of conditions and circumstances which have made the present period "the golden age of the star," but in candor and with explanation.

Tax Bracket Problem

Producer Ross, now in leisurely negotiation for a property of the size and import he deems mandatory in the current box office market, says the widespread movement of top-price stars toward personal production—toward the setting up of their own production companies, constructed and financed in such a way as to qualify the star's earnings from the company for capital-gains advantages—is a totally expectable result of a tax rating which leaves an upper-bracket salaried actor so little after-taxes money that any project promising capital-gains benefits is preferred to undertaking an additional picture on a salary, whatever the figure.

That is to say, having worked in one salaried picture within the year, at a figure around $200,000, for instance, the star's basic economic needs have been coped with. It figures, then, that a production venture which would leave the star 75 per cent of his share of its earnings (say 75 per cent of $200,000, for example) is a better financial risk than another $200,000 salary, from which he would derive less money.

Too Few Top Stars

Now this state of financial affairs would not have brought about the lamentable shortage of top-grade product, or contributed materially to it, if there were as many top-draw stars as there used to be. But there are not. The abandonment of "B Picture" production, financially necessary as that abandonment was, shut off a long-maintained supply of young talent, carefully coached, brought along to favorable public notice, expertly publicized, which is direly missed.

A great many of today's top stars, as well as writers and directors, came up through the "B Picture" division, the producer says, citing several, and no new source is furnishing a flow of like kind.

The final answer to the problem of the star shortage appears to be a good way off in the future, Mr. Ross believes. It may come from the figures to be chalked up, ultimately, to the profit or loss of the pictures produced by the stars' companies. And it is not inconceivable that a revision of the tax laws calculated to spread over a wider calendar period the usually short-term peak earnings of stellar performers, such as has been under consideration on several occasions heretofore and may be again, would reverse the trend.

Similarly, an abrupt abundance of marquee-powered talent, arriving who-knows-how from who-knows-where, could provide necessary billing-strength for many prime story properties needful of no more than that to go into production.

Not Pessimistic

The producer of the film widely regarded as likely to become the world's greatest grosser is not pessimistic about the future of the theatrical motion picture. On the contrary, he regards with satisfaction the statistics which show that the industry at large is taking in a greater number of dollars, although from a lesser number of ticket-buyers, than in even the best of former times. This reflects, he points out, a keener discrimination on the part of the paying public, a deeper sense of entertainment values and a degree of interest far more informed and therefore more durable than was the case when larger numbers of people went to the theatre "just because it was Friday night."

In Release Too Soon

In the same way as Producer Ross looks with satisfaction on this set of favorable indications, he views with gravity the stifling effect of the product shortage on the promotional processes which must be depended upon to convey to the potential customer the fundamental information about a given picture which prompts him to see it.

He mentions by name a goodly number of top-budget attractions that have had to go into release within weeks (even within days) of the receipt of the first exhibition prints from the film laboratory. This is never a planned occurrence, he comments, and is not invariably a result of product shortage, but the latter is a cause born of today's conditions, and in this as in all such cases the incalculable benefits of sustained publicity penetration are sacrificed to the exigencies of a circumstance that couldn't prevail in an era of product plenty.

U. A. Plans 28 Now to End of Year

United Artists announces its has tentatively set 28 productions for release between late March and the end of 1956. The heaviest releasing schedule is set for July, when five films go into domestic distribution. For the remainder of the year, UA has made plans for a three-films-a-month releasing program.

One of UA's most ambitious releases, "Alexander the Great" is set to go in April. William J. Heineman, vice-president in charge of domestic distribution, recently revealed in this connection that the company ordered 52 prints from Technicolor in London for delivery in the near future so that the playdate schedule might be met fully.

Other releases planned are: April: "Broken Star"; May: "Foreign Intrigue," "Frontier Scout" and "Crime Against Joe"; in June: "Kiss Before Dying," "Nightmare," "Black Sleep" and "Star of India"; in July, "Trapeze," "Johnny Concho," "Bed of Fear," "Rebel in Town" and "Beast of Hollow Mountain."

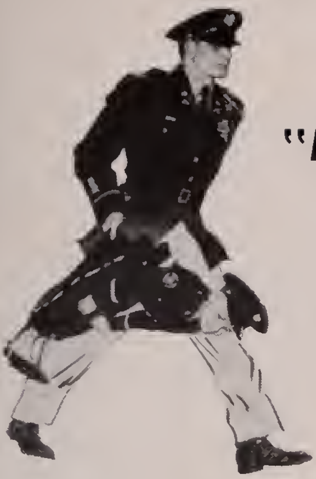
August releases include "Twelve Angry Men," "Emergency Hospital" and "Hot Cars"; in September, "The Ambassador's Daughter," "The Fragile Fox," and "Chief Red Sleeves"; in October, "Run for the Sun" and "Flight from Hong Kong"; in November, "Bandido," "Sharkfighters" and "Step Down to Terror"; in December, "Last Man in Wagon Mound" and "Huk".

Loew's, Inc., Directors To Visit Studio in April

The board of directors of Loew's, Inc., will visit the MGM Studios in Culver City, California, in mid-April and will hold its regular meeting there, the company announces. Plans call for members of the board to spend April 12 and 13 at the studio. According to Arthur M. Loew, president of Loew's Inc., the California meeting was decided upon so that board members could familiarize themselves at first hand with MGM studio operations as well as view productions currently in work.

Ohio Unit Approves Allied-TOA Move

COLUMBUS: The board of directors of the Independent Theatre Owners of Ohio has approved a resolution reaffirming its approval of the joint program of National Allied and the Theatre Owners of America in their endeavor to enlist the aid of the U. S. Attorney General and the Senate Select Committee on Small Business. The Allied-TOA program seeks to persuade distributors to join with exhibitor groups in setting up a voluntary all-inclusive arbitration system for the film industry.



"MAJOR BENSON" Proved it!
TIM HOVEY'S THE GREATEST
SINCE JACKIE COOGAN!

and now
he's back
in a new and
hilarious picture
for EVERY MEMBER
OF THE FAMILY...
by the studio
with the
"FAMILY PICTURE"
KNOW-HOW!

SEE IT!
TAKE YOUR
WIFE...FAMILY...
OR SWEETHEART
TO THE SPECIAL
EASTER WEEK
EXHIBITOR PREVIEW
SCREENINGS
your U-I
EXCHANGE IS
ARRANGING!

Universal-International presents

TOY TIGER

PRINT BY *Technicolor*

STARRING
JEFF CHANDLER · LARAINE DAY *and* **TIM HOVEY**
with
CECIL KELLAWAY · RICHARD HAYDN Directed by JERRY HOPPER Screen Story and Screenplay by TED SHERDEMAN Produced by HOWARD CHRISTIE

THEATRE GROSS SNOWED UNDER

. . . Business in Northeast hit badly by heavy snowstorm as transportation is crippled in worst snow in seven years

The worst snowstorm in seven years which bore down on the Eastern seaboard from New England to West Virginia and west to Buffalo and Pittsburgh late last week and early this week, took a toll on theatre box offices estimated in some areas as a whopping 70 per cent.

The total fall, measuring 14 inches, caused many drive-ins to close. The box office toll was most severe in suburban and country houses, where snarled transportation and road conditions kept potential patrons marooned in their homes.

Newsreels Hampered

Newsreel coverage likewise was hampered. On a typical storm day at Warner-Pathe, only half the staff was available for work, and in many cases news editors manned cameras. Providence, R. I. declared a state of emergency, with disaster units, Red Cross and Civil Defense outfits called out. This was also reportedly the case in Boston, Newton and Fitchburg, Mass., and in other surrounding cities and towns.

Some New York neighborhood theatres reported fairly good matinees on one of the days, with public school children given an option on school attendance and parochial schools closed in observance of a Catholic holiday. The Saturday storm respite saw the box office figures upped a bit, with the annual St. Patrick's Day parade enlivening business. Saturday business fared pretty well in neighborhood and out-of-town situations. The circuits polled, including Loew's Theatres and RKO Theatres, reported the greatest losses Friday night and Sunday night. Monday, too, was a stormy day, weather-wise and box office wise.

On New York's main stem, Radio City Music Hall reported business about 20 per cent off for the weekend. Other Broadway houses reported even higher percentage losses. Walter Reade, Jr., head of the Reade circuit, described the storm's effects as "murder," and reported closing down of three of his New Jersey drive-ins because of the storm. An official of the Interboro Circuit, which operates 25 theatres in Long Island and Queens, said business at the weekend was off from 50 to 70 per cent.

New England Hurt

Washington, D. C. reported a decline in business, but said the damage wasn't felt deeply until last Sunday, and even then business was off only about 10 to 20 per cent, much less than expected. Theatre men reported that neighborhood theatres near public transportation held up well; those far from transportation were hard hit. Baltimore reported that the blizzard-like snowfall ruined business at downtown first runs, and Jack Fruchtman, head of the Century and New theatres, reported one of the heaviest weekend slumps on record.

The blizzard hit the heart of New England Friday noon, with many neighborhood theatres closing their doors before evening shows. Business suffered Saturday while potential patrons dug out of the drifts, but Sunday business stepped up again. The return of the storm Monday sent grosses into another nosedive. Drive-ins were hit severely, and the larger situations around Boston took newspaper ads to the effect that they would reopen as soon as they dug themselves out. Film Exchange Transfer Co., largest of the film delivery services, reported that all theatres were properly serviced with prints during both storms.

Pittsburgh reported a 60 per cent attendance drop; Fall River drive-ins closed down for at least a week of digging and rehabilitation, and New Haven reported severe attendance losses. At Rotterdam, near Albany, the storm caused cancellation of the scheduled reopening of the Riverside Drive-in. No localities in the area reported trouble in obtaining prints.

Columbia Founds Award For Dramatic Writing

Columbia Pictures this week announced that, in accordance with the company's interest in developing new creative talent, Harry Cohn, president, in cooperation with Queens College, Flushing, has established the Columbia Pictures Award for Dramatic Writing. The new collegiate award at Queens is in line with Columbia's announced desire to participate in the production of new plays. Broadway producer Max Gordon is consultant in the supervision of the program. John H. Gassner, associate professor of English at Queens, and a member of the committee on prizes, is in charge of arrangements for the Columbia Award, to be given for the first time in May, 1956.

Stern, Magin Named To Paramount Posts

Two executive promotions in Paramount's New York branch were announced by the company last week. Nat Stern has been named new branch sales manager, replacing Jack Perley, now assistant to Sidney Deneau, western sales manager. Richard Magin replaces Mr. Stern. Mr. Stern joined Paramount in 1935, Mr. Margin in 1928. New York branch manager is Myron Sattler.

Stockpile of Scripts Plan Of Skouras

Plans to have a stockpile of scripts and top CinemaScope attractions by this Fall to facilititate their merchandising and promotion along custom-tailored lines were reported last week by Spyros P. Skouras, 20th-Fox president, at a meeting of company executives.

He said such plans were set in motion as part of the firm's production and release program of 34 films budgeted at $100,000,000 and this will enable longer-range script and picture preparation than was previously possible. He added that this stockpile will guarantee exhibitors a steady flow of top films released at the most advantageous times, according to particular story lines. Cast values and national pre-selling advertising, publicity and exploitation campaigns were also cited as part of the program.

Mr. Skouras said the company's Summer roster calls for 12 films. Among the films he mentioned for future release were "The King and I," "Can Can," "Anastasia," "Bus Stop," "The Man in the Gray Flannel Suit," "On the Threshold of Space," "The Revolt of Mamie Stover," "Hilda Crane," "Mohawk," "23 Paces to Baker Street," "The Proud Ones," "The Sixth of June," "One in a Million" and "The Last Wagon."

Mr. Skouras told these plans during his 10-day visit to Hollywood where he met with studio executives.

RKO Shifts Meetings

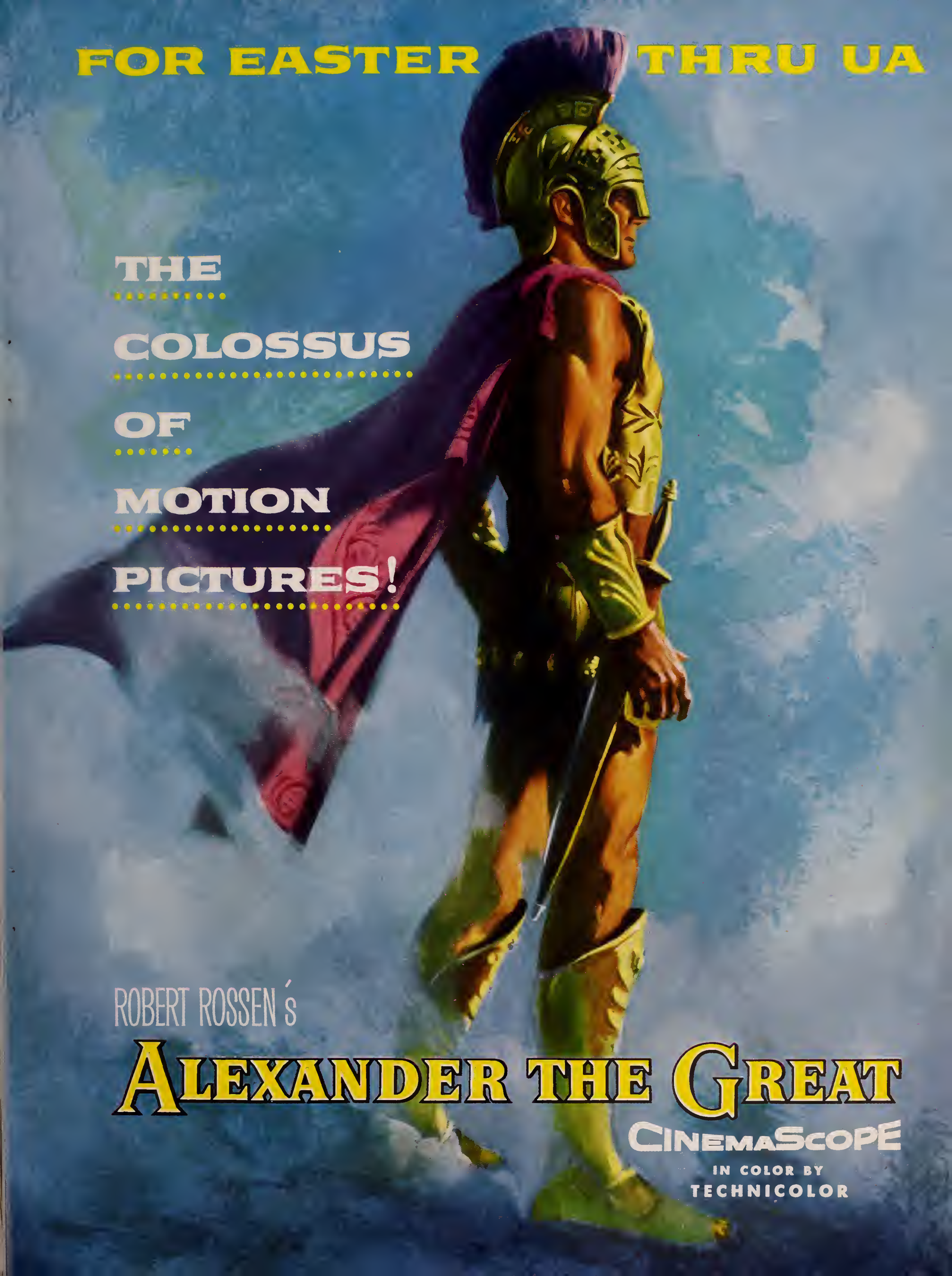
WASHINGTON: Beginning next year, RKO Theatres will hold its annual meeting of stockholders in New York, on the second Friday in April, according to a change in the company's by-laws adopted by the board of directors. A statement announcing the change was filed with the Securities and Exchange commission here. This year, as in previous years, the meeting will be held in Wilmington, Del.

McGee Forms Unit

DENVER: Pat McGee of Denver and David Hunt of Oklahoma City have announced the formation of McGee-Hunt Enterprises, a film service which will include buying, booking and merchandising of films. Mr. Hunt will handle the Oklahoma City office, with Mr. McGee in a consultative and analyst basis, but retaining his home in Denver.

Confirm Barnes in Post

WASHINGTON: The Senate Tuesday unanimously confirmed the nomination of anti-trust chief Stanley N. Barnes to be a judge of the Ninth Circuit Court of Appeals. No successor to Mr. Barnes in his present post has yet been appointed.


FOR EASTER THRU UA
THE
COLOSSUS
OF
MOTION
PICTURES!
ROBERT ROSSEN's
ALEXANDER THE GREAT
CINEMASCOPE
IN COLOR BY
TECHNICOLOR

CEA TO REPORT ON PRODUCTION

. . . British exhibition asked by Board of Trade head to give views on extent of aid by the Government to production

by PETER BURNUP

LONDON: CEA's new General Council quickly turned its attention to the Board of Trade President's request for exhibition views on future Government assistance to production. Following a long discussion, the underlying tenor of which was a frank acceptance of the vital necessity of the sustenance of production here, the council instructed its finance and management committee to prepare a report on the matter with special attention to the following questions:

1. Should a reduced rate of entertainment tax apply when a British film is played; the reduction to be shared between exhibitor and producer?

2. Is it desirable to increase, maintain, or reduce the present dimensions of the production industry?

3. Should consideration be given to divorcement of production, distribution and exhibition interests?

4. Is any action by the Government or within the trade itself desirable to fix or regulate the rate of film-hire?

5. Is any alteration called for in the existing pattern of film releases in particular regard to the allegation frequently made by independent exhibitors that they are unable to book British features the production of which they have supported through the Eady Levy?

Over and above those questions of detail there are also the major considerations of whether financial assistance to producers should continue to take the form of the Eady Levy and/or advances from the Finance Corporation?

The Board of Trade president has set a deadline of the end of May for the receipt of the views of the various sections of the industry. It is understood that he wishes to study them during the Parliamentary recess and present them for the consideration of the Government in early September.

The CEA committee has been instructed to have its report ready for the General Council meeting in mid-April. Meanwhile, there are bound to be acrimonious discussions of the matter in CEA branch meetings.

Struggle for Markets

British producers are, and always will be, at a disadvantage compared with their Hollywood competitors in the struggle for film markets, John Davis, managing director of the J. Arthur Rank Organisation, asserts in an article in the authoritative *Financial Times* entitled "British Film Exports."

The Davis piece set out with postulate: "For a film industry to succeed it must have a sound domestic market."

"Of the major revenue available from the free world markets the American producer secures 60 per cent from the U. S. alone," Mr. Davis continues, "and his earnings in Great Britain give him a further 15 per cent. The revenue equivalent to this 15 per cent, therefore, constitutes the return that a British producer obtains from his much smaller domestic market." This means, he added, that "the British film industry must export to exist."

Mr. Davis touches on his deals with American television interests and then discusses the American theatrical market. "This market should—because of its size and because of the material amount of dollars which American producers earn in this country—yield a substantial reward for good British films. It does not.

Claims U.S. Apathy

"Our greatest problem is the apathy and prejudice which exists among American distributors and theatre owners. Where we make contact with the American public there is a good demand for British films."

British films, he claims, are continually making progress. His best films play in as many as 16,000 theatres throughout the world, excluding this country.

"The president of one of the leading American companies," says Mr. Davis, "recently said that he needed 18,500 theatres (which would include 2,000-odd in the United Kingdom) to justify his foreign operations. I was delighted to see the degree to which the British have progressed in the face of bitter competition."

•

The annual meeting of the leftist Association of Cinematograph and Allied Technicians developed, as anticipated, as another exercise in blowing off of doctrinaire steam.

A resolution calling upon the Association's general council to "continue the fight for an increase in the quota of British films, particularly those made by strictly independent producers" was approved by an overwhelming majority. The meeting approved also an amendment which called for the restoration of renters' quota.

•

The Board of Trade reports that in the quota year to September 30, 1955, returns from 4,161 theatres show that only 529—i.e. 12.7 per cent of the total—failed to achieve their prescribed first features quotas, compared with 734 out of 4,210 in the previous year. Failures in the year under review were, it is stated, by narrow margins only.

•

BFPA announced Britain's two entries for this year's Cannes Film Festival. They are Associated British's "Yield to the Night" and the Rank Organisation's "A Town Like Alice."

British to Study Sale to Television

LONDON: Swift action has been taken here by the joint committee of the Four Trade Associations in the turmoil arising out of the concern of exhibitors at the increasing number of films being made available to American television. The situation threatened to get completely out of hand, which doubtless was the reason for the joint committee's move under the chairmanship of John Davis.

The joint committee turned its attention, firstly, to the committee presided over by Sir David Griffiths, KRS president. Over the years, Sir David—a long-time advocate of rapprochement between cinema and TV—has become recognised as the point of contact between the two interests.

Made a Sub-Committee

Peremptorily, the Four Associations' committee—developing rapidly, as it seems, into a sort of Federal Supreme Court of the business—ordained that the Griffiths' body should operate in future only as a sub-committee of the Four Associations; but with the proviso that it should not concern itself with "policy matters" which would remain within the province of the main joint committee.

Having disposed of that stumbling block, the ruling body proceeded to appoint a small committee comprised of the presidents of the Four Associations. The committee was charged, firstly, with the consideration of "the desirability of keeping within bounds the immediate threat of a large number of American feature films being shown on television in the United Kingdom" and, secondly, with consideration of the possibility of "making recommendations to the constituent associations for a permanent basis of settlement between the film and television interests of the United Kingdom."

The named presidents on the committee are Frank Hoare, representing the "documentary" makers; John Davis, in behalf of producers; Sir David, for the renters; Bernard Davis, the appointed representative of the exhibitors. The two Davis's are quick thinking men and both given to quick action if urgency is demanded. They are likely to resolve among themselves the problem currently festering relations between exhibitors here and distributors in America.

Technical Awards List

HOLLYWOOD: The honorary, scientific and technical Academy Awards voted by the board of governors of the Academy of Motion Picture Arts and Sciences were announced Monday prior to the ceremonies Wednesday night.

"Samurai," Japanese picture, a Toho Company production presented by Homel Pictures and released through Fine Arts Films, Inc., received the honorary foreign language film award.

The technological award in Class One was made to National Carbon Company for the development and production of a high efficiency yellow flame carbon for color photography. Class Two awards were made to Eastman Kodak Company for Eastman Tri-X panchromatic negative film, and to Farciot Edouart, Hal Corl and Paramount transparency department for the engineering and development of a double-frame, triple-head background projector.

Awards in Class Three

Awards in Class Three were given to the following:

Twentieth Century-Fox and Bausch and Lomb Company for new combination lenses for CinemaScope photography;

Walter Jolley, Maurice Larson and R. H. Spires, 20th-Fox, for a spraying process which creates simulated metallic surfaces;

Steve Krilanovich for an improved camera dolly incorporating multi-directional steering;

Dave Anderson, 20th-Fox, for an improved spotlight capable of maintaining a fixed circle of light at constant intensity over varied distances;

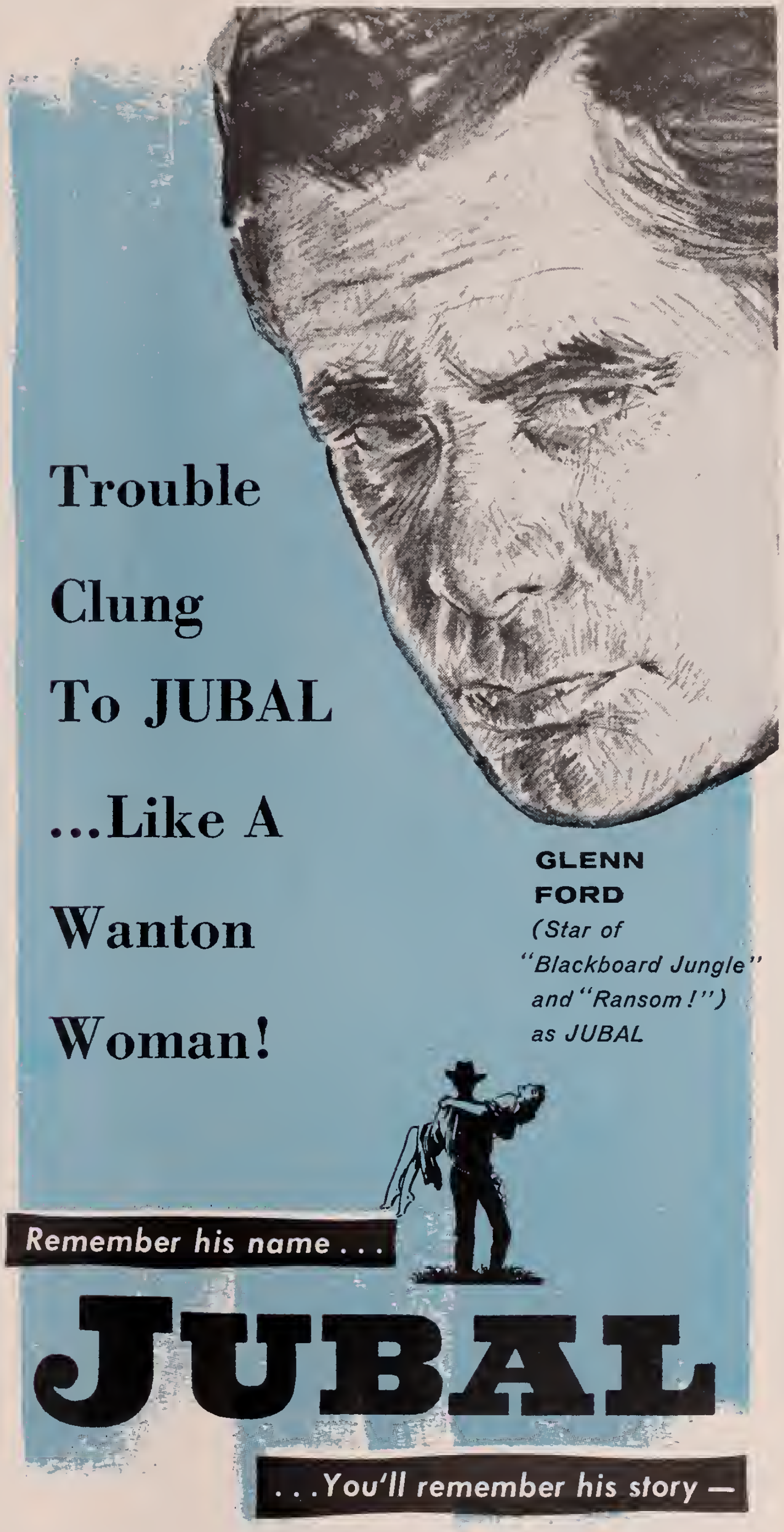
Loren L. Ryder, Charles West, Henry Fraker and Paramount for a projection film index to establish proper framing for various aspect ratios;

Farciot Edouart, Hal Corl and Paramount transparency department for an improved dual steremptican background projector.

The board of governors did not present any other honorary awards, nor the Irving G. Thalberg award this year according to George Seaton, Academy president.

Universal Announces Insurance Increase

Universal Pictures Company recently announced an increase of approximately 33⅓ per cent in the amount of life insurance available under its comprehensive group insurance plan. Taking effect April 1, the plan enables employees to subscribe to life insurance in the amount of approximately twice their annual salaries instead of one-and-a-half times, the previous amount allowed. The company already has a medical expense insurance program for its 3,500 employees in the United States at the home office, Universal-International Studios and its 32 exchanges.


Trouble Clung To JUBAL ...Like A Wanton Woman!
GLENN FORD
(Star of "Blackboard Jungle" and "Ransom!") as JUBAL
Remember his name . . .
JUBAL
. . . You'll remember his story —

—the way you remember

Columbia's "THE MAN FROM LARAMIE"

CINEMASCOPE

COLOR BY
TECHNICOLOR

Glenn Ford • Ernest Borgnine • Rod Steiger . . . in "Jubal", introducing Valerie French and Felicia Farr, with Basil Ruysdael and Noah Beery, Jr. Screen play by Russell S. Hughes and Delmer Daves, based on a novel by Paul I. Wellman. Produced by William Fadiman, directed by Delmer Daves. A Columbia Picture

SAG Pact Closed with Producers

HOLLYWOOD: The successful conclusion of negotiations between the Screen Actors Guild and the Association of Motion Picture Producers for a new collective bargaining contract covering actors in theatrical motion pictures has been announced by Charles Boren, vice-president in charge of industrial relations of the AMPP, and John L. Dales, national executive secretary of the SAG. Negotiations had been underway since January.

Highlights of the agreement are:

1. Day player minimum raised from $70 to $80 immediately and $80 to $90 February 1, 1958.
2. Weekly free-lance minimum raised from $250 to $285 immediately, and to $300 two years from now.
3. In place of the six-day, 48-hour week, a five-day, 44-hour week is established for studio work, with actors to receive premium pay for work on Saturdays or Sundays. Location work will be on a six-day, 48-hour week with pay equal to the studio 44-hour rate plus four hours straight time pay. Actors making $25,000 or more per picture and term contract actors getting more than $1,500 a week may agree in their personal contract negotiations to work on Saturday even if it is a sixth day without added compensation except that such work may not be for principal photography or recording.

Other Increased Rates

4. Increased rates provided for singers, stunt men, airplane pilots and term contract players.
5. Effective February 1, 1958, overtime provisions of contract which presently benefit actors up to $1,250 a week will be extended to $1,500 a week, and for term contract players, from up to $600 a week to $750 a week.
6. Trailers for television limited to film of not more than 400 feet (4½ minutes) and not less than two scenes.
7. Narrators for trailers for theatrical motion pictures for use either theatrically or on TV are guaranteed not less than $180 a day for two trailers and $50 for each additional trailer.
8. Contract takes effect February 1, 1956, for new minimum rates, with new working conditions effective April 1, 1956, and runs to January 31, 1960.

Members of the negotiating committees included representatives of the major companies, AMPP, Central Casting and SAG.

Acquire Drive-in

HARTFORD: Phil Simon and Robert Gloth, both of Hartford, have announced acquisition of Lou Rogow's interest in the 750-car capacity Pike drive-in, Newington, Conn., for an undisclosed sum.

Republic Foreign Earnings May Rise 50 Per Cent

HOLLYWOOD: Foreign earnings of Republic Pictures will run 50 per cent higher in 1956 than in 1955, Reginald Armour, vice-president of Republic International, said in his first conference here with Herbert J. Yates, Republic president. Mr. Armour, who is currently on a world tour, based his anticipation on discussions with exhibitors and branch managers throughout European and Latin American areas during recent weeks. He is accompanied by Gerald Fernback, Republic advertising-publicity director in London.

Test Central Handling

Another move to test the feasibility of a central shipping and back-room operations depot will be undertaken this year by National Film Service, which currently handles these details for several companies in a number of key cities. It is likely the test city may be Indianapolis.

An experimental depot in New York was under consideration about a year ago, but the project was dropped after discussions by all the parties involved. If the central depot test is successful in Indianapolis, or whatever city is selected, it seems likely the plan will be picked up in all others.

National Film Service now does the shipping and inspection for all of the United Artists branches; Paramount's exchanges in Albany, Denver and Atlanta; Warners' Denver branch, and eight RKO exchanges. It also services Walt Disney's Buena Vista organization not only in the shipping and handling of prints but also the billing and collections, and handles the shipping for companies which have offices in Jacksonville, Fla., and Butte, Mont.

In those cities where distributors' leases on their exchange sites are expiring, indications are that the shipping facilities will be turned over to National Film. It is also possible that with the New Haven Film Row being razed due to a highway project, all the companies may pull out of the city and turn the shipping over to National.

AB-PT Names Director And Vice-President

Leonard H. Goldenson, president of American Broadcasting-Paramount Theatres, Inc., has announced the election of two new officers. They are Herbert B. Lazarus, general counsel, as a vice-president, and H. Hugh McConnell as a director. Mr. McConnell, a vice-president of the Metropolitan Life Insurance Company, fills the vacancy created by the death of Walter W. Gross February 16. The board of directors also declared dividends of 25 cents per share on the outstanding preferred and 25 cents per share on outstanding common stock of the corporation, payable April 20.

New Blood At Studios, Says Sidney

HOLLYWOOD: Pointing to Hollywood's record over the past several years in introducing new blood to the acting, directing and producing fields, George Sidney, MGM director and president of the Screen Directors Guild, this week offered a rebuttal to recent charges of Leonard Goldenson, president of American Broadcasting-Paramount Theatres, and other leaders in the exhibition field, to the effect that there is an urgent need for new blood all down the line.

Suggesting that the exhibitors themselves could use some transfusions of new blood and new methods, Mr. Sidney pointed out that the SDG alone has admitted 111 new members in the past 24 months, and cited admissions to the Screen Producers and Screen Writers guilds as equally frequent. New directors who, Mr. Sidney declared, had given fresh impetus to Hollywood, he listed as Delbert Mann, Daniel Taradash, Philip Dunne, Joshua Logan, Herman Hoffman, Dick Powell and Robert Lewis.

Cites Star Discoveries

Mr. Sidney cited as new star discoveries the late James Dean, Ernest Borgnine, Grace Kelly, Kim Novak, Frank Sinatra, Marlon Brando, Jack Webb, Debbie Reynolds, Richard Egan, Dana Wynter, Rod Steiger, Tom Ewell, Fess Parker, Cliff Robertson, Rosanna Podesta, Jack Sernas, Carol Ohmart, Rock Hudson, Mitzi Gaynor and others. He also called attention to new young producers, including Samuel Goldwyn, Jr., and Arthur Loew, Jr., writers like Paddy Chayefsky and Millard Kaufman, and the many technical advances either originated by Hollywood or sponsored by it.

"The record proves the industry has accepted the gamble of new people and properties in all phases of production," Mr. Sidney declared. "Now if Goldenson will campaign with the exhibitors to back up this gamble and exploit to the hilt the 'new blood' we will have achieved the compatibility that will unite the production end with exhibition."

RKO Teleradio Pictures Enters Record Field

RKO Teleradio Pictures this week announced its entrance into the record field with the acquisition of an interest in Unique Records. Thomas F. O'Neil, president of RKO Teleradio, stated that the affiliation represents the first step toward actively entering the recording and music publishing field. Unique will continue to operate with its present staff but will expand into the package field, which will include, in addition to popular music, a complete and balanced line of classical, folk, country and children's music.

France-Italy Production Deal Made

by HENRY KAHN

PARIS: Complete details of the Franco-Italian co-production agreement have now been released. They will have to be accepted by the governments of both countries before the agreement comes into force. The most important modification is the decision to suppress the one-for-one method which obtained in the last agreement.

By this method each co-production film made in Italy, for example, had to be balanced by a co-production made in France. Under the new arrangement, films considered of high artistic quality and international value may be made in either country and will be included in the national quota of both countries without a second balancing film being made.

Cost of the production must be contributed by both countries, and further, the financial contribution of both countries must be equal at the end of the half year. No more than 20 films per country per year may be made under the agreement. This means that co-production between France and Italy will be held together by a financial link only if the treaty is accepted by the governments of both countries. This bureau understands, however, that there will be an exchange of stars and perhaps of directors, but only at top level.

Franco-Spanish Agreement

A Franco-Spanish agreement has been initiated, and probably will come into force during the year. The agreement does not change the existing 1954 treaty essentially, but lays down certain improvements which should encourage greater exchange of films between the two countries.

On the other hand, co-production has been suspended because of technical difficulties. The facts are, of course, that both from a political and social angle the two countries are widely separated. No further co-production licenses may be requested, therefore, but those co-produced films being exhibited will be included in national quotas.

Swiss Exhibitors Make Standardization Plea

HOLLYWOOD: A plea for standardization of screen size and projection processes was made here last week by a group of 14 visiting Swiss exhibitors. At a reception tendered them by Allied Artists, Rudolf Hoch, sales manager for Columbus Films, Inc. of Zurich, and the group's spokesman, said: "As do exhibitors of many other European countries, we find it impossible for economic, technical and practical reasons to introduce all the different screens and projection processes."

He

Trusted

His

Young

Wife

Too Far...

With

JUBAL!

ERNEST BORGNINE
(Voted "Best Actor" by the N. Y. Film Critics, for "Marty") as SHEP

Remember his name . . .

JUBAL

. . . You'll remember his story —

—the way you remember

Columbia's **"THE MAN FROM LARAMIE"**

CINEMASCOPE

COLOR BY
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Glenn Ford · Ernest Borgnine · Rod Steiger... in "Jubal", introducing Valerie French and Felicia Farr, with Basil Ruysdael and Noah Beery, Jr. Screen play by Russell S. Hughes and Delmer Daves, based on a novel by Paul I. Wellman. Produced by William Fadiman, directed by Delmer Daves. A Columbia Picture

The National Spotlight

ALBANY

A mid-March snowfall further lengthened the winter and confirmed some area drive-in operators in their belief reopenings should not be attempted until Easter. However, several earlier resumptions were scheduled. . . . Fabian Theatres selected March 30 for the Mohawk, between Albany and Schenectady; April 14, for the Saratoga, at Latham. John Gardner chose Easter weekend for the Turnpike in Westmere. Unfavorable weather will delay the premiere of his new 300-car in Unadilla, near Sidney, until May. . . . Bernard Brooks, Fabian chief buyer, came here with Lou Levy, Brooklyn district manager, for the Palace concerts by Woody Herman and Louis Armstrong units. The attraction, which drew about 3,600 for two performances—at $2.75 top—and which played the Stanley, Utica, the next night, was booked for Fabian's Fox, Brooklyn, March 23. . . . Jack Baker's stage and film Horror Show was booked for midnight performances at Strand in Albany, Troy in Troy, and Stanley in Utica.

ATLANTA

H. P. Rhodes, drive-in owner in Montgomery, Ala., and Savannah, Ga., is back after a trip out of the city. . . . Richard Young, manager of the Dale drive-in theatre, Tuscaloosa, Ala., and his wife are expecting a visit from the stork. . . . John H. Stembler, president of Georgia Theatres, has been appointed chairman of the American Cancer Society's 1956 educational and fund raising drive in Fulton County. . . . Mrs. Marinella Rose, owner of the Ritz and Sundown drive-in, Livingston, Tenn., visited the row. . . . Olin Evans has purchased the Barbour drive-in, Louisville, Ala., from F. B. Pierce. . . . Mrs. Robert Clark, Toez theatre, Brooklet, Ga., was in for a visit. . . . The new Pal theatre, Louisville, Ga., owned by the Pal Amusement Co. of Vidalia, Ga., has opened. The original theatre was destroyed by fire some time ago. . . . R. C. Mullis, owner of the High Spring's drive-in, High Springs, Fla., suffered a fractured hip when he fell from a ladder at his drive-in.

BOSTON

United Artists has engaged the services of Harry Browning, motion picture director of Gabriel Stern, Inc., advertising agency, to handle the world premiere of "Quincannon, Frontier Scout" at the Legion theatre, Mayfield, Kentucky, April 6. . . . Harold Kaye, new owner of Alexander Film Company, visited New England to confer with Irving Saver, district manager. . . . Barbara Copeland, former secretary to Harry Browning when he was district manager at New England Theatres, Inc., is now secretary to Samuel Dane, president of Jet Spray Corp., makers of drink machines. . . . Norman Glassman, Lowell exhibitor, became a grandfather for the first time when a daughter named Nancy Ellen was born to Mr. and Mrs. Bruce Glassman. . . . Memorial services were held for Donald O. J. Messenger, 55, Boston correspondent for The Herald and a columnist for the *Christian Science Monitor,* who died in Philadelphia March 12. . . . The Warner office is swinging into full speed for the Ralph Iannuzzi Drive for the month of May.

BUFFALO

The Autovue on Witmer Road, route 31, Niagara Falls, was one of the first drive-ins in this neck of the woods to open for the season. It was open the week of March 12. The Starlite, also in the Falls area, planned to open last weekend, but the heavy snow storm threw the wrench into the works. It is reported that drive-ins in the Buffalo area plan to open early this season, sometime early in April. . . . Stanley Weber, former Buffalo theatre manager, will be back in town in April to begin work as manager of the Turf Clubs and public relations chief for the Ontario Jockey Club in Canada. The club operates the big race track in Fort Erie, where Stanley will make his headquarters. . . . Sloan Wilson who wrote "The Man in the Gray Flannel Suit" in his home in Synder, N. Y., a Buffalo suburb, when he was a professor of English in the University of Buffalo, now resides in West Newton, Mass. The picturization of the book opens March 30 in the Center in downtown Buffalo. . . . Bausch & Lomb Optical Company of Rochester has announced the appointment of Alton K. Marsters as administrative assistant to president Carl S. Hallauer. . . . Women can be a vital factor in helping to improve their city in the rehabilitation of run-down neighborhoods, Elmer F. Lux, chief barker, Variety Club of Buffalo and president of the Buffalo Redevelopment Committee, Inc., told members of the Buffalo Women's City Club the other day. . . . The motion picture theatre in Hilton, N. Y., near Rochester, which was to have been closed on Saturday, March 10, was closed ahead of schedule as a result of a riot of teen-agers March 9. Ray Allgeier, owner, had to call the police to quell antics of a couple of hundred boys and girls, who apparently were celebrating the closing of the theatre.

CHARLOTTE

John Newfield, Columbia Pictures exploiteer, left here in midweek after laying out an extensive campaign on "Picnic" and "Hot Blood." "Picnic" came to the Center March 16 and "Hot Blood" opened at the Plaza the same day. . . . "The Man Who Never Was" opened well at the Carolina but business fell off on the weekend. . . . "Invasion of the Body Snatchers" was a smash at the Imperial. . . . "Never Say Goodbye" was doing exceptionally well at the Manor. . . . "The Conqueror" went into its third week at the Center. . . . A sneak preview of "The Man Who Knew Too Much" was held at the Carolina March 8. . . . Everett Olsen, operator of several drive-ins, was in Charlotte from his home at Windy Hill Beach, S. C. . . . Allied Artists will move its Charlotte exchange from its present building on S. Poplar St. to 225 W. 4th St. around the first of April. Work of remodeling the building, which formerly housed Columbia Pictures, is now underway.

CHICAGO

The Skyhi drive-in theatre opened its ninth season March 16 with "The Benny Goodman Story" and "The Lieutenant Wore Skirts." As in previous years, Bob Jelenik is manager. . . . The Bel-Air, which made its debut as the only outdoor theatre with walk-in seats, plans to show only "the finest attractions" each week, plus cartoons for children. Bottle warmers are provided for babies. Children under 12 are admitted free at all times, and youngsters have free playgrounds. There will be concentrated promotion for family attendance. . . . March 23rd saw the opening of the Double and Moonlight drive-ins. . . . The 40-year-old Amo theatre, modernized from stem to stern, reopened March 15 under the new name of 61st Street theatre. Don Young is the manager. . . . Si Greiver is booker for all aforenamed theatres. . . . Chicago will be national headquarters for a $1,000,000 fund-raising drive in memory of Suzan Ball. The money will go to the City of Hope in Los Angeles. Gael Sullivan will serve as national chairman, with Dick Powell and his wife June Allyson as his co-chairmen.

CLEVELAND

"Guys and Dolls," now in it's 13th week at Loew's Ohio theatre has the longest run at any local Loew house since 1952 when "Quo Vadis" held for 18 weeks. And since January 1952 only one picture has exceeded the "Guys and Dolls" run in any downtown Cleveland theatre and that was "The Robe" which played 11 weeks at the Hippodrome. . . . This week "Carousel" opened at the Allen with little competitive opposition as most of the other theatres played extended holdovers. . . . Marie Weigler leaves United Artists in April after serving as secretary to several branch managers over a 12-year period. She returns to her home town, Boston. . . . Helen Thoma, secretary to Paramount branch manager Harry Buxbaum has taken a leave of absence to be with her sick mother and father in Pleasant City. O. Louise Michaelson is pinch-hitting. . . . William Campbell, featured in the U. I. picture "Backlash," spent two days here promoting the picture on TV, radio and personal interviews. . . . Frances Bolton, NSS booker the past 13 years resigned to become field manager for a cosmetic concern. . . . The Salesmen's Club of Cleveland this week elected Aaron Wayne president to succeed Jim Levitt. Other newly elected officers are: first vice-president, Irwin Marcus; second vice-president, David Rosenthal; treasurer, Sam Lichter; secretary, Bill Gross; assistant secretary, Leonard Steffes. . . . Plans are taking shape

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(*Continued from opposite page*)

for the Ward Marsh testimonial to be held April 9. Occasion will honor him for his 40 years as motion picture editor of *The Plain Dealer*.

COLUMBUS

The controversial film, "Garden of Eden," can be shown in Columbus without the exhibitor risking arrest. Police Sergeant Stephen Tigyer of the vice squad viewed the film at a special showing at the Russell, South Side neighborhood house. He said he found "nothing lewd or obscene" about it. Jerome C. Knight, Russell manager, said he may book the feature later. The special police showing was arranged after a Massachusetts theatre manager was fined $500 for showing "Garden of Eden." The projectionist was fined $200. . . . Johnny Jones, Columbus *Dispatch* columnist and former local theatre manager, was seriously injured when his car rammed into a Greyhound bus here. Jones, who was manager of the Thurmania, Majestic and Southern some 25 to 30 years ago, is recovering in University Hospital. He sustained a dislocated hip, fractured leg and head injuries. . . . Norman Nadel, *Citizen* theatre editor, shepherded a group of 170 local theatregoers on the newspaper's spring theatre party to New York City. . . . Six-inch snow a week before the advent of spring dealt a blow to the local box office.

DENVER

The Paramount is using the second feature only on matinees, dropping it for the evenings. . . . Robert Sweeten, Centre manager, father to twin girls, Michele Mary and Marlayne Marie. . . . Ralph Batschelet, concessions manager for Fox Inter-Mountain Theatres, went to Las Vegas, Nev., for the popcorn meeting, and on the California to look over the concession setup of Fox West Coast. . . . Sidney Deneau, western and southern sales manager, and Geo. Schur, branch operations manager, Paramount, here conferring with Philip Isaacs, division manager, and J. R. Ricketts, branch manager. . . . Carol Ohmart, "Scarlet Hour" star, here boosting the film which will run at the Denham. . . . Frank H. Ricketson, Jr., and Wm. Agren, buyer, Fox Inter-Mountain Theatres, to west coast for a film buyers meeting. . . . More than 250 attended the fashion show and luncheon put on by the Women of the Motion Picture Industry. . . . Hans J. Peterson, father of James Peterson, president, Allied Rocky Mountain Independent Theatres, died at his Littleton, Colo., home, following a heart attack. . . . Ray Davis, district manager for Fox Inter-Mountain Theatres, and Mrs. Ethel Ale, were married. . . . Barry Jones, "Aristotle" in "Alexander the Great," here for the opening of the film at the Paramount.

DES MOINES

A. A. Hopper has been named manager of the two theatres at Iowa Falls. Hopper has been manager of the Pastime in Maquoketa for the past two years; he will be succeeded there by Dale Buchholtz of Guthrie Center. . . . Mr. and Mrs. George Basta who recently purchased the Watson theatre at Graettinger, have taken over active management of the business. They will have showings Friday through Monday nights

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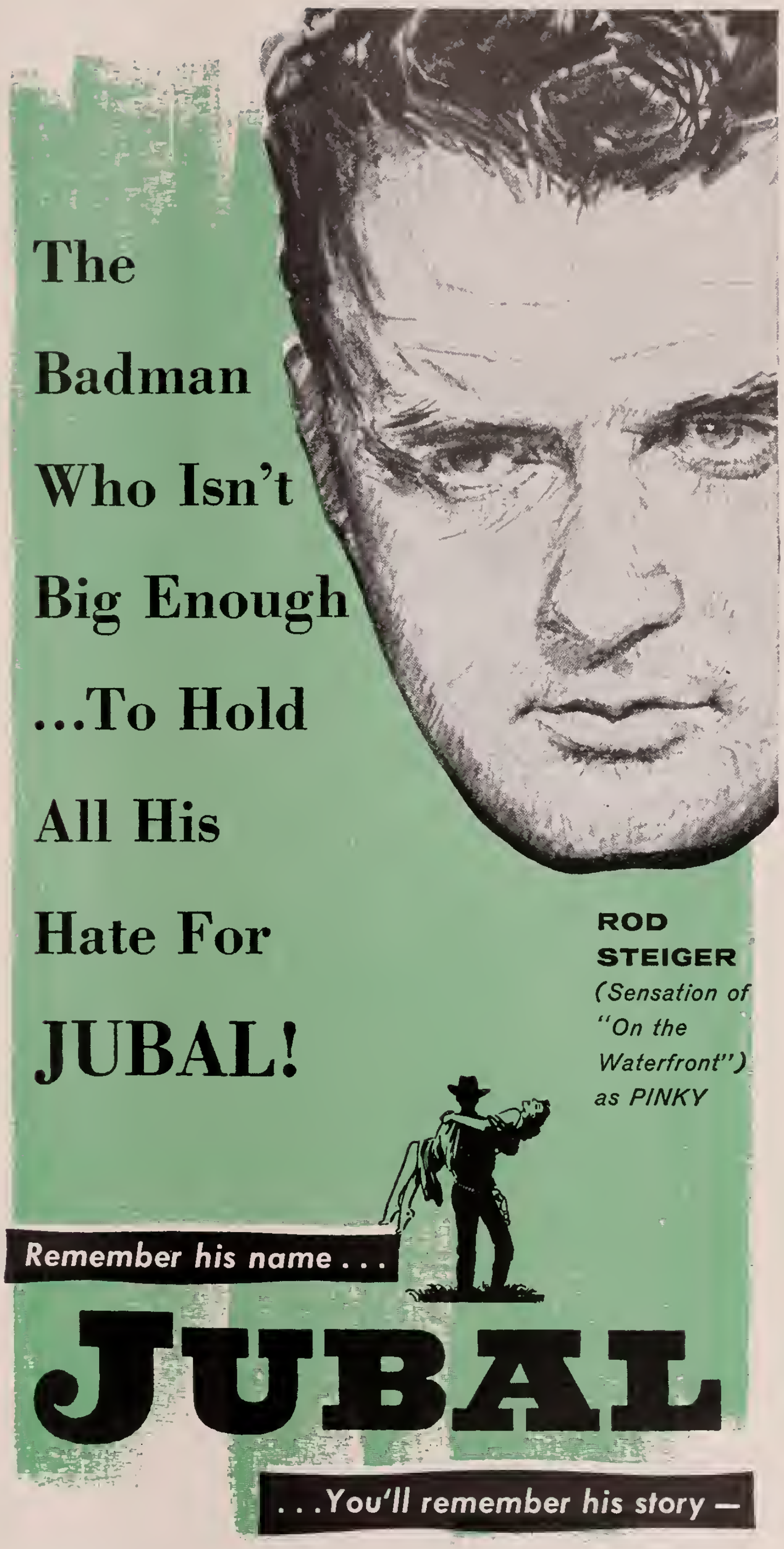
The Badman Who Isn't Big Enough ...To Hold All His Hate For JUBAL!
ROD STEIGER (*Sensation of "On the Waterfront"*) as *PINKY*
Remember his name . . .
JUBAL
. . .You'll remember his story —

—the way you remember

Columbia's "THE MAN FROM LARAMIE"

CINEMASCOPE
COLOR BY
TECHNICOLOR

Glenn Ford • Ernest Borgnine • Rod Steiger... in "Jubal", introducing Valerie French and Felicia Farr, with Basil Ruysdael and Noah Beery, Jr. Screen play by Russell S. Hughes and Delmer Daves, based on a novel by Paul I. Wellman. Produced by William Fadiman, directed by Delmer Daves. A Columbia Picture

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until May 1 when Tuesdays and Wednesdays will be added to the schedule. . . . Al Myrick, owner of the Lake theatre at Lake Park, spoke on "Trade at Home" at a recent dinner meeting of the Laurens Chamber of Commerce. . . . Children under 13 were guests of the Woodbine Community Club at a free movie at the Woodbine theatre. Ken Moore is theatre manager. . . . Pat Bruning has announced a change of schedule for the Memorial theatre at Glidden. Pictures will be shown Sunday and Tuesday and Friday and Saturday. The theatre will be dark on Wednesday and Thursday. . . . RKO employees were busy last week as the trucks with the Omaha exchange's files, records, etc. were unloaded, sorted and placed in the Des Moines office. From now on, all paper work for both territories will be handled out of the Des Moines office.

DETROIT

Reviews were divided on the "Richard III" TV presentation with local film critics disapproving and TV reviewers approving generally. . . . Emanuel Seidler and Sol Nathan Cohen, owners of the Film Exchange Building, lost $20,000 to Postman Stanley Lillis who fell on a frayed coco mat. The 59-year-old mailman claimed the loss of the use of one leg. . . . The Coliseum of Motion Picture Salesmen has elected Jack Thompson, Paramount, president; Ray Cloud, Columbia, vice-president, and Walter Corey, Republic, secretary-treasurer. . . . Death claimed Glen Beach, Glenarah theatre, White Cloud, and J. Oliver Brooks, an independent distributor. . . . Gladys Pike is the new head of Film Truck Service, Inc.

HARTFORD

Samuel P. Cornish, who recently sold his interest in the deluxe Niantic theatre, Niantic, Conn., to his former associates, Socrates Deligeorges and Alphonse Dubreuil, was given a testimonial banquet by film men in Niantic March 22. Mr. Cornish is 72 and has been in the industry 45 years. . . . Elray Theatres, Inc. of Watertown, a new Connecticut firm, has filed a certificate of incorporation. Incorporators are Eleanor P., John W. and Raymond A. Ellis. . . . Lockwood & Gordon Circuit has inaugurated a new opening policy at the Norwalk drive-in, the company's only first-run outdoor theatre in Connecticut. New policy calls for gates opening at 7, Mondays through Thursdays, with performance starting at 7:30; at 6, Fridays and Saturdays, with performance starting at 6:30; and at 5:30, Sundays, with performance at 6. William Daugherty is resident manager.

INDIANAPOLIS

Trueman Rembusch went to Washington this week to testify on exhibitor problems before the Senate sub-committee on small business. . . . Joseph W. Bohn, 64, manager of Realart Pictures, died here March 15 after a long illness. A native of Louisville, Bohn had been on Film Row here since 1935. His widow, Mrs. Helen Bohn, was associated with him in Realart management. . . . Theatres here were loaded with Oscar nominations this week. . . . Murray Devaney, Columbia branch manager, was in Chicago last week for a sales meeting. . . . Tommy McCleaster, 20th-Fox central division manager, visited the office here several days last week. . . . Wm. A. Carroll, secretary of the Allied Theatre Owners of Indiana, reports the spring convention will be skipped again this year. . . . Parsa Jensen has reopened the Photoplay at Clay City.

JACKSONVILLE

Harvey Reinstein, Buena Vista salesman, returned from a long road trip with an injured knee. . . . Bob Thomas, manager of the Colony theatre, Palm Beach, was here visiting old friends. . . . Arthur Davis, Gold Coast Pictures Co., Miami, is distributing "The Ladykillers" and he expects to book it at about 175 Florida theatres. . . . Gordon Bradley, Paramount division manager from Atlanta, was here for the sneak preview of "The Man Who Knew Too Much" at the Florida theatre. . . . Max Stepkin, Metro office manager, was making a survey of theatres in the area which have Foxhole small sprockets for projecting magnetic CinemaScope prints. . . . Donald Holcomb, manager of the Palace, Tampa, was here on his first visit to the FST home office. . . . Officers and directors of the Motion Picture Exhibitors of Florida unanimously voted congratulations to Leonard H. Goldenson, president of ABC-Paramount, on his winning *Look Magazine's* 1955 exhibitor-of-the-year award.

KANSAS CITY

Don E. Burnett, newly elected president of the Kansas-Missouri Theatre Association, is a civic leader in Larned, Kansas, where he operates the State theatre, and the drive-in. He is a past president of the local Chamber of Commerce and of the Kiwanis Club, and is active in other organizations. . . . The Crest, Riverside and Claco drive-ins opened March 15, with fireworks. The Shawnee and Leawood opened March 16, also with fireworks. The Lakeside, 50 and Kansas opened the same day. . . . The Heart, 63rd, Boulevard and 40 drive-ins, which have been open weekends all winter, now are on full schedules. . . . Trading stamps are now being given by many retail stores and service establishments in Kansas City. The Claco is giving them to drive-in patrons.

LOS ANGELES

A new independent film exchange named Natfield Pictures has been established by Sam Nathanson and Bill Feldstein, with offices on Film Row. Nathanson will continue as head of Gibraltar Motion Picture Distributors. . . . Mr. and Mrs. Jack Brower (he operates the Town theatre) celebrated their 34th wedding anniversary. . . . Milt Frankel, manager of the Favorite Film office here, announced that Mark Tenser, formerly of the Lake theatre, has been added to the staff. . . . Back from a business trek to San Francisco was N. P. Jacobs, president of Favorite Films of Calif., Inc. . . . Plans for a proposed $650,000 Charles P. Skouras Memorial center on the grounds of the St. Sophia Cathedral, the Greek Orthodox church which was the project closest to the heart of the late president of National Theatres, were outlined at a kick-off fund-raising dinner held at the Hollywood Palladium. More than 1,500 Greek-Americans attended. . . . A new 1,200-seat indoor theatre, known as the Crest, will be constructed by Robert L. Lippert, exhibitor, producer and distributor, who now has more than 60 houses in northern California and Oregon. Some of the features of the new house will be a section of rocking-chair loges, a 30 x 70 foot screen, and parking facilities for 200 cars.

MEMPHIS

George C. Hoover, International chief barker of Variety, will speak to Tent 20's first general membership meeting of the year at a dinner meeting April 9th at Hotel Gayoso. . . . G. L. Brandon, chief barker of Tent 20, said M. A. Lightman, Jr., past chief barker, will be honored with a memento and Mayor and Mrs. Edmund Orgill will be guests. . . . Memphis drive-ins, Bellevue, Frayser and Summer, opened for the season this week. . . . Herbert W. Hewett, owner, has reopened his Grubbs theatre, Grubbs, Ark. . . . Williard Albert Griffin, projectionist at Malco theatre in Memphis, died at the age of 57 at Memphis Eye, Ear and Throat Hospital in Memphis. . . . Loew's State theatre and Goldsmith's Department store are co-operating in a contest inspired by the MGM film, "Meet Me in Las Vegas," now at State. The Memphis winner gets a U. S. Savings bond, a radio and luggage. He or she is entered in the national contest for a trip to Las Vegas, plus $1,000 in cash which must be spent while there.

MIAMI

Irving Trencher, owner of Rugby theatre, Brooklyn, N. Y., and Dennis Carlin have taken over the Carefree theatre, West Palm Beach. . . . If the secretaries in town seem unusually busy it may be because of FST's Howard Pettingill who has a contest on for the gals wherein a 25-word letter may get them an all-expenses-paid trip to Hollywood. Miami is one of 32 key cities in a contest tie-in with the Warner Bros.' "Miracle in the Rain." . . . The Claughton Theatres' offices were "it" recently when Lillian Claughton permitted the Junior Museum use of her offices for their annual tag day collections. The American Cancer Society is also indebted to Mrs. C. for their auxiliary offices above the Royal and Embassy theatres. . . . Hal Stanton, manager of the Florida, reports Tom Byrne as his new assistant. . . . The Mitchell Wolfsons and daughter Frankie take flight late in March for an aerial vacation which will include Hawaii, Japan, Thailand, India, Egypt and Italy among other fascinating places.

MILWAUKEE

Personalities in the news around Film Row: Oliver Trampe was Florida-bound March 16 for a little vacation. He made an advance announcement that the Annual Variety Golf outing is August 20 at the North Hills Country Club. . . . Rose Poetsch, assistant cashier at RKO, was operated on recently at Milwaukee Hospital. . . . John Radke, head shipper at RKO, is very elated over the fact his son, who is in the Air Force, is returning from Germany. . . . Europe-bound is Mrs. Helen Harsh, head inspectress at RKO, who with her husband is going to Italy, Germany, Austria, France and Holland. . . . Don Kiel, shipper at the Columbia exchange here, is still up in the clouds. He was on his vacation while Cleo

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Moore was here, so they asked him to drive her around through the state on her personal appearance tour. . . . The Unity theatre at Mineral Point is closed.

MINNEAPOLIS

Construction will begin on a new 800-car drive-in at Eden Prairie near Minneapolis being built by Otto W. Kobs, operator of the Oxboro in suburban Oxboro. Theatre is expected to open the first week in June. . . . Leo Aved, operator of the neighborhood Empress and the Navarre Ampi-theatre at suburban Lake Minnetonka, is building a 944-car drive-in at suburban Coon Rapids. It will be one of the largest outdoor stands in the Upper Midwest. . . . Russell Beach, formerly of the RKO Orpheum, Waterloo, Iowa, has gone to the RKO Pan, Minneapolis, succeeding William Knowles, who was transferred to the RKO Orpheum, St. Paul. . . . Ted Mann, operator of the World Theatres in Minneapolis and St. Paul, is back from a California vacation. . . . Ida Shartin, district manager's secretary at Warners, is vacationing in Florida. Another Florida vacationer is Miles Roff, shipper at National Screen Service. . . . Sam Idelkope, formerly a salesman at Allied Artists, has resigned. . . . Minnie Super, biller at RKO, is hospitalized following a recent operation. . . . Sol Malisow, branch manager of 20th-Fox, called on southern Minnesota exhibitors with salesman Don Halloran.

NEW ORLEANS

I. M. Gauthier of the Castle, White Castle, informed Transway that because of severe financial losses during the past year in the operation of the theatre, he was forced to close indefinitely, effective after showing March 17. . . . Joy's Theatres scheduled reopening for the 1956 season of the following drive-ins April 1: the Loop, Texarkana, Ark-Tex, and the Joy, Alexandria, La. The latter will operate with only one change per week. . . . The Fox, Lecompte, La. closed for renovations and conversion to CinemaScope showing. . . . A. L. Royal, Mississippi theatre owner, added the Majestic, Quitman, Miss. to his string of theatres by purchase from Louise and Phil Murphy. It will be managed by his son, Lloyd, Jr. . . . The Mobile *Press-Register* paid tribute to the long service of Cora Miller, cashier at the Century, Mobile, in a feature story, with accompanying photograph. Miss Miller was appointed cashier by Ike Frenkel when he opened the theatre on February 15, 1905. . . . Perry McCown, the showman from West Point, Miss., has made a standing offer of his theatre, the Royal, for the use of clubs or groups who are in need of an assembly hall for morning sessions.

OKLAHOMA CITY

The first meeting of the new board members of United Theatre Owners of Oklahoma was held March 5 with 17 attending. A committee was appointed to help raise funds for the Cowboy Hall of Fame. Named to the committee were C. D. Guthrie, Dick Thompson, R. L. Barton and E. R. Slocum. Mr. Slocum also was named chairman of the Oklahoma District Tax Repeal. Bernard McKenna gave a report on the Drive-in

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Restless..
Young...
And
Married!
She Can't
Keep Her
Hands Off
JUBAL!
VALERIE FRENCH as MAE
Remember his name . . .
JUBAL
. . .You'll remember his story —

—the way you remember

Columbia's "THE MAN FROM LARAMIE"

CINEMASCOPE
COLOR BY
TECHNICOLOR

Glenn Ford • Ernest Borgnine • Rod Steiger... in "Jubal", introducing Valerie French and Felicia Farr, with Basil Ruysdael and Noah Beery, Jr. Screen play by Russell S. Hughes and Delmer Daves, based on a novel by Paul I. Wellman. Produced by William Fadiman, directed by Delmer Daves. A Columbia Picture

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Convention, held at Cleveland. The next regular meeting will be held April 2. . . . R. Lewis Barton has been appointed chairman of the advertising committee for the Cowboy Hall of Fame. . . . A new concession stand is being built at the 77 drive-in theatre here. . . . Mrs. M. W. Garrett, Norman, has been named manager of the Chieftain theatre, Oklahoma City. . . . The Circle drive-in theatre, which has been closed for the winter, reopened March 9, with Mrs. Chaney as manager. . . . Mr. and Mrs. Harold Combs have returned from a business trip to Dallas. Mr. Combs is concessions manager for Barton Theatres.

PHILADELPHIA

James P. Clark, who heads Clark Theatres, Inc., as well as the Horlacher film delivery service, has named Jack B. Kline as house manager for his newly-acquired State, Boyertown, Pa. He's the son of the former owner, George Kline, who retired upon selling the house. . . . Suburban Abington Township's board of commissioners finally adopted a five per cent amusement tax which goes into effect April 1 and is pected to yield $40,000 annually. . . . The Nixon, West Philadelphia neighborhood house, had its first stage show in years with a local vaudeville unit coming in for four days and headlining an exotic dancer, Julie Gibson. . . . After a long siege in the Temple University Hospital, veteran theatre manager Larry Mackey is now in the Mary Agnew Convalescent Home. . . The Sinking Spring drive-in near Reading, Pa., enlarged to accommodate 1,200 cars, reopened for the second season with Richard T. Kemper, managing the open-airer. . . . Meyer Adelman, head of the New Jersey Messenger, film delivery service, was named a member of Morris Soble Memorial Fund for Cancer Research executive committee sponsored by the Deborah Sanatorium and headed by Victor H. Blanc, a past chief barker of the local Variety Club. . . . G. Park Weaver, manager of Ben Shindler's Ace, Wilmington, Del., was awarded the "Young in Heart" Award of Radio Station WCAU here for his work with youth groups.

PITTSBURGH

"Diabolique" has been set to follow the current "The Prisoner" in the Squirrel Hill. . . . "Mister Roberts" and "Rebel Without a Cause" a strong click in a flock of Warner neighborhood houses, repeating the recent success of another brace of re-issues, "Battle Cry" and "East of Eden." . . . No date yet posted for the close of "Guys and Dolls," now in the Nixon in its eighth week as that legit house's first movie. It had originally been set for six weeks. . . . The Downtown Theatre Association again revived its annual pre-Oscar TV derby in which critics Karl Krug, Kap Monahan and Harold Cohen predicted the Academy Award winners. . . . "Final Test" rushed into the Guild when "Special Delivery" suddenly left. . . . Rita Cholar replaced Virginia Weaver in a secretarial post in the Stanley Warner office. . . . It's a boy, James, Jr., the first child born to the Jim Harveys. Dad is on the staff of the Art Cinema. . . . The Stanley sneak-prevued "The Man Knew Too Much," one of its future bookings, with audience reaction terrific for the latest Hitchcock thriller.

PORTLAND

Dean Mathews, manager of Evergreen's New Fox theatre, has had six-track sound equipment installed for "Carousel." Dean had a smash promotion on the musical and opened strong for what looks like a lengthy run. . . . Guild theatre manager Marty Foster has moved to San Francisco where he has a new job. He also purchased the Manor theatre in Sacramento. Nancy Welch becomes resident manager of the Guild with Foster booking and running both from his San Francisco office. . . . Frankie Laine is here for Al Learman's Home Show March 23-April 1. . . . Bagdad theatre set to reopen the latter part of this month. The house has been dark for some time, but has had a facelifting and soon will be ready again . . . Carl Miller, manager of the Catle theatre, Vancouver, Wash., ran a "Never Tell a Lie" show for kids on Washington's Birthday for big results.

PROVIDENCE

Weather still continued to be a determining factor as to whether grosses would hit normal or just miss out as so often has happened during the past few months. One of the worst ice-storms in years hit this area just when midweek business was at its peak. Local theatre owners and operators agree that this past winter was the worst, weatherwise, experienced in many years. . . . Despite inclement weather, prospects appeared so bright, based on attendance before the storm hit, that several attractions were held over. "I Am a Camera" held for a third week at the Avon Cinema, while "Picnic" was running a second week at Loew's State. . . . Courageous operators of the Bay State drive-in, just over the R. I. border in Seekonk, Mass., ushered in the 1956 season with "Rains of Ranchipur." . . . Louis Armstrong and Woody Herman were booked for personal appearances at the Veterans' Memorial Auditorium. . . . The Rustic drive-in, Louisquissett Pike, postponed reopening for 1956 another week. . . . The Somerset Family drive-in reopened, offering "Tall Men" and "Pearl of the South Pacific." It continues the policy of admitting each automobile for $1.25 regardless of the number of occupants.

ST. LOUIS

The Starlite drive-in theatre, Potosi, Mo., opened March 16 for the current season. The theatre's screen has been widened to 80 feet. . . . Twelve merchants of Charleston, Mo., and the McCutcheon theatre of that city are cooperating in a plan in which the merchants will give a show ticket for each $1.00 purchase. . . . The Tom Sawyer theatre, Hannibal, Mo., now is showing pictures on a wide screen that is claimed to be the largest in its area. . . . The Ritz theatre at Farmington, Mo., is conducting a weekly "Salute the Industries Series," in which a business firm or industry will be picked out and saluted in the form of free tickets for all employees. . . . The building at 1310 Franklin Avenue here, built in 1916 as the Palace theatre and known in recent years as the Carver theatre, is being razed and the lot is going to be used for auto parking.

SAN FRANCISCO

Variety Club, Tent 32, will sponsor the San Francisco premiere of "Alexander the Great" at the United Artists Theatre, March 28. Proceeds from the performance will be contributed to the Blind Babies Foundation. . . . National Theatres' buyers from the exchange areas of Los Angeles, Portland, Seattle, Denver, Kansas City, and Milwaukee met for the first time in San Francisco with William Thedford, division manager, as host. Frank H. Ricketson, president of Fox Intermountain Theatres, and Edwin F. Zabel, general manager of Fox West Coast Theatres Corp. were special guests. . . . Warner Bros. branch managers in the western division also met here last week. Denver, Portland, Seattle, and Salt Lake exchanges were represented. Al Shmitken, local branch manager was host. . . . George Archibald, Arch Buying and Booking Service, is going to Gaum as distributors representative. General Theatrical will take over the booking and buying for the Arch circuit. . . . The Bayview Theatre, an Affiliated Theatre Service, closed its door here on March 6.

VANCOUVER

A 62-year-old Vancouver theatre doorman, James Bawn, of the Odeon-Vogue, who came to the aid of a policeman struggling with a mental case outside the theatre, will be recompensed by $33 for eyeglasses broken in the struggle. The city police commission also voted to send Bawn a vote of thanks. . . . Some Western Canadian exhibitors are using the slogan "If you can't lick 'em join them." They are using bingo as an addition to their regular film programs with good results. In a number of cases it has kept the theatre from going dark. Over 35 houses in the three Prairie Provinces are now featuring bingo. It has not appeared in British Columbia to date. . . . MGM's "Last Hunt," rejected by the B. C. censors, was approved with a few eliminations by the appeal board. It was put in the Adult Only class by the appeal board. . . . The Lougheed drive-in at Burnaby, just over the city limits, has been taken over by the Len Johnson family, former operators of the Cascade theatre located in the same area.

WASHINGTON

Life has been eventful for the three Washington drama critics of late. Jay Carmody, Washington *Evening Star*, was a guest of honor at a luncheon of more than 500 Washingtonians, who paid tribute to him for being selected "Critic of the Year" by the Screen Directors Guild. Richard Coe, Washington *Post* and *Times-Herald*, was master of ceremonies at the Playhouse theatre's premiere of "Richard III" attended by President Eisenhower and Sir Laurence Olivier. And James O'Neill Jr., Washington *Daily News*, just announced the birth of his first son, after four girls in a row. . . . Harley Davidson, Independent Theatres, and Mrs. Davidson, vacationed in Florida. . . . Joseph Morgan, retired showman, was hospitalized at Doctors Hospital. . . . Jack Schultz, Fox Movietone News, was hospitalized at Emergency Hospital. . . . Max Rutledge, Columbia Pictures, has been promoted to head booker. . . . Bill Haley, of rock and roll fame, appeared in the lobby of the Metropolitan theatre for autographs in connection with the opening of Columbia's new musical film "Rock Around the Clock," which features many rock and roll performers.

Phil Silvers Steals Emmy Award Show

Phil Silvers was the man of the hour at the presentation last week of the 1955 Academy of Television Arts and Sciences "Emmy" awards. He was acclaimed the "best actor" and "best comedian" of the year and won further laurels for having the "best comedy" series of 1955. Nat Hiken, the producer of "You'll Never Get Rich," Mr. Silvers' program, was acclaimed "best director" of a film series and "best in comedy writing." The "best actress" award for a continuing performance went to Lucille Ball for her "I Love Lucy" role.

The "Emmy" telecast, which garnered a 15-city Trendex rating of 30.0, according to the National Broadcasting Company, originated from the Pan Pacific Auditorium in Los Angeles and the Waldorf Astoria in New York.

The "Producers Showcase" performance of "Peter Pan" on NBC was honored as the best single program of 1955, and its star, Mary Martin, was awarded the Emmy as best in a single performance. Lloyd Nolan won as best actor in a single performance —his role of Captain Queeg in "The Caine Mutiny Court Martial." Other winners were Art Carney and Nanette Fabray, best supporting actor and actress, respectively. Mr. Carney won for his role in "The Honeymooners" while Miss Fabray was cited for her chores on "Caesar's Hour." She was also honored as best comedienne.

Other Emmy Awards

Other Emmy awards went to "The NBC Matinee Theatre," best contribution to Daytime Programming; Perry Como, best M.C. or program host; Tony Charmoli, best choreographer; Franklin Schaffner, best live director; Walt Disney, best film producer; Fred Coe, best live producer; Marcel Marceau, best specialty act; Edward R. Murrow, best news commenator or reporter; "Love and Marriage," best musical contribution; Perry Como, best male singer; Dinah Shore, best female singer.

Rod Serling won his award for "Patterns," best original teleplay; Paul Gregory and Franklin Schaffner, best television adaptation; CBS A-Bomb coverage, named best special event or new program; "Ed Sullivan Show," best variety series; "Producer's Showcase," best dramatic series; "Your Hit Parade," best music series; "Disneyland," best action or adventure series; "Omnibus," best documentary; "Lassie," best children's series; "The $64,000 Question," best audience-participation series.

In the technical awards category, Otis Riggs won as the best live art director; William Ferrari, best film art direction; William Sickner, "Medic," best TV cinematography; Edward W. Williams, best editing of a TV film; T. Miller, best camera work on a live show.

Naomi, Whose Lips Were Untouched By Any Man's... Until JUBAL!

FELICIA FARR
as NAOMI

Remember his name . . .
JUBAL
. . . You'll remember his story —
—the way you remember
Columbia's "THE MAN FROM LARAMIE"

CINEMASCOPE
COLOR BY
TECHNICOLOR

Glenn Ford • Ernest Borgnine • Rod Steiger... in "Jubal", introducing Valerie French and Felicia Farr, with Basil Ruysdael and Noah Beery, Jr. Screen play by Russell S. Hughes and Delmer Daves, based on a novel by Paul I. Wellman. Produced by William Fadiman, directed by Delmer Daves. A Columbia Picture

Committee For Catholic Fund Drive

A motion picture industry committee of 57 has been named to serve as part of the Cardinal's Committee of the Laity in the 1956 Catholic Charities Drive of the Archdiocese of New York, which seeks $2,816,000 in gifts through 50 different committees of business men, according to an announcement by John J. O'Connor, vice-president of Universal, chairman of the Motion Picture Committee.

George J. Schaefer is treasurer of the 1956 drive and L. Douglas Netter, Jr., Todd-AO executive, is vice-chairman of the Motion Picture Committee, which includes the following:

Charles A. and John W. Alicoate, *Film Daily;* Joseph F. Arnold, Pathe Laboratories; William E. Barry, Shea Enterprises; Frank E. Cahill, Jr., Warner; Francis X. Carroll, 20th Century-Fox; Harold J. Cleary, Loew's Theatres; Thomas J. Connors, Tom Connors Associates; Robert W. Coyne, COMPO; Thomas Crehan, RKO Theatres; John Dervin, Allied Artists; Arthur Dunne, Paramount Film Dist. Co.; Albert A. Duryea, Consolidated Film Ind.; Joseph Eagan, Fabian Theatres; Si Fabian, Fabian Theatres Corp.; James M. Franey, United World Films; William J. German, W. J. German, Inc.; Joseph M. Geoghan, Century Theatres; Edmund C. Grainger, Republic Pictures; William J. Heineman, United Artists; Walter F. J. Higgins, Associated Prudential Theatres; William W. Howard, RKO Theatres; John Hughes, United Artists Corp.; John Kane, Screen Gems; Sherwin Kane, *Motion Picture Daily;* Frank J. Kiernan, Stanley Warner Corp.; Fred L. Lynch, Radio City Music Hall; Thomas J. Martin, Warners; Frank Mooney, RKO Radio; Paul C. Mooney, Sr., National Screen Service Corp.; Peter J. Mooney, Audio Productions, Inc.; James Mulvey, Samuel Goldwyn Productions; John F. Murphy, Loew's Theatres; Joseph A. McConville, Columbia; Edward J. McGuire, RKO Radio; Joseph E. McMahon, Republic; Paul D. O'Brien, O'Brien, Driscoll & Raftery; Robert H. O'Brien, A.B.-P.T., Inc.; William J. O'Connell, Paramount; Thomas F. O'Connor, RKO Theatres; Thomas F. O'Neil, RKO Radio; Charles L. O'Reilly, A.B.C. Vending Corp.; Daniel T. O'Shea, RKO Radio; Edward K. O'Shea, Magna Theatre Corp.; Martin Quigley, Quigley Publishing Co.; Edward C. Raftery, O'Brien, Driscoll & Raftery; Charles M. Reagan, Loew's Inc.; Herman Robbins, National Screen Service; George J. Schaefer; Spyros S. Skouras, Skouras Theatres; Spyros P. Skouras, 20th Century-Fox; Edward E. Sullivan, 20th Century-Fox; Nick Tronolone; Frank C. Walker, Comerford Theatres; Richard F. Walsh, I.A.T.S.E.; Floyd Weber, Columbia; Marty Wolf, Altec Service Corp.

Tennessee Town Says Sunday Films Legal

LENOIR CITY, TENN.: Sunday motion pictures are now legal here—the first time in the history of this community. The Mayor and the Board of Aldermen here approved unanimously March 12 an ordinance permitting the showing of motion pictures between 12:30 P.M. and 5:15 P.M. and after 8:30 P.M. Sundays. Cherokee Amusement Company operates the town's lone theatre.

Universal Reelects Rackmil, Blumberg

Universal Pictures last week reelected the following officers: Milton R. Rackmil, president; Alfred E. Daff, executive vice-president; Adolph Schimel, vice-president, general counsel and secretary; Eugene F. Walsh, vice-president, treasurer and assistant secretary; Charles J. Feldman, David A. Lipton, Edward Muhl and John J. O'Connor, vice-presidents; R. M. Miles, controller and assistant treasurer; George Douglas and Charles H. Stineford, assistant treasurers, and Morris Davis and Anthony Petti, assistant secretaries. Named to the board of directors were N. J. Blumberg, Alfred E. Daff, Preston Davis, Albert A. Garthwaite, R. W. Lea, John J. O'Connor, Milton R. Rackmil, Budd Rogers, Daniel M. Sheaffer, Harold I. Thorp and Samuel H. Vallance. At the meeting the company declared a quarterly dividend of 25 cents per share on the common stock, payable March 30, 1956 to stockholders of record March 24.

Loew's Inaugurates "Shower of Hits"

Loew's "Springtime Shower of Hits," featuring some of the greatest attractions in the history of the organization—three of them top Academy Award nominees—started engagements this week at Loew's New York theatres in Manhattan, Bronx, Brooklyn, Queens and Westchester. Launched with a giant demonstration on Times Square, before Loew's State theatre, the "Shower of Hits" was heralded with a caravan of floats, film stars, music, models and other fanfare. Films in the cycle being presented include: "I'll Cry Tomorrow," "The Rose Tattoo," "Guys and Dolls" and "The Court Jester."

Nolte Again Heads Maryland Allied

BALTIMORE: C. Elmer Nolte, Jr., was reelected president of the Allied Motion Picture Theatre Owners of Maryland March 15 at the Hotel Stafford here, the organization announced. Other officers elected were: James L. Whittle, vice-president; Meyer Leventhal, treasurer; and directors Leon B. Back, Jacob Levin, Stanley Baker, J. Robert Gruver, W. M. Brizendine, Benjamin Beck, Russell Hildebrand, D. M. DeLauney, Sol Goodman and Walter Gettinger. Helen Diering is the organization's executive secretary.

New Chicago Drive-in

CHICAGO: Jerome Marks, Raymond Marks and Martin Rosenfield, owners of M & R Drive-in Theatres, have announced the opening of Chicago's newest theatre, the Bel-Air Drive-in. The new unit is the third drive-in built by M & R Theatres in the Chicago area since 1950. The other two are the Double drive-in and the Sunset, on the south and north sides respectively. The Bel-Air has a 2,450-car capacity.

USIA Deal for Vietnam

WASHINGTON: The United States Information Agency has agreed to accept applications for convertibility guarantee contracts for motion pictures distributed in Vietnam. Contracts will be accepted both from companies distributing there through the Motion Picture Export Association and from independent companies. USIA has not as yet set a limit on the total amount of funds on which it will guarantee convertibility, but it is expected to run between $750,000 and $800,000.

USIA reached this decision after the MPEA had "inquired into the possibility" of guarantees for Vietnam, an agency official said. The agency expects that applications will come in soon.

At present USIA is guaranteeing convertibility on film earnings only in Yugoslavia. The agency is looking into the possibility of providing guarantees in Turkey, but a difficult financial situation in that country has been slowing up any definite decision.

Abolish New York Red Tape For Film Locale Uses

A new method, short-cutting much red tape, has been devised for obtaining permission to use the streets of New York City for promotion, exploitation or production of motion pictures, it is announced by D. John Phillips, executive director of the Metropolitan Motion Picture Theates Association. Under the new method, the street fair permit form is handled by the city's Department of Commerce and Public Events, which gets the various clearances from the other city departments. According to Mr. Phillips, MMPTA acted to obtain the new setup after receiving numerous complaints from its exhibitor members about the old system, which involved obtaining separate approvals from each city department.

Manages Cinerama House

ATLANTA: Ray Conner has been named managing director of the Roxy, new Cinerama theatre here due to open April 2 with "This Is Cinerama," it is announced by Lester B. Isaac, national director of exhibition for Cinerama. This marks Cinerama's southern premiere. Mr. Conner, at one time manager of the Palace theatre in New York, has managed Cinerama theatres in Washington and St. Louis. Edward Howe has been named publicity and advertising manager for Cinerama in Atlanta.

Distribution Unit

Janus Films, Inc., has been formed by Bryant Halliday, Cyrus Harvey, Jr. and Miles Morgan to distribute foreign films. Mr. Halliday and Mr. Harvey are currently operating New York's 55th Street Playhouse.

Cite Causes Of Blazes

Faulty electrical wiring and fire hazards on the stage and in the projection booth were cited as the major points of fire origin by the National Fire Protection Association in its recent report on the conditions that bring about disastrous blazes. Examples of theatre fires occurring as far back as 1808 were cited. The hazards above, combined with a dearth of sprinkler systems or watchman or automatic detection devices, were credited with a major share of the blame.

The NFPA was organized in 1896 to promote the science of fire protection and improve its methods. The report states that of 100 theatre fires, 19 originated on stage, 14 in projection booths and only 12 in auditoriums, including both orchestra and balcony. In 34 cases, faulty wiring was a known cause, while smoking and lighting of matches accounted for 18 fires each. Combustible stage curtains were high on the list.

The organization has criticized theatre exits as being the greatest factor in the loss of lives, stating that investigation of some 30 theatre fires resulting in the loss of lives revealed that exits—insufficient in number, poorly lighted, obstructed, narrow and without markings—were strong contributing factors to disaster.

Statistically, the largest loss reported by the NFPA was $325,000 when a Santa Ana, California, theatre was leveled in February, 1952. In the drive-in category, $50,000 was reported lost when a West Radford, Virginia, outdoor house was razed in 1949. Deaths on a historical basis, with all years and all theatres cited, total 7,833, according to the report.

Mort Blumenstock Signs New Warner Contract

WASHINGTON: Mort Blumenstock, vice-president in charge of advertising and publicity for Warner Bros., has signed a new three-year contract with that company, it was disclosed here in a statement filed with the Securities and Exchange Commission. The contract, which took effect March 5, provides for a salary of $1,500 per week, plus $250 per week for expenses.

Geary Plagiarism Action Dismissed

All action alleging plagiarism filed against Joseph L. Mankiewicz, Figaro, Inc., and United Artists by Charles K. Geary has been dismissed by the U. S. District Court of the Southern District, California. The court has ruled that there is no similarity between the "Story of Gaby Deslys," written by Mr. Geary, and "The Barefoot Contessa," a 1954 release written and produced by Mr. Mankiewicz.

Engineers Talk Toll TV

Highlighting the 44th annual convention of the Institute of Radio Engineers, held this week at the Waldorf Astoria Hotel and the Kingsbridge Armory in New York, were discussions on color television, a symposium on the technical details of subscription television (the scrambling of picture and sound) and the presentation of five annual awards.

A total of 55 technical sessions were held during the four-day convention. Besides those on color television, others included medical electronics, discussed by Dr. Alfred N. Goldsmith, consulting engineer to Radio Corporation of America, and the magnetic recording of motion pictures in color. The details of subscription television were discussed by Alexander Ellett and Robert Adler of Zenith Radio Corp.

The five annual IRE awards presented during the convention, attended by electronic scientists and engineers, included: Medal of Honor to John V. L. Hogan, the Morris Leibman Memorial Award to Kenneth Bullington, the Browder J. Thompson Memorial Prize to Jack E. Bridges, the Harry Diamond Memorial Award to Wilbur S. Hinman, Jr. and the Vladmir K. Zworykin Television Prize to Frank J. Bingley.

Exhibitors presented equipment displays in 715 booths.

COLUMBIA PICTURES ANNOUNCES THAT PRINTS OF THE FOLLOWING PICTURES ARE NOW AVAILABLE IN OUR EXCHANGES FOR SCREENING

HUMPHREY BOGART
IN HIS MOST POWER-PACKED ROLE
THE HARDER THEY FALL
Co-starring ROD STEIGER · JAN STERLING
with MIKE LANE *as Toro Moreno*
MAX BAER · JERSEY JOE WALCOTT · EDWARD ANDREWS
Screen Play by PHILIP YORDAN · Based on a novel by BUDD SCHULBERG
Produced by PHILIP YORDAN · Directed by MARK ROBSON

BILL HALEY AND HIS COMETS
ROCK AROUND THE CLOCK
THE PLATTERS · TONY MARTINEZ AND HIS BAND
ERNIE FREEMAN COMBO
FREDDIE BELL AND HIS BELLBOYS · ALAN FREED
JOHNNY JOHNSTON · ALIX TALTON
LISA GAYE · EARL BARTON · HENRY SLATE · JOHN ARCHER
Story and Screen Play by ROBERT E. KENT and JAMES B. GORDON
Produced by SAM KATZMAN · Directed by FRED F. SEARS · A CLOVER PRODUCTION

"BLACKJACK KETCHUM, *DESPERADO*"
starring Howard DUFF · Victor JORY
with MAGGIE MAHONEY · Screen Play by LUCI WARD and JACK NATTEFORD
Based on a Novel by LOUIS L'AMOUR · Produced by SAM KATZMAN · Directed by EARL BELLAMY · A CLOVER PRODUCTION

Fred Allen, 61, Noted Actor and Humorist Dies

Fred Allen, 61, actor, humorist and radio and TV comedian, died suddenly March 17 of a heart attack. Mr. Allen, who won many citations in the radio critics' polls over the years, had long been one of the best-known and best-loved figures in the broadcasting industry. At the time of his death, he was a permanent panelist on CBS-TV's "What's My Line?" Born John Florence Sullivan in Cambridge, Mass., May 31, 1894, and educated at Boston University, he started in vaudeville, later appeared on Broadway in "Passing Show of 1922," "The Greenwich Village Follies," "The Little Show" and others. His film appearances included "Thanks a Million," "Love Thy Neighbor," "It's in the Bag," "We're Not Married," and "O. Henry's Full House." He is survived by his widow, Portland Hoffa, his partner in the series of radio broadcasts from 1932 to 1949.

Benjamin Glazer, Screen Writer and Producer

HOLLYWOOD: Benjamin F. (Barney) Glazer, 68, a writer, producer and director who won several Academy awards, died March 18 in Cedars of Lebanon Hospital of a heart ailment. Mr. Glazer, whose "Oscars" came from his work on "Seventh Heaven" in 1927 and "Arise My Love" in 1940, retired from the industry in 1943 because of poor health. A native of Ireland, he went to Hollywood after his Broadway adaptation of "Liliom" in 1922. Other pictures written by him included "Flesh and the Devil," "A Farewell to Arms," "She Loves Me Not," "Tortilla Flat" and "Paris Calling."

Luis Montes, Leader in Mexican Exhibitor

MEXICO CITY: Luis R. Montes, 45, leading Mexican exhibitor, president of the National Exhibitors Association, founder of the Mexican Variety Club and Latin American representative in International Variety, died of a heart attack March 19 at his home here. He is survived by his widow and a young son and daughter.

George C. Walsh

YONKERS, N. Y.: George C. Walsh, 60, attorney and former circuit executive, died March 18 in St. Vincent's Hospital here. Mr. Walsh, whose father built the Strand theatre here, was once manager of a 15-theatre circuit. Later he transferred to director of the eastern New York theatre circuit for Paramount. Since 1955 he had been in the automobile business.

Maurice Mitchell

ATLANTA: Maurice Mitchell, 65, sales representative for 20th Century-Fox, died March 15 of a heart attack while in the office of Paul Engler at Birmingham, Ala.

THE WINNERS CIRCLE

Pictures which were reported as doing above average business in key cities of the nation for the week ended March 24 were:

Albany: Never Say Goodbye (U-I).

Atlanta: Backlash (U-I); Carousel (20th-Fox); The Last Hunt (MGM); Picnic (Col.) 5th week.

Boston: Carousel (20th-Fox); Doctor at Sea (Rep.); I'll Cry Tomorrow (MGM); Night My Number Came Up (Cont. Dist.); Picnic (Col.).

Buffalo: Backlash (U-I); Guys and Dolls (MGM) 13th week; Hot Blood (Col.); Meet Me in Las Vegas (MGM); On the Threshold of Space (20th-Fox).

Chicago: The Conqueror (RKO) 4th week; Diabolique (UMPO) 13th week; Doctor at Sea (Rep.) 3rd week; Indestructible Man (A.A.); Invasion of the Body Snatchers (A.A.); Picnic (Col.) 5th week; The Rose Tattoo (Par.) 4th week.

Denver: The Killer Is Loose (U.A.); Picnic (Col.) 3rd week; The Rose Tattoo (Par.); Teen-Age Crime Wave (Col.).

Des Moines: The Man With the Golden Arm (U.A.) 2nd week.

Detroit: Carousel (20th-Fox) 2nd week; The Conqueror (RKO); I'll Cry Tomorrow (MGM); Oklahoma (Magna) 4th week; Picnic (Col.); The Rose Tattoo (Par.).

Hartford: I'll Cry Tomorrow (MGM) 2nd week; The Man With the Golden Arm (U.A.); Never Say Goodbye (U-I); Picnic (Col.) 2nd week; The Rose Tattoo (Par.) 4th week; Target Zero (W.B.).

Indianapolis: Carousel (20th-Fox); Invasion of the Body Snatchers (A.A.); The Rose Tattoo (Par.) 2nd week.

Jacksonville: Backlash (U-I); I'll Cry Tomorrow (MGM); World in My Corner (U-I).

Kansas City: Picnic (Col.) 3rd week; The Rose Tattoo (Par.).

Miami: Anything Goes (Par.); The Conqueror (RKO) 2nd week; Man Who Never Was (20th-Fox); Oklahoma (Magna) 3rd week.

Milwaukee: I'll Cry Tomorrow (MGM) 4th week; Picnic (Col.) 3rd week; The Rose Tattoo (Par.) 2nd week.

Minneapolis: I'll Cry Tomorrow (MGM) 2nd week; Picnic (Col.) 3rd week; The Rose Tattoo (Par.) 2nd week.

New Orleans: The Conqueror (RKO) 4th week; Glory (RKO); I'll Cry Tomorrow (MGM) 4th week; Invasion of the Body Snatchers (A.A.).

Oklahoma City: Meet Me in Las Vegas (MGM) 2nd week; Never Say Goodbye (U-I) 2nd week; Picnic (Col.) 4th week; The Man With the Golden Arm (U.A.) 2nd week.

Philadelphia: Carousel (20th-Fox); Picnic (Col.) 3rd week; I'll Cry Tomorrow (MGM) 7th week; Never Say Goodbye (U-I) 2nd week; Picnic (Col.) 3rd week; The Rose Tattoo (Par.) 7th week; Slightly Scarlet (RKO).

Pittsburgh: Guys and Dolls (MGM) 7th week; Man Who Never Was (20th-Fox); Meet Me in Las Vegas (MGM); Picnic (Col.) 4th week.

Portland: The Conqueror (RKO) 3rd week; The Littlest Outlaw (B.V.) 6th week; Picnic (Col.) 2nd week; The Rose Tattoo (Par.) 2nd week.

Providence: Picnic (Col.) 2nd week.

San Francisco: Carousel (20th-Fox) 4th week; Diabolique (UMPO) 12th week; Guys and Dolls (MGM) 18th week; I'll Cry Tomorrow (MGM) 4th week; Oklahoma (Magna) 5th week; Prisoner (Col.) 3rd week; The Rose Tattoo (Par.) 3rd week; Samurai (Fine Arts) 2nd week.

Vancouver: Court Jester (Par.); I'll Cry Tomorrow (MGM) 2nd week; The Man With the Golden Arm (U-I).

Washington: Carousel (20th-Fox) 3rd week; The Conqueror (RKO) 2nd week; I'll Cry Tomorrow (MGM) 3rd week; Picnic (Col.) 4th week; The Rose Tattoo (Par.) 2nd week; Samurai (Fine Arts).

Donald Messenger; Was "Herald" Correspondent

BOSTON: Donald O. J. Messenger, 55, Boston correspondent for Motion Picture Herald, died March 12 in Philadelphia, it was announced here. Born in Canada, he attended schools in England and served with the British Red Cross during World War I. He was a columnist for the *Christian Science Monitor* and at the time of his death made his home in Littleton, Mass. Services were held last Saturday at Friends Meeting House, Cambridge, Mass.

Nathan Hirsh Dies; Pioneer Exhibitor

Nathan Hirsh, 83, a pioneer motion picture theatre operator, died March 19 in New York. From 1903 until his retirement in 1936 Mr. Hirsh held such positions as chain theatre operator and motion picture distributor, and for several years was a producer. At one time he operated theatres in Brooklyn and Manhattan in conjunction with the Pioneer Film Corp., a distribution concern. Later he founded the Aywon Film Corp. and produced feature films in Hollywood.

Managers' Round Table

An International Association of Motion Picture Showmen — Walter Brooks, Director

Some Managers Are Lazy—But, Of Course, Not You!

IRVING MACK, in one of his provocative editorials aimed at the thousands of customers for special trailers, used the headline above, and received an excellent letter in reply, from M. F. Stone, manager of the Leon theatre, Tallahassee, Florida. And since we're headed that way, we'll borrow the idea and the rebuttal, for this Round Table meeting.

Mr. Stone says that his friend Irving allows that some exhibitors are lazy—and naturally, that disturbed him, since he was equally sure that he was not guilty, as charged. But, reading the statement over carefully, he decided to give the proposition a fair trial. So, he figured that a car give-away would be a good idea, and he started calling up dealers, as Irving had suggested. Just to prove, mind you, that preaching was not in vain.

The needle had gone in deep, and punctured not only his vanity, but his belief in showmanship, which all good managers hold close to the vest. So, he settled back in the old easy chair—we're quoting his letter—and telephoned. The dealers all said, "Nope"—too expensive a deal for them. Things are too tough in these days of automotive merchandising. Nine kinds of reason—but NO!

And right there is where the needle finally landed the knock-out punch. So, exhibitors are lazy, huh? He would turn to the classified telephone book and call all the *used-car* dealers—and that would get even with Irving Mack, his insinuations, and the automobile industry. So what? Believe it or not, the very first used car dealer he called said "Sure, when do we start?"

"It was so easy," says Mr. Stone, "that it proved Irving was a little mite right. I'd been lazy, or I'd have tried, sooner and oftener. So, thanks for the little prong—and copy for the trailer is attached. Please rush." It all proves that if at first you don't succeed, try, try again. It proved to one man who could put his thoughts down in an amusing letter, that he hadn't tried hard enough, and could try again, advantageously.

Thornton Sargeant, Fox West Coast promotion director, summed it up pretty well, when he said, "A lot of the fault lies with the manager who won't depart from his usual procedure"—not even to try something new and different. And it takes effort, to even pick up the telephone, while comfortably sitting, and not take "NO!" for an answer, when you are seeking your share of the public's amusement dollar, at the box office, against new competition.

BRANCHING OUT

Paul Ricketts, owner-manager of the Charm theatre, Holyrood, Kansas, whom we came to know personally as one of the exciting panelists on MGM's Ticket-Selling Workshops, drops us a line, and a front page story in the *Ness County News* to show how he is branching out—an expansive feeling that counteracts much of the current depressive talk in the industry.

He and his associates have bought two new theatres, and he will move with his family to Ness City on April 1st. It's a sign of growth—and a growth of confidence. His theme in the Workshop sessions was, "The Charm theatre is a Family Affair"—and we invite you to read his piece on the subject, in the Round Table of last October 15th. It will restore *your* confidence.

We like the masthead of the *Ness County News*, which proclaims, "Let Us Remember That Free Men Have Duties As Well As Rights." There is a lot to think about, in that slogan—and this expansion program, which originates with a free man, who sees his duty to himself, his family and his industry, in moving *forward*. Paul Ricketts has so much on the ball, and he moves so surely and with such skill, that we can all learn a lesson from him.

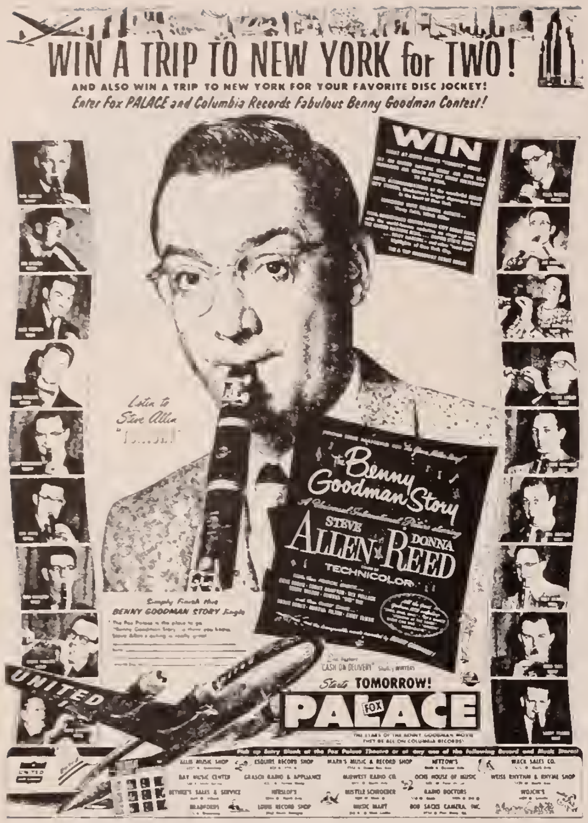
These are little towns. Holyrood has a population of only 900. Ness City has less than 2,500 or it would be listed in the *World Almanac*. But, obviously, they have not gone down in defeat in these small towns—not when there are good showmen and good managers with the gumption to get ahead.

¶ WE CAN'T imagine anything more picturesque than percentage deals, behind the Iron Curtain. Would the MVD act as checkers, or would the little man in the derby hat come in under diplomatic passport? It's amusing to contemplate—and should give the exhibitor associations some belly-laughs. For years, we have entertained the prospect of doing business with the Russians—but it is still only entertainment and a prospect. Their best offer is $50,000 outright for the whole area they control, which is less than the Radio City Music Hall pays an average producer for one week's film rental—and the territory is bigger than everything we've got in the United States or Canada, by a wide margin. When the Russians have obtained "prints for screening"—they always ask for "lavender prints"—which can be duped and circulated in the U.S.S.R. It is entertaining to contemplate the Kremlin's response to a complaint from American distributors, for example.

* * *

¶ BLOCK BOOKING *is back*—well, not exactly, but in effect, when Paramount (not *et al.*) announces a plan to help small theatres—originating with them, on familiar grounds. The benefits are based on "a steady supply of fine pictures"—which was the strangest reason for outlawing block-booking that even an indignant exhibitor could think up. When we had fifty pictures a year from a half a dozen big producers, the small theatres were well off, but they didn't seem to know it. Now, it is perfectly logical, and legal, to sell pictures individually, on a premium basis. They cost more, one at a time, than they ever did in bunches. Ever buy bananas off the boat, in Tampa, or New Orleans? They cost less, but you take the bunch, as is. And Paramount repeats the terms of the old block-booking policy—you can reject 20% or one-in-five—and if that doesn't suit you, you can still dicker, as we did, many years ago, to switch this for that. It was a good deal then, and it will be now. Film industry never lost so-much-for-so-many, as when block booking was abolished by Government decree.

—*Walter Brooks*



WIN A TRIP TO NEW YORK for TWO!

AND ALSO WIN A TRIP TO NEW YORK FOR YOUR FAVORITE DISC JOCKEY!

Enter Fox PALACE and Columbia Records Fabulous Benny Goodman Contest!

WIN

Listen to Steve Allen

The Benny Goodman Story

STEVE ALLEN · DONNA REED

TECHNICOLOR

Simply Finish the BENNY GOODMAN STORY *Jingle*

"CASH ON DELIVERY"

Starts TOMORROW!

FOX PALACE

The full-page ad in the Milwaukee Journal, promoted by Bunny Brunner and Harry Boesel, for the run of "The Benny Goodman Story" at the Fox Palace theatre, which started everything.

Harry Boesel, right, with Bill Farr, of Columbia Records, turns over the proof page to Sydney Ashton, United Airlines stewardess, which she brought into New York for the Steve Allen TV program.

THE MILWAUKEE JOURNAL

And Ted Bindrich, assistant manager at the Fox Palace theatre, mails that giant postcard to Steve Allen, which also landed on TV screens across the country, in a sensational tieup.

Fox PALACE THEATRE
537 W. WISC. AVE.
MILWAUKEE, WISC.
THIS SIDE OF CARD IS FOR ADDRESS
MR. STEVE ALLEN
NATIONAL
CORP.
NEW YORK

Genial George Krevo, manager of the Palace theatre, Jacksonville, Florida, conducted the Junior Chamber of Commerce beauty contest, with this happy winner as "Miss Jacksonville."

Dick Colbert, UI branch manager, William Campbell, star of UI's "Backlash"—and none other than Jack Matlack, Universal's field exploitation man in Portland, Oregon—with 40 openings in line.

ALEXANDER THE GREAT
ALEXANDER THE GREAT

Roger Lewis, United Artists' national director of advertising, publicity and exploitation, and advertising manager, Joseph Gould, pose with that terrific broadside on "Alexander."

Louis J. Finske, president of Florida State Theatres, Douglas Netter, Harry Woodbridge and Harry Botwick, in Miami for the southeastern opening of "Oklahoma!" at the Miami Sheridan theatre.

Milwaukee's Free Visit To New York

MILWAUKEE: With wonderful cooperation from Columbia Records and the Milwaukee *Journal* and United Airlines, Harry Boesel, manager of the Fox Palace theatre here and Bunny Brunner, head of advertising for the Fox-Wisconsin theatres, were able to create a terrific promotional campaign on "The Benny Goodman Story" that was climaxed with an almost unexpected coast-to-coast television tieup, which has never been accomplished, to our knowledge, by a local theatre.

The first stunt was asking patrons to sign a giant card that was in the lobby three weeks prior to opening. The card was addressed to Steve Allen from the Fox Palace theatre, Milwaukee. On the other side was a message to Allen that the undersigned would be on hand when his picture opened there February 22. It was signed by Harry Boesel. It was filled with signatures. The assistant manager, Ted Bindrich, took the giant card to the post office for mailing.

Two contests were featured on the picture and entry blanks given out in the lobby. The one contest was sponsored by Webcor. The first prize was a Webcor Ravinia Fonograf or Webcor Tape Recorder. Second prize a Webcor Holiday Fonograf and 20 Benny Goodman albums from Columbia Records. The Webcor people ran a five column display ad in the paper tying in the picture at no cost to the theatre. They also had radio announcements.

The Columbia Records contest not only gave a trip for two to New York but the winner won a trip for their favorite disc jockey and one to New York also. The winners would fly via United Airlines. Columbia dealers distributed the entry blanks in their stores as well as in the theatre lobby. 150 window tieups were made.

A special screening was held for the 18 top disc jockeys here. They were told of the contest and a picture was taken of them with a clarinet for the ad Miss Brunner was planning.

The full page ad Bunny Brunner laboriously worked on included the pictures of the 18 top disc jockeys plus the contest and the prize. It was underwritten by all the Columbia dealers. This ad and the contest got a full five minute plug on Steve Allen's Tuesday night's program, February 21 at 11:35 P.M. Milwaukee time. This is how it happened. On that same day at 5:30 P.M. Miss Brunner, Harry Boesel and Bill Farr from Columbia Records went out to Billy Mitchell field and gave the United Airlines stewardess, Sydney Ashton, the full page ad and told her of the contest. They asked her, when she arrived in New York that same night, to try to get it on Steve Allen's television program and give the Palace theatre a plug on their contest.

Showmen in Action

Charles Tucker, manager of Schine's Holland theatre in Bellefontaine, Ohio, set up a hitching rack in front of the theatre a week in advance of "The Lone Ranger" playdate with the sign, "Reserved for 'The Lone Ranger' and 'Silver,'" and further stated that anyone riding a white horse to the theatre on Saturday would be admitted free.

▼

Sam Clemmons and Bob Swanson of Schine's Ben Ali Theatre, Lexington, Ky., promoted a large basket of apples which they displayed with "apple for the teacher" plugs for "Our Miss Brooks." They also distributed imprinted blotters for the picture in schools, libraries and stores.

▼

Matt Saunders, manager of Loew's Poli theatre, Bridgeport, Conn., ran a good Valentine Day type coloring contest for "Forever Darling" in the local newspaper, picturing the faces of Lucille Ball and Desi Arnaz.

▼

Dennis J. Rich, manager of the Stanley Warner Cameo theatre, Bristol, Conn., advertised that 20 free passes were being put in ten cent packages of popcorn for his Saturday morning kiddie show.

▼

Box Cox, manager of the Kentucky theatre, Lexington, reports that on the opening night of "picnic" the pledges from one of the University of Kentucky fraternities will hold a full-fledged picnic in the theatre lobby. They will spread blankets, have a radio, hot dogs, etc. from a local restaurant, and all the trimmings and will be dressed for a summer picnic too.

LETS HAVE A
'Picnic'
BOB

Sam Gilman, right (as usual) delivers a "Picnic" basket to Bob Sokolsky, movie editor of the Syracuse Herald-Journal, as a pertinent bit of promotion for the picture at Loew's State theatre.

Morris Rosenthal, manager of Loew's Poli theatre, New Haven, Conn., promoted a newspaper ad on "Picnic" from a super market with photos of Rosalind Russell and William Holden in the center.

▼

When manager Jerry Duggan of the Paramount theatre, Kenora, Ontario, played "Hansel & Gretel," he did a selling job in the neighboring community of Keewatin and arranged for them to charter four special busses to transport the small fry to his theatre—didn't hurt his box office.

▼

John DiBenedetto, manager of the Poli theatre, Worcester, Mass., had two men on horseback tour the town with printed signs on their backs to advertise "The Last Hunt."

Bashful Harry McWilliams, at left, smiling but dodging the camera, assistant director of publicity and exploitation for "Oklahoma!" in Baltimore for the opening of the Todd-AO picture, at the Film Center theatre—poses with I. M. Rappaport, president of the theatre company, Richard Roe, motion picture editor of the Washington Post and Times Herald, and Morris Mechanic, dean of Baltimore showmen, who greet the expansive film.

Student Movie Card Is of Proven Value

Allied Theatre Owners of Wisconsin are putting out a special Student Admission and Identity Card, which is reproduced in the adjoining column, and we applaud the idea, and the execution of it, by an exhibitor association. It must be five years ago that we printed the same story, originating with a British theatre manager whose name we can't remember without research, and we've wondered ever since why nobody else ever did the same thing—so good, so true—at least not to our knowledge.

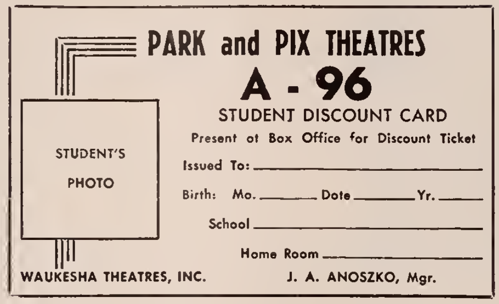
The Wisconsin form is laminated in plastic, at a cost of 25c each for this process alone; it carries a space for a small photo of the student (junior grade)—and that was what we particularly liked about the British example. He found a friendly photographer who would make "passport" pictures of all the kids in town, setting up his camera in the theatre lobby, and using something like 35-mm. film to make many little photographs. Naturally, the kids loved it. And their parents loved it—because this identification had certain safety features, of interest to families and school or police authorities.

And, our British manager also added signatures, and a documentary seal, stamped over the photo with the signature in police style. The documentary seal is something you can buy at any stationery store for a few dollars, and it will last a lifetime. Every Justice of the Peace has his own, to "document" official papers. The idea of all this is that the youngster feels mighty important, carrying this identification, and it repays its cost many times over, in the child's continued loyalty at your box office. He treasures his card!

Special Privileges

Quoting further from the Allied Bulletin, the Wisconsin procedure is to distribute blanks, which the child fills in, with the name of his teacher and parents. All students up to 12 years of age receive the blanks in their classes, and the teacher is your partner. To receive their identification card, they pay up to 50c for the card itself, and in return, obtain special prices and privileges at the box office. The reason for the laminated card is that it lasts longer in such constant use. Students must present their cards each week in the year to get the special student admission prices.

You are asked to note the serial number which is prominent on the sample card. This designates the *grade* in which the student was enrolled, at the time the card was issued. So, it tells the manager of the theatre, the student's proper age or qualification for student prices, which he can outgrow, and become an adult. Watch this feature carefully, for it protects you against delayed adolescence, which costs you money. Also, note that juvenile delinquency can result in the immediate taking-up of the card, and cancellation of its special privileges. Most small fry would rather keep their card in good standing.



PARK and PIX THEATRES

A - 96

STUDENT DISCOUNT CARD

Present at Box Office for Discount Ticket

STUDENT'S PHOTO

Issued To: __________

Birth: Mo. _____ Date _____ Yr. _____

School __________

Home Room __________

WAUKESHA THEATRES, INC. J. A. ANOSZKO, Mgr.

It is urged that a representative of the school paper or the high school faculty be present to authorize cards, and list them for publication or endorsement by their teachers. The more publicity you give this factor, the more secure is your benefit. Get all the publicity in school publications that you can, and make the most of newspaper tieups which will accent the safety and good-behavior benefits of such a ticket identification, that children will cherish as one of their most treasured possessions.

Easter Vacation Show In Tieup With Bank

Arnold Kirsch, manager of the DeLuxe theatre in the Bronx has sent us advance information about a free morning show he is holding on Wednesday, April 4, when children are on Easter vacation. He has booked a special feature, plus cartoons and each child will receive a bag of potato chips. There will also be a special film showing how banks operate. In return he is giving the bank 1800 paid tickets which will be given out at the bank to adults, a 40 x 60 display sign in the theatre and running a special screen trailer announcing the free theatre party for two weeks prior to the show. A 30 x 40 sign will be placed in the lobby of the bank. Arnold is also distributing 5000 special heralds and has contacted the P.A.L. club nearby and invited 100 members to the special show which will probably be a lot of fun. There's still time to arrange something along these lines in your theatre if you hurry. Your young fry will welcome a free show during Easter vacation week.

SPECIAL TRAILERS FAST!

We deliver quality trailers in a hurry. Let us serve you!

Filmack TRAILER CO.

CHICAGO 1327 S. WABASH
NEW YORK 341 W. 44th St.

Better Refreshment Merchandising

. . . Timely news supplementing the special monthly department covering all phases of refreshment service.

Candy Bars Introduced with Special Contest

Two new candy bars in the "five-cent" category—"Coconut Royals" and "Orange Royals"—are being launched by E. J. Brach & Sons, Chicago, with a special promotion in the form of a contest for consumers. The company will award a 1956 Ford Thunderbird automobile to the person submitting what is adjudged the best completion of the following statement: "Why I Like Brach's New Orange Royals (Coconut Royals)." To be eligible consumers must send the wrapper from the bar, and they may enter as often as they like. Like Brach's "Mint Bar," the two items are twin bars (two in each wrapper). The center of one bar is "genuine, imported" coconut and the other real orange peel. Both are chocolate-covered.

Midwest Concession Meet Postponed to April 4th

The Midwest regional popcorn and concession industries' one-day conference scheduled at the Sherman Hotel in Chicago for March 14th was postponed to April 4th. A last-minute notice from Bert Nathan, president of the Popcorn and Concessions Association, changing the conference date, stated the postponement was necessary because so many members had conflicting commitments. The conference theme will be "Are You Trading Dollars or Making a Profit?"

New Look for "Pecan Roll"

Changes in the contents as well as the package of the "Pecan Roll" dime bar made by the Queen Anne Candy Company, Hammond, Ind., have been announced by the company. The bar has a new soft white nougat center and a cellophane wrapper. In addition it is now being packed in a new shape 24-count box for counter display.

New Chocolate Drops Pack

Two candy manufacturers are now packaging their chocolate drops in plastic coated paper containers, the tops of which have windows showing the candy contained within. The firms are Reymer & Brothers, Inc., and the Thurman Candy Company, both of Pittsburgh.

"What the Picture did for me"

. . . the original exhibitors' reports department, established October 14, 1916. In it theatremen serve one another with information about the box office performance of product—providing a service of the exhibitor for the exhibitor. ADDRESS REPORTS, What the Picture Did for Me, Motion Picture Herald, Rockefeller Center, New York 20.

Allied Artists

SEVEN ANGRY MEN: Raymond Massey, Debra Paget—This is the story of John Brown and his sons. Some good acting in this. However, it seems anything historical doesn't do well here. Played Tuesday, January 17.—Michael Chiaventone, Valley Theatre, Spring Valley, Ill.

SPY CHASERS: Leo Gorcey, Huntz Hall—This gave us our best single day so far this year. (It was the first one.) The Bowery Boys seem to be slipping a little in this one. However, the kids and Bowery Boys' addicts eat these up. Played Tuesday, January 3.—Michael Ciaventone, Valley Theatre, Spring Valley, Ill.

Columbia

THREE STRIPES IN THE SUN: Aldo Ray, Phil Carey—This one took up three days midweek only to throw us for a loss and didn't earn its right to play over the entire circuit. How Columbia has the nerve to charge percentage for this one is beyond my conception as a showman. Played Tuesday, Wednesday, January 17, 18.—Hugh G. Martin, Palace Theatre, Leesburg, Fla.

Metro-Goldwyn-Mayer

INTERRUPTED MELODY: Glenn Ford, Eleanor Parker—Good picture, but too classical for small towns. After all the "opera" is over and the story begins, most people have already left. If they sit through the first hour or so, they'll like the rest. Played Wednesday, Thursday, January 11, 12.—Michael Chiaventone, Valley Theatre, Spring Valley, Ill.

LONG, LONG TRAILER, THE: Lucille Ball, Desi Arnaz—Good family bill recognized by TV-radio fans as the stars of "I Love Lucy," but all my family fans must have been watching "I Love Lucy" instead. Played Tuesday, Wednesday, February 7, 8.—Lew Bray, Jr., Queen Theatre, McAllen, Texas.

TRIAL: Glenn Ford, Dorothy McGuire—Not on preferred time, hut the box office didn't know that. Nice business for a swell picture. Wish I could force this on those who didn't buy—because they need its lesson more than the average. The south should receive this with open arms because segregation as we are accustomed to our way of life is tamed and the honesty of the judge helps southerners to accept the recent court ruling as human and possible to live with. Played Thursday, Friday, January 19, 20. Hugh G. Martin, Lyric Theatre, Dunnellon, Fla.

Paramount

ARTISTS AND MODELS: Dean Martin, Jerry Lewis—This is a regular Martin & Lewis picture. Some patrons commented that they are getting to be carbon copies of Abbott & Costello. They were referring to the scene about the bean. This gives "Rear Window" a plug. Played Sunday, Monday, January 15, 16.—Michael Chiaventone, Valley Theatre, Spring Valley, Ill.

WE'RE NO ANGELS: Humphrey Bogart, Joan Bennett—This is a very clever comedy that didn't do the business it deserved. "Adolphe" (sight unseen) predomniates the cast too! Don't be afraid of this one. Played Friday, Saturday, January 6, 7.—Michael Chiaventone, Valley Theatre, Spring Valley, Ill.

Republic

MAN ALONE, A: Ray Milland, Mary Murphy—Did the best business of the week with this on Sunday, Monday, January 8, 9.—Hugh G. Martin, Lyric Theatre, Dunnellon, Fla.

ROAD TO DENVER: John Payne, Mona Freeman—When I hit a slump, I usually slip in a couple of westerns for support. It's been my luck to play some excellent small town stuff—this is one of them—to some of the smallest crowds in years. Played Friday, Saturday, December 30, 31.—Ralph Raspa, State Theatre, Rivesville, W. Va.

Twentieth Century-Fox

GIRL IN THE RED VELVET SWING: Ray Milland, Joan Collins—This is an excellent picture and we regret that Ray Milland is money for us only in westerns. We need more of Joan with younger stars. —Hugh G. Martin, Movie Garden Drive-In Theatre, Eustis, Fla.

HOW TO BE VERY, VERY POPULAR: Betty Grable, Sheree North—Our New Year's Day attraction proved to be good to us at the box office. Patrons' general comment on the picture was "silly." The "Shake, rattle and roll" number didn't contribute much to it. It seems like Charles Coburn "stole the show." Played Sunday, Monday, January 1, 2.—Michael Chiaventone, Valley Theatre, Spring Valley, Ill.

HOW TO BE VERY, VERY POPULAR: Betty Grable, Sheree North Not a bad picture, but a flop here—well in the red. We don't see much black ink these days. Played Thursday, Friday, Saturday, January 12, 13, 14.—Bill Brooks, Liberty Theatre, Hailey, Idaho.

VIEW FROM POMPEY'S HEAD: Richard Egan, Dana Wynter—This one hit the bottom for the week and I cannot understand why. That Wynter girl will make Miss Russell and Miss Monroe not so attractive, if given careful tutoring in casting and story assignments and of course with a director with the touch of magic or "horse sense" to you old timers. Played Tuesday, Wednesday, January 10, 11.—Hugh G. Martin, Arcade Theatre, Williston, Fla.

United Artists

HEIDI & PETER: Henrich Getler, Elspeth Sigmund —Only one scene in this one was well liked! However, in our opinion, this scene was in poor taste. This is Swiss made with beautiful scenery, but the "dubbing" job was poor and noticeable. Played Friday, Saturday, January 13, 14.—Michael Chiaventone, Valley Theatre, Spring Valley, Ill.

MAN WITH THE GUN: Robert Mitchum, Jan Sterling—"Down our alley" in this action-loving town. We played it before it was worn threadbare DF in nearby Jacksonville, to the best business of the week on Sunday, Monday, January 15, 16.—Hugh G. Martin, Clay Theatre, Green Cove Springs, Fla.

MARTY: Ernest Borgnine—Here's one that's down to earth. It was well received here. If you have Italian patronage, don't be afraid of "Marty." Only comment was that it ended too soon. This one, "souped up" with bank night, did a fair to average business. Played Wednesday, Thursday, January 4, 5.—Michael Chiaventone, Valley Theatre, Spring Valley, Ill.

Universal

FEMALE ON THE BEACH: Joan Crawford, Jeff Chandler—This is a so-called "suspense" picture that is too slow moving for small towns. The acting is good, but our ticket buyers didn't care too much for it. Played Sunday, Monday, January 8, 9.—Michael Chiaventone, Valley Theatre, Spring Valley, Ill.

TO HELL AND BACK: Audie Murphy, Marshall Thompson—Played this to an excellent gross. In fact, gathered 40% of the week's sales at the B. O. on the Friday-Saturday it played (January 20, 21). Held up better than expected and this is one of the few percentage first run pictures that will possibly earn its price tag.—Hugh G. Martin, Crest Drive-In Theatre, Leesburg, Fla.

Warner Bros.

REBEL WITHOUT A CAUSE: James Dean, Natalie Wood—Fine appeal to all audiences. Adults curious about Dean—teen-agers very quiet. Business good. Would recommend buying flat. Not as good as "East of Eden"—lacked Elia Kazan's direction. Played Sunday, Monday, Tuesday, January 29, 30, 31.—Rodda Harvey, Jr., Grove Theatre, Lindsay, Calif.

TALL MAN RIDING: Randolph Scott, Dorothy Malone—Randy had to take a back seat to "Man Alone" (Rep.) in this town that favors the raw and wild. Played Thursday, Friday, January 12, 13.—Hugh G. Martin, Lyric Theatre, Dunnellon, Fla.

TALL MAN RIDING: Randolph Scott, Dorothy Malone—You didn't have to be a tall man to see this in my theatre. The crowd was so small there was no one in front of you. The best Scott western in a long time. Played Sunday, Monday, January 1, 2.—Ralph Rapsa, State Theatre, Rivesville, W. Va.

Shorts

Buena Vista

SWITZERLAND: Disney People and Places—One of the best, if not the best, of its kind I've ever seen. Played with "Lady and the Tramp."—S. T. Jackson, Jackson Theatre, Flomaton, Ala.

Columbia

FLING IN THE RING: Stooge Comedy—These boys bring down the house every time. This one was even a little better than usual. Ralph Raspa, State Theatre, Rivesville, W. Va.

Metro-Goldwyn-Mayer

FALL GUY, THE: Pete Smith Specialty—Audiences like to see people get hurt. The harder Dave O'Brien fell, the bigger the laughs—and he really took some big falls in this one.—Ralph Raspa, State Theatre, Rivesville, W. Va.

HISTORICAL ODDITIES: Peter Smith Specialty—This Pete Smith Specialty will hold your patrons. History is debunked in this one. Very good.—Michael Chiaventone, Valley Theatre, Spring Valley, Ill.

KING-SIZE CANARY: Technicolor Cartoon—Metro is the only company that reissues a cartoon that is worth a second play-off.—Ralph Raspa, State Theatre, Rivesville, W. Va.

WHAT PRICE FLEADOM?: Gold Medal Reprint—Amusing cartoon about a dog and his pet flea.—Michael Chiaventone, Valley Theatre, Spring Valley, Ill.

Paramount

SWIM AND SURVIVE: Grantland Rice Sportlight —Interesting short about water safety. Tells everyone they should learn to swim.—Michael Chiaventone, Valley Theatre, Spring Valley, Ill.

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Fifteen cents per word, money-order or check with copy. Count initials, box number and address. Minimum insertion $1.50. Four insertions for the price of three. Contract rates on application. No border or cuts. Forms close Mondays at 5 P.M. Publisher reserves the right to reject any copy. Film and trailer advertising not accepted. Classified advertising not subject to agency commission. Address copy and checks: MOTION PICTURE HERALD, Classified Dept., Rockefeller Center, New York (20)

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PEERLESS MAGNARCS, EXCELLENT CONDItion $395; reconditioned Neumade Film Cabinets 2000'—$2.00 section; hand rewinds $7.95 set. S. O. S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

EXCELLENT COATED PROJECTION LENSES—many brand new! Wollensak "Sunray" Series I: 2", 3", 3½", 3¾", 5". 5¼", 5½", 6", 7¾"—$35 pair. Super Snaplite fl. 9-2"-2¼" $170 pr.; Superlite 2¾"-3"-3¼" $150 pr.; Superlite 3½" $90 pr. Trades taken. Wire or telephone order today. S. O. S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

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INTERMITTENT MOVEMENTS—NEW SURPLUS for Simplex $69.50; DeVry $59.50; Holmes $24.50. Automatic enclosed rewinds $69.50. S. O. S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

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REDUCE SPEAKER LOSSES BY SPEAKER BEing pulled off or cut off. Install our "Theftproof Speaker Cord." Used successfully in over 50 West Coast drive-in theatres for five years. Unit is both attractive and effective. For further information contact DRIVE-IN CABLE CO., 17233 Lahey St., Granada Hills, Calif.

STUDIO EQUIPMENT

AURICON MICROPHONE BOOMS, $170 VALUE likenu $119.50; Bridgamatic Jr. 16mm Automatic Processor, $1500 value, $975: Maurer 16 Camera, lens, 2 magazines, syncmotor. 12V motor w/battery, all cases, complete $2395; 5000W Background Projector, reconditioned, $595; Bardwell McAlister studio floodlites, 3 heads on rolling stand hold 12 bulbs, $180 value, $29.50; Quadlite Heads only, $4.95; Stands only $19.95; Neumade editing tables with worklight, $58 value, $33.95; Moviola 35mm composite sound/picture, $495. S. O. S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

HELP WANTED

AGGRESSIVE, EXPERIENCED, EXPLOITATION-minded manager wanted. Job now open. Apply giving full information as to experience, references and recent photo. Also house manager's job for large first-run operation. Apply JACK ARMSTRONG, P. O. Box 220. Bowling Green. Ohio. Phone 3-2881.

HERE IS A REAL OPPORTUNITY FOR AGgressive showmen who have the desire to work for a company which believes in full promotion and exploitation of its product. Employment is being offered to experienced managers whose past performances have established them as outstanding showmen. If interested, send full resume including salary requirements, previous experience, availability for interviews in Cleveland, New York City, or Home Office. Address replies to C. W. HORWITZ, SCHINE CIRCUIT, INC., 40 North Main Street, Gloversville, N. Y.

WANTED: TWO EXPERIENCED THEATRE managers for small theatre circuit in Black Hills of South Dakota. Give experience, reference, salary expected, snapshot of self. in first letter. Write RICHARD KLEIN, c/o Elks Theatre, Rapid City, S. D. No drinkers.

POPCORN

WORLD-WIDE HEADQUARTERS FOR POPcorn. popcorn equipment and supplies. POPCORN VILLAGE, Nashville, Tenn., U.S.A.

THEATRES

WANTED TO RENT OR LEASE: THEATRE IN Southwestern Ohio. BOX 103, Dayton 7, Ohio.

FOR SALE 2 DRIVE-INS NORTHERN NEW England, good net return-area building, high potential. $100,000 for both. Terms arranged. BOX 2909, MOTION PICTURE HERALD.

WANTED: PROFITABLE DRIVE-IN THEATRE 250 to 500 car capacity, preferably near Atlanta. J. B. DUNBAR, P.O. Box 372, Atlanta, Ga.

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THEATRE EQUIPMENT AND SUPPLY INFORMATION SERVICE

I would like the latest information concerning the equipment and supplies indicated by number below or as otherwise specified:

Name

Address

Town

Name of Theatre Seating Capacity

THEATRE OWNERS AND MANAGERS may procure the latest information concerning theatre equipment and supplies by writing Motion Picture Herald, indicating their interests. Merely fill out the adjoining coupon and mail in business envelope. For further convenience various classifications are listed below with numbers for indicating them conveniently in the coupon. Mail the coupon to Motion Picture Herald, Theatre Service Department, 1270 Sixth Avenue, New York 20, N. Y.

31W—Air-conditioning
32W—Wall materials
33W—Drive-in admission control systems
34W—In-car speakers
35W—In-car heaters
36W—Screen towers
37W—Vacuum cleaners
38W—Carpeting
39W—Rubber mats
40W—Interior lighting
41W—Projection lamps
42W—Projectors
43W—Motor-generators
44W—Rectifiers
45W—Screens
46W—Magnetic sound
47W—Auditorium seating
48W—Curtain tracks
49W—Ticket registers
50W—Hand driers
51W—Beverage dispensers
52W—Food specialties
53W—Frankfurter grilles
54W—Ice cream cabinets
55W—Popcorn warmers
56W—Popping oils

FILM BUYERS RATING

Film buyers of independent circuits in the U. S. rate current product on the basis of its performance in their theatres. This report covers 89 attractions, 2,838 playdates.

Titles run alphabetically. Numerals refer to the number of engagements on each attraction reported. The tabulation is cumulative. Dagger (†) denotes attractions published for the first time. Asterisk (*) indicates attractions which are listed for the last time.

EX means Excellent; AA—Above Average; AV—Average; BA—Below Average; PR—Poor.

	EX	AA	AV	BA	PR
African Lion, The (B.V.)	1	5	18	8	15
All That Heaven Allows (U-I)	3	10	6	–	–
Apache Ambush (Col.)	–	–	4	1	2
Apache Woman (A.R.C.)	1	5	2	2	–
Artists and Models (Par.)	10	31	16	7	1
At Gunpoint (A.A.)	–	1	3	20	2
Bengazi (RKO)	–	–	–	3	6
Benny Goodman Story, The (U-I)	1	2	3	5	5
Big Knife, The (U.A.)	–	–	1	8	13
Blood Alley (W.B.)	–	8	28	18	3
Bottom of the Bottle (20th-Fox)	–	–	7	5	17
Come Next Spring (Rep.)	–	–	–	4	–
Count Three and Pray (Col.)	4	8	20	9	7
Court Jester, The (Par.)	–	–	5	1	–
Court Martial of Billy Mitchell, The (W.B.)	1	39	15	3	–
Day the World Ended (A.R.C.)	–	3	1	1	–
Deep Blue Sea, The (20th-Fox)	–	–	1	2	4
Desert Sands (U.A.)	–	–	5	9	11
Desperate Hours, The (Par.)	1	1	11	18	15
Diane (MGM)	–	–	–	6	18
Duel on the Mississippi (Col.)	1	1	5	2	2
Female on the Beach (U-I)	1	8	33	14	13
Flame of the Islands (Rep.)	–	–	1	3	2
Forever Darling (MGM)	1	14	4	7	–
Fort Yuma (U.A.)	–	–	5	9	1
Gentlemen Marry Brunettes (U.A.)	–	7	19	14	15
Girl in the Red Velvet Swing, The (20th-Fox)	–	3	20	29	21
Glory (RKO)	–	3	4	5	5
Good Morning, Miss Dove (20th-Fox)	1	14	10	28	9
Guys and Dolls (MGM)	13	3	–	–	–
Helen of Troy (W.B.)	–	2	6	–	–
Hell on Frisco Bay (W.B.)	–	2	5	5	20
I Died a Thousand Times (W.B.)	–	1	5	10	8
Indian Fighter (U.A.)	–	10	15	8	5
It's a Dog's Life (MGM)	–	–	5	10	11
It's Always Fair Weather (MGM)	–	3	15	24	27
Jail Busters (A.A.)	–	2	3	–	–
Kismet (MGM)	–	4	17	18	5

	EX	AA	AV	BA	PR
Last Frontier (Col.)	–	–	8	11	2
Lady Godiva (U-I)	–	1	5	7	5
Lawless Street (Col.)	1	2	13	4	1
Lieutenant Wore Skirts, The (20th-Fox)	–	4	15	18	–
Littlest Outlaw (B.V.)	5	7	4	–	–
Lone Ranger, The (W.B.)	2	4	3	–	2
Lucy Gallant (Par.)	–	–	22	17	11
Man Alone, A (Rep.)	–	7	21	9	11
Man With the Golden Arm, The (U.A.)	2	4	4	4	-
Man With the Gun (U.A.)	1	19	11	6	13
McConnell Story, The (W.B.)	2	38	34	14	3
My Sister Eileen (Col.)	–	13	25	15	16
Naked Dawn (U-I)	–	–	2	5	2
Night Holds Terror, The (Col.)	–	–	3	7	19
Night of the Hunter (U.A.)	–	4	15	18	4
Picnic (Col.)	1	6	–	–	–
Queen Bee (Col.)	–	–	9	8	10
Quentin Durward (MGM)	–	–	5	10	25
Rains of Ranchipur, The (20th-Fox)	–	8	25	15	5
Ransom (MGM)	1	–	11	5	5
Rebel Without a Cause (W.B.)	10	53	18	6	–
Red Sundown (U-I)	–	3	1	1	–
Return of Jack Slade (A.A.)	–	2	11	3	–
Rose Tattoo, The (Par.)	–	1	7	1	–
Running Wild (U-I)	1	7	1	2	–
Second Greatest Sex (U-I)	–	4	6	12	2
Seven Cities of Gold (20th-Fox)	–	–	10	26	20
Shack Out on 101 (A.A.)	–	3	2	–	1
Sincerely Yours (W.B.)	–	1	8	17	15
Spoilers, The (U-I)	–	8	8	8	1
Square Jungle (U-I)	–	–	1	6	22
Tall Men, The (20th-Fox)	7	43	17	4	2
Tarantula (U-I)	1	10	–	3	–
Target Zero (W.B.)	–	–	2	2	1
Teen-Age Crime Wave (Col.)	–	4	4	2	–
Tender Trap, The (MGM)	9	29	26	13	1
Tennessee's Partner (RKO)	–	2	12	11	6
Texas Lady (RKO)	–	2	9	12	3
There's Always Tomorrow (U-I)	–	–	2	2	17
Three Stripes in the Sun (Col.)	1	4	16	8	5
To Catch a Thief (Par.)	7	15	23	16	5
To Hell and Back (U-I)	25	39	5	1	–
Treasure of Pancho Villa (RKO)	–	1	13	12	20
Trial (MGM)	1	10	39	18	4
Trouble With Harry (Par.)	4	–	5	1	1
Twinkle in God's Eye, The (Rep.)	–	1	6	1	–
Ulysses (Par.)	3	1	13	13	10
†Unconquered (Par.)	–	–	1	3	1
Vanishing American (Rep.)	–	–	1	2	2
View from Pompey's Head, The (20th-Fox)	2	10	14	25	33
†World in My Corner (U-I)	–	–	–	2	19

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NATIONAL *Screen* SERVICE
PRIZE BABY OF THE INDUSTRY

MOTION PICTURE HERALD

Better Theatres

MARKET GUIDE number

Market & Operating Data—1956

Exhibitors' Digest Section—page 13

Planning a Drive-In Theatre—page 35

Refreshment Merchandising—page 43

Catalog Data: *General Products*—page 67

Editorial Index—9 . . . Advertisers' Index—75

ISSUED AS SECTION 2 OF
MOTION PICTURE HERALD
OF MARCH 24, 1956 . . .

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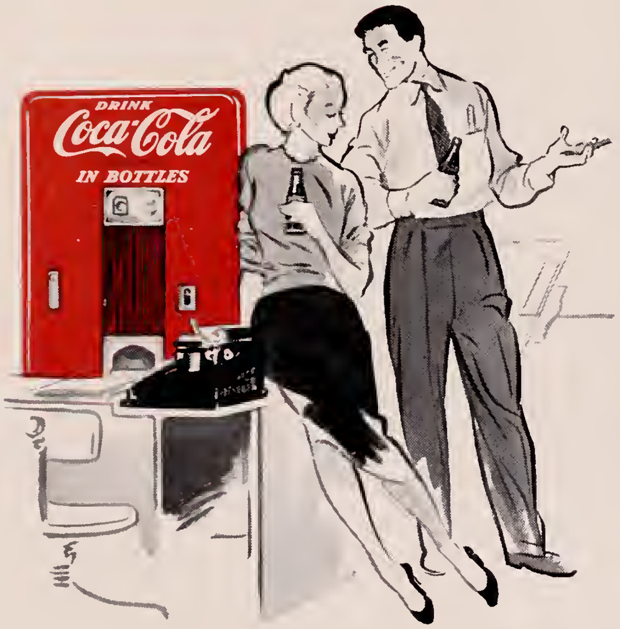
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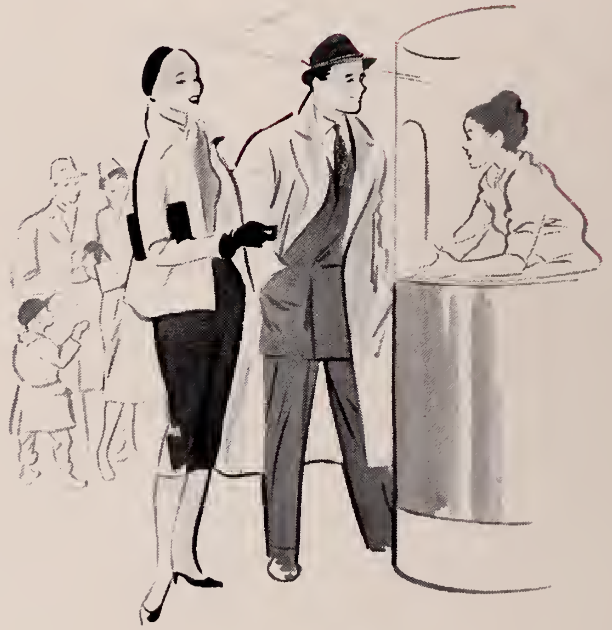
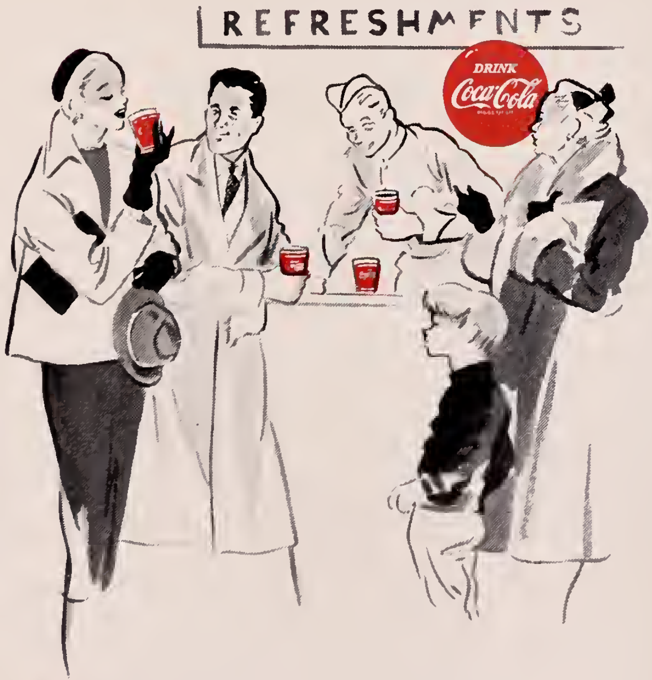
Coca-Cola
IN BOTTLES

1. **As they work,** Americans drink more Coca-Cola than all other soft drinks combined.



2. **After work,** these same people fill your theatre.


REFRESHMENTS
DRINK
Coca-Cola

3. Their preference is your profit when you feature Coca-Cola.

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for extra profit

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The fine wools, the integrity of workmanship, the loveliness of creative patterns make Gulistan Carpet the source of years of lasting satisfaction. These heavy, all-wool Wiltons are specially woven to endure the brutal punishment of day-in, day-out theatre traffic. They are typical of the hundreds of Gulistan original designs immediately available from stock in a variety of color combinations to suit your decor. Immediate delivery of any yardage can be made, from the smallest to the largest area required. They may be obtained in a virtually unlimited selection of colors on special order, or if you prefer a personal design, the Gulistan Art and Design Staff is at your service.

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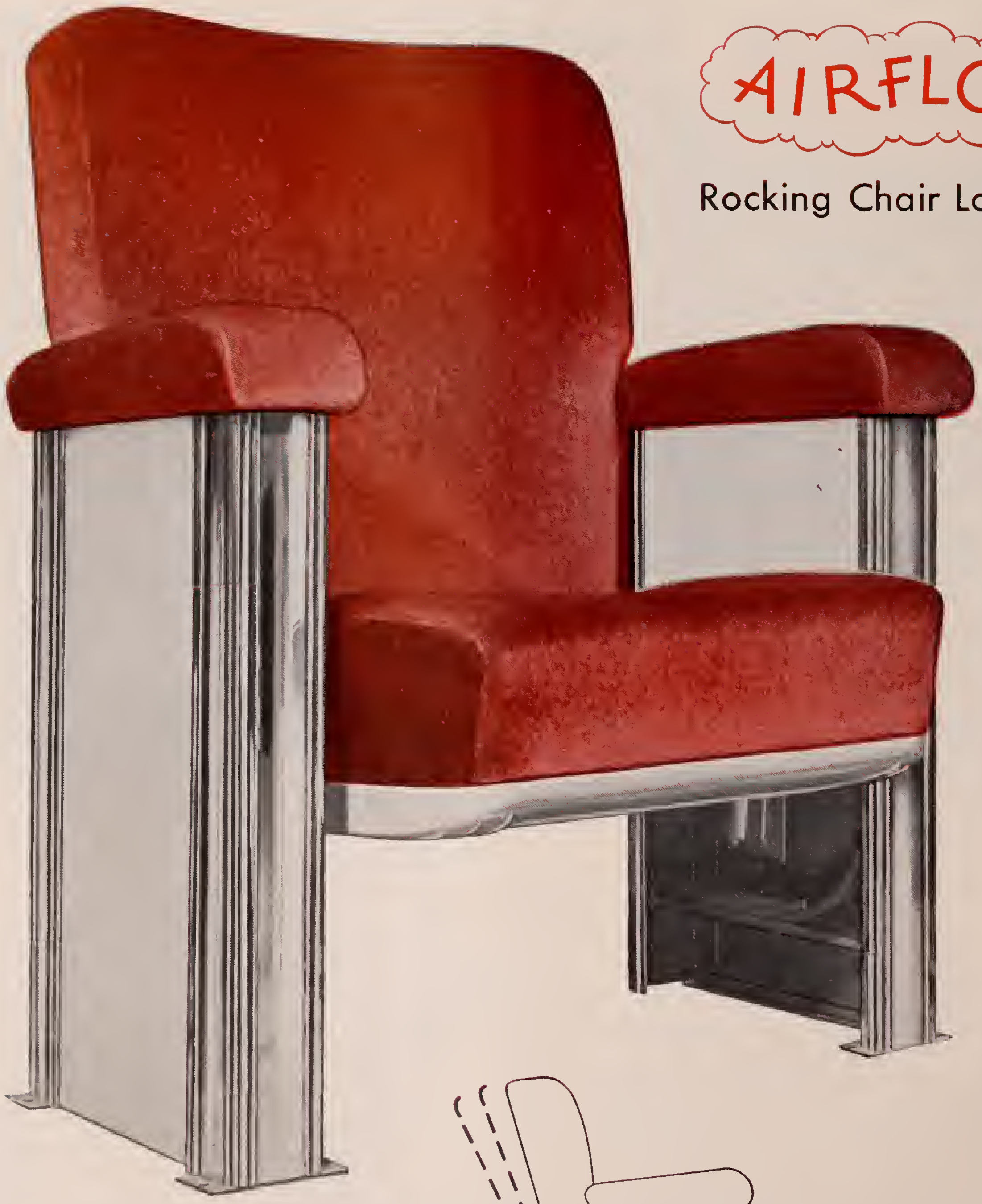
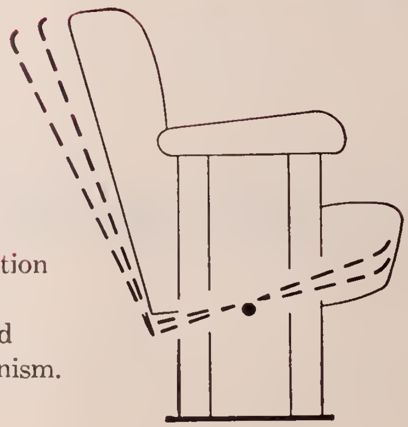


AIRFLO

Rocking Chair Loges



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In the competition for comfort, both from other theatres and TV armchairs at home, Heywood Airflo Rocking Chair Loges are helping many theatre operators maintain capacity box offices . . . often at premium prices.

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EST. 1826

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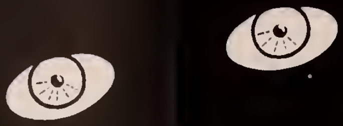

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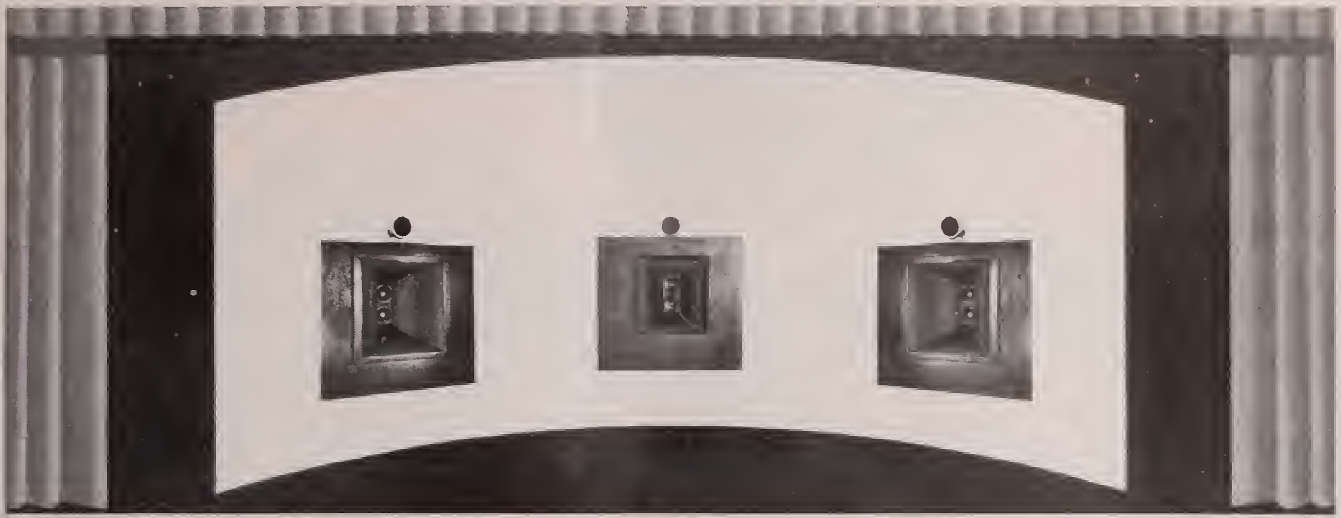

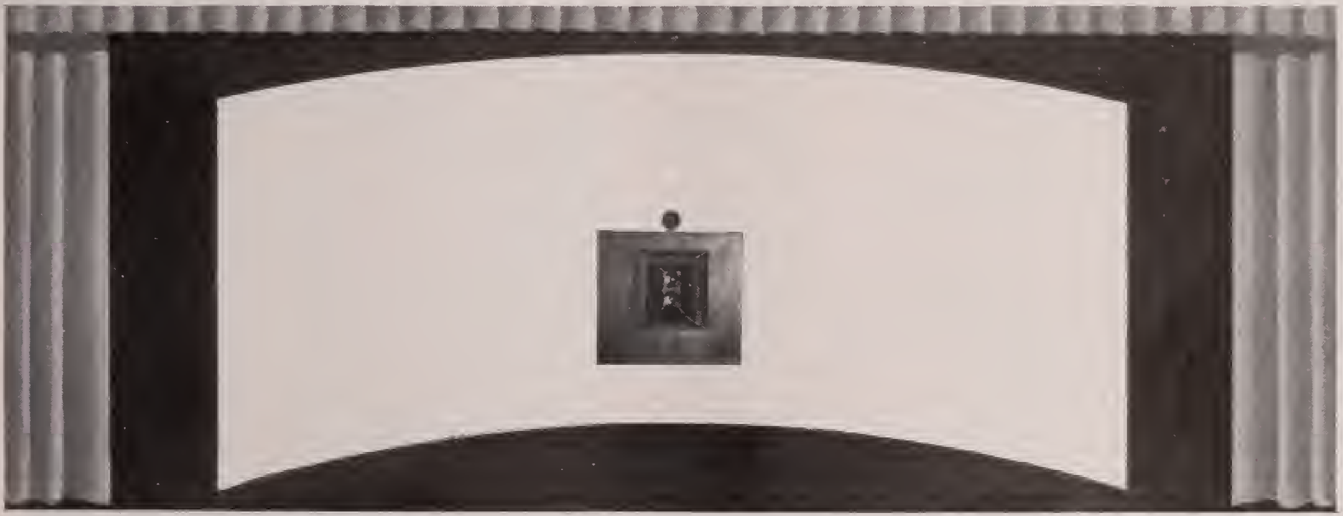

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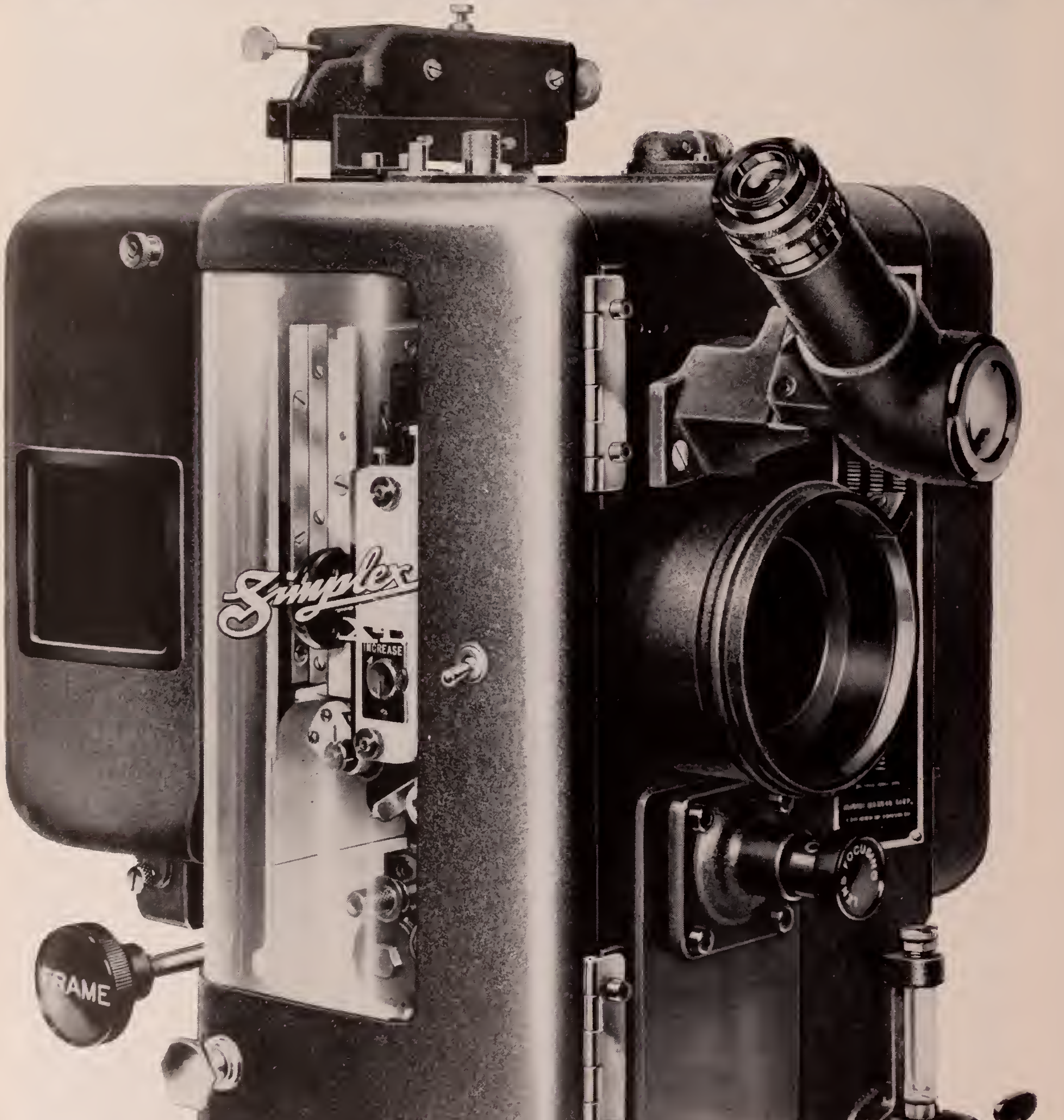
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Contents 1956

Better Theatres GUIDE number

A classified digest of articles of lasting value in Better Theatres from March 1955 through February 1956; and of purchasing data on 1956 lines of theatre equipment, materials and supplies, and of refreshment service equipment and merchandise.

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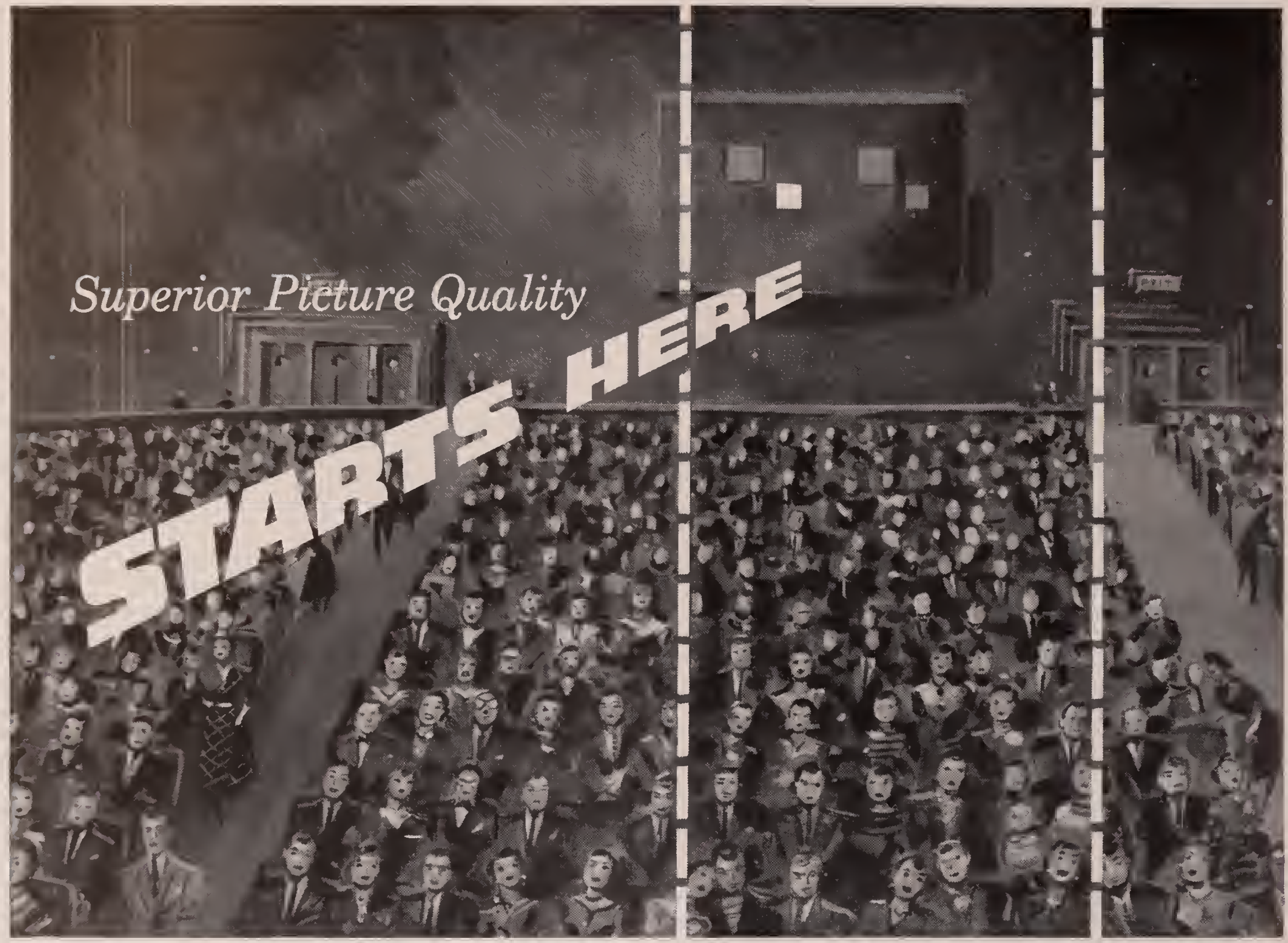
GEORGE SCHUTZ, Editor



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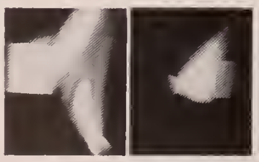

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TECHNICOLOR WALT DISNEY'S CINEMASCOPE
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THEATRE____________________________
STREET_____________________________
CITY & STATE_______________________

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Offer living-room comfort with American Seating Bodiform® Chairs

American Bodiform No. 16-001 Chair offers the "come again" comfort that has made it a favorite with patrons and theatre owners alike.

Luxurious comfort is part of the picture in theatres as well as in homes. Why not offer living-room comfort in *your* theatre—with American Bodiform Restful Chairs!

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Seats are full-upholstered, with soft fronts, and no-sag spring-arch construction. Foam-rubber cushions are optional. And there's a wide selection of chair styles, colors, and upholstery materials to blend with any interior-decoration scheme.

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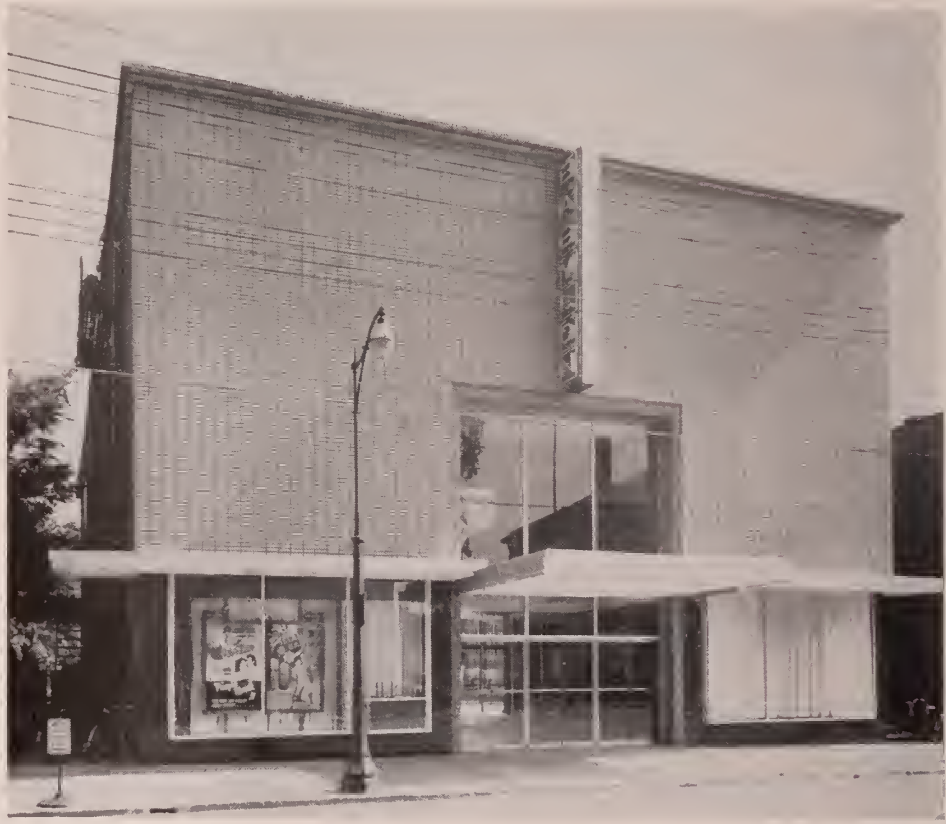
Remodeling for Modern Decor

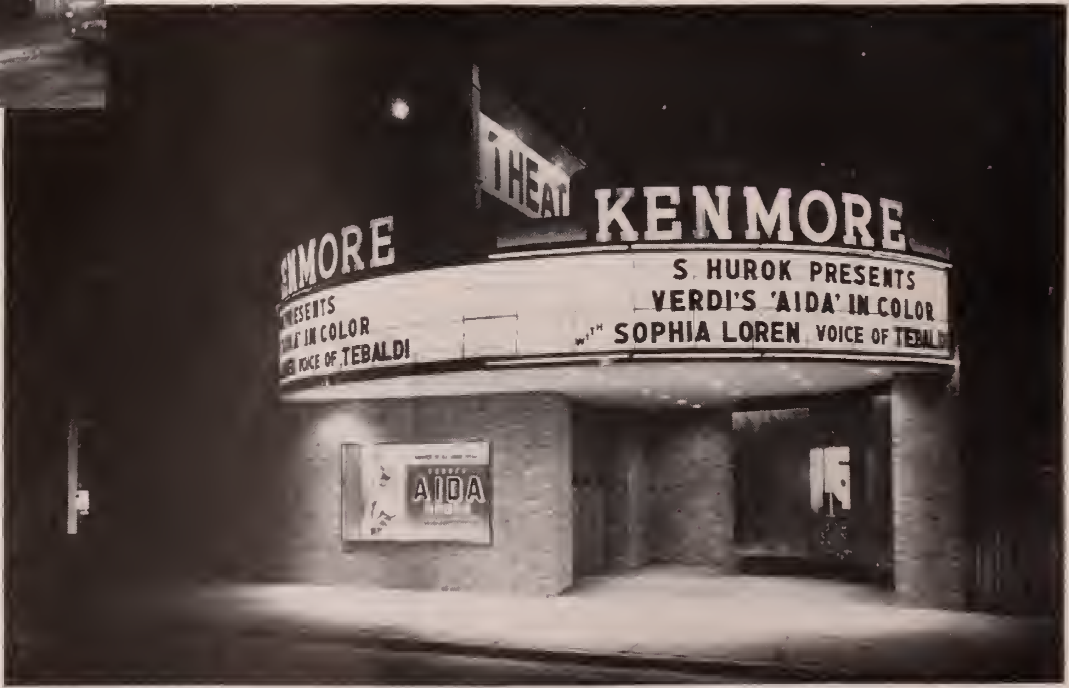
Renovation schemes for front, lobby, foyer and auditorium as carried out in three theatres

BABYLON THEATRE, on Long Island, New York, an operation of Associated Prudential Theatres was rebuilt following a fire. The new front (shown at right) is constructed of glass, brick in dark grey and black and white marble. The mezzanine level is opened to the street and lobby by a large picture window. On either side of the three pairs of entrance doors are two windows used to hang poster display cases against a curtain background. The front canopy is of steel with a cement plaster soffit containing downlights. The box-office is a small glass enclosure (inside the lobby) which is trimmed in Formica-covered wood. From the lobby, entrance is made into a foyer and then into the auditorium through a passageway to the left of the mezzanine stairs. Carpeting is an Alexander-Smith pattern. The refreshment stand is constructed of glass and Formica. The remodeling architect was Maurice Sornik, New York.

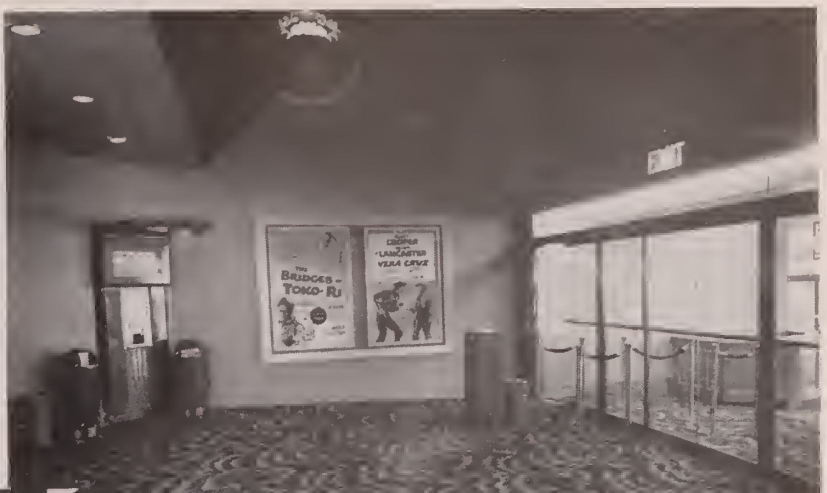


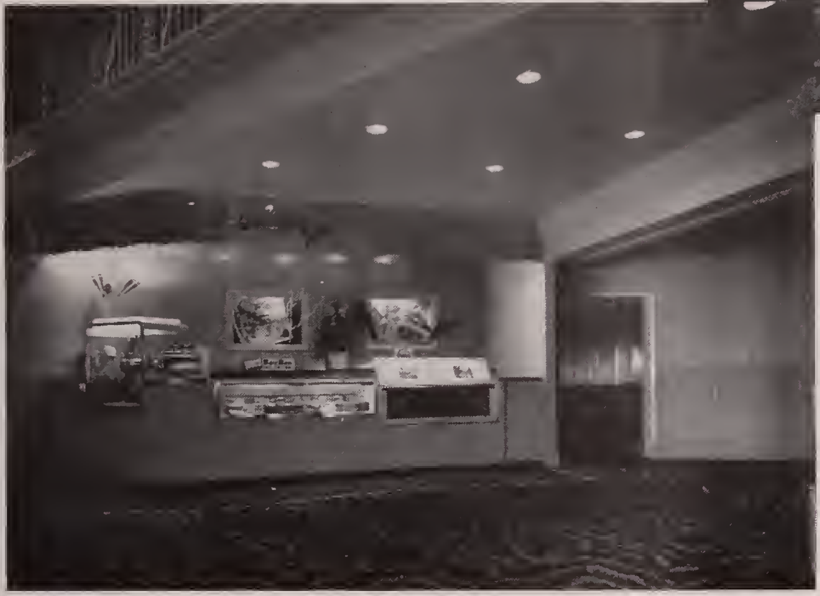
EATRE
KENMORE
CLOSED FOR ALTERATIONS
WILL REOPEN SOON
VERDI'S AIDA COLOR

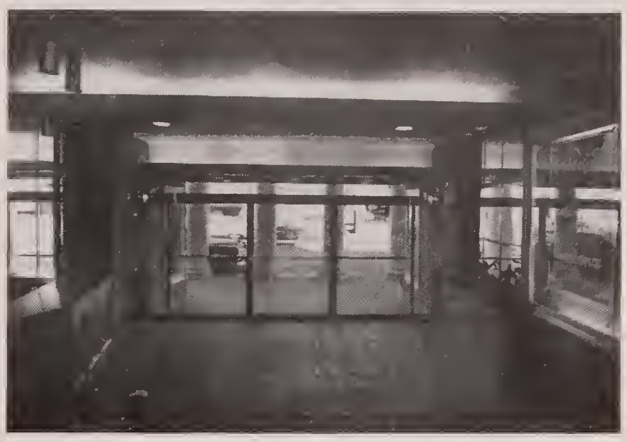
THE KENMORE THEATRE, Boston, an operation of Louis Richmond. Except for the semi-circular marquee, the front was completely remodeled with the walls refaced in semi-glazed brick. The centrally located box-office (above) was removed and a new one built into the middle of a curved side-structure (right) which hides stairs leading to the manager's office and the projection booth. The box-office is flanked by two 8-foot high brass panels extending a few inches outward from black mosaic strips above and below. The floor here has been covered with rubber matting in a reddish-brown color. From the front doors entrance is made into a small lobby to the right of which are ten stairs leading down into the main auditorium. Directly beyond the lobby is the foyer-lounge (described on facing page). The remodeling architect was William Riseman, Boston.

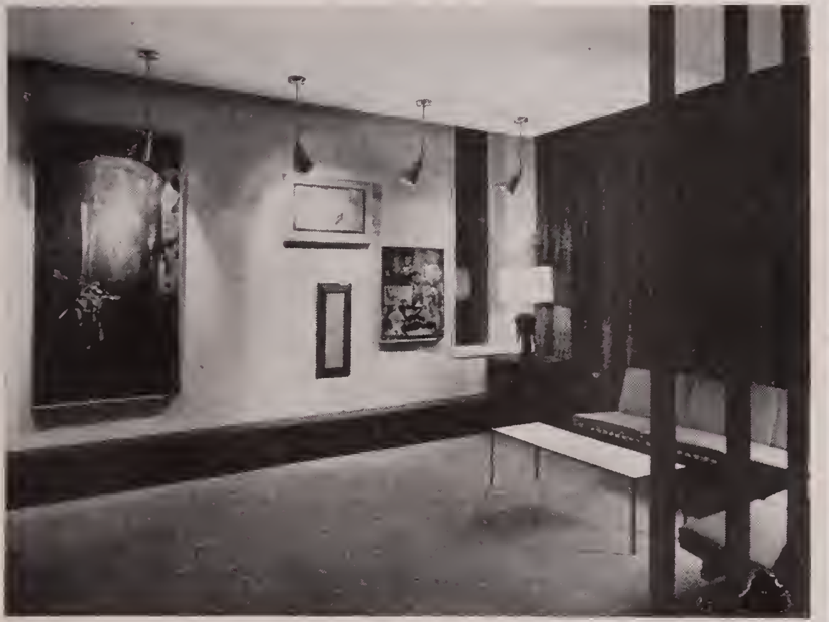


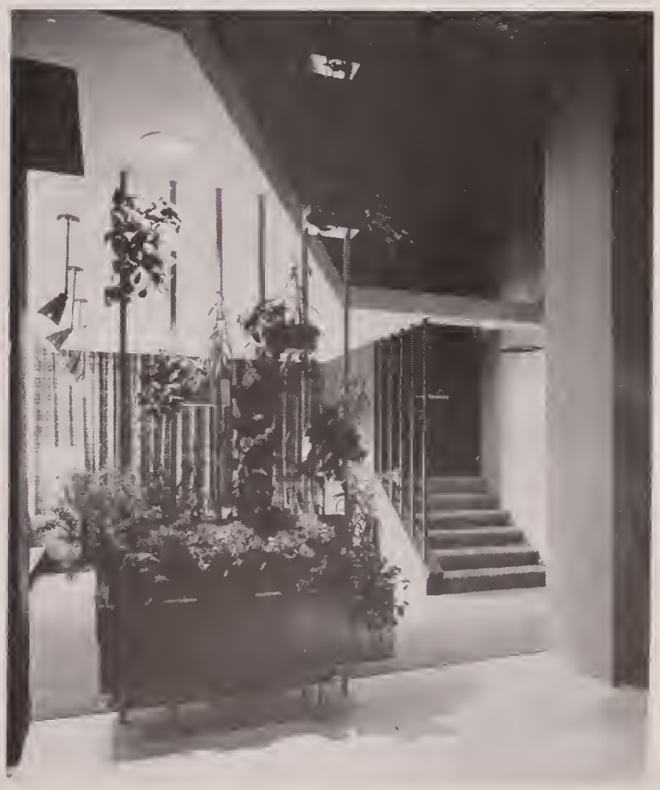
FOYER AND LOBBY of the remodeled Community theatre (formerly the Broadway) in Kingston, N. Y., by Walter Reade Theatres. New red brick for the facade is extended along the side walls and past the front entrance doors into the foyer a short distance (right below). Beyond the brick on each side of the foyer mirrors have been installed above flower boxes of marble, which has also been used as a base for the walls, which are from that point, like the ceiling, plaster painted light blue. The flooring here is terra cotta. From the foyer, entrance is made into the theatre lobby (right) through an automatically controlled door operated by a photoelectric cell in the center of the three pairs of Lucite doors. From there traffic proceeds at an angle to the left past a coin drink dispenser and the refreshment stand (below) with entrance to the rear of the auditorium at the right of the stand and the stairway to the mezzanine and balcony at its left. The rear foyer carpeting is continued into the lobby except for an area in front of the snack bar, which is covered with rubber matting. Equipment for dispensing the various refreshments is built right into the stand, and the ice cream container has a glass front.



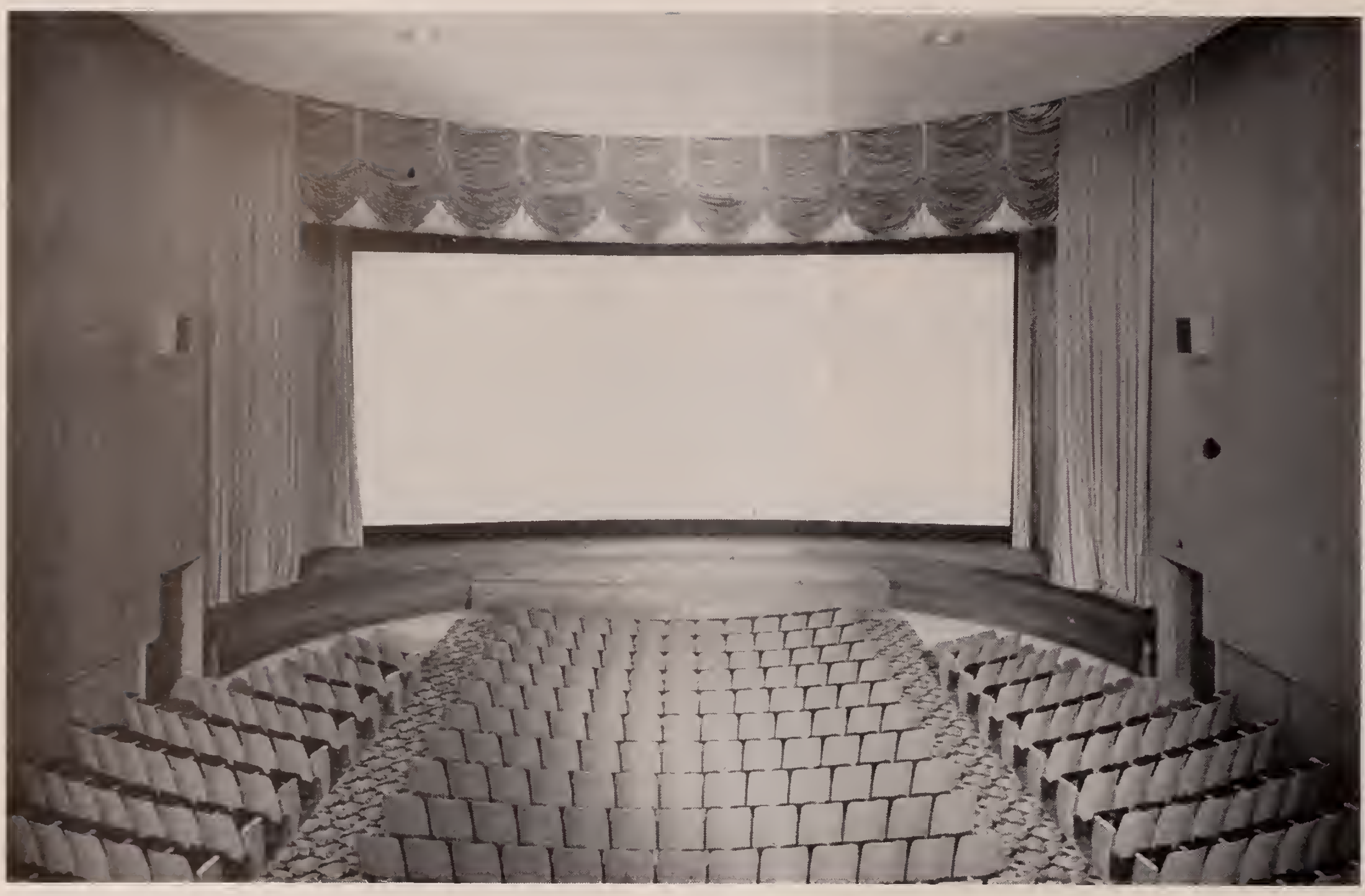




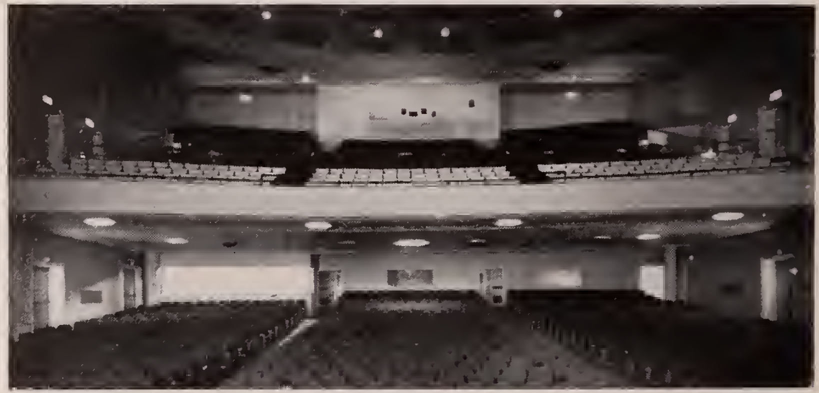


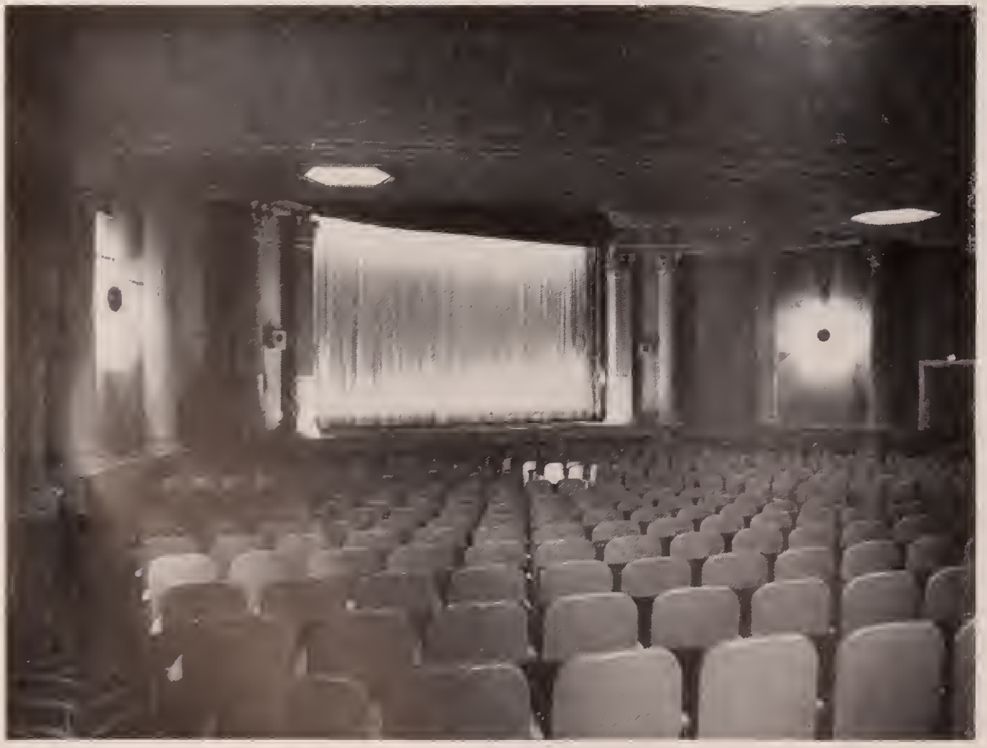


KENMORE FOYER-LOUNGE: Separating the foyer-lounge, which also serves as an art gallery, from the lobby is a wooden planter (right) with smaller bronze boxes mounted on six green steel bars reaching from ceiling to floor to make a semi-screen of flowers. Stairs at the right of the lounge lead up only six flights to the balcony entrance doors. In the lounge (above) the wall opposite the main entrance doors is covered with a charcoal-colored drape and the others are of white cork tile, contrasted in sections with charcoal plaster. On the street side is a tall, narrow picture window. The floor here is covered with an Alexander Smith carpet. From the downward stairs off the lobby, entrance is made through Chinese red doors into the main auditorium. In the remodeling the stage and proscenium arch were eliminated and a new screen curtain installed extending all the way from the floor to a recess in the ceiling and almost the full width of the front. The new screen is a Walker, 30 by 15 feet. The auditorium walls were repainted in cocoa and the ceiling refinished in beige California stucco acoustical tile. New aisle carpeting is an Alexander Smith and the theatre was reseated throughout. The capacity of the Kenmore is 700 on two floors.



BABYLON AUDITORIUM: In the auditorium (above), which seats 1200 on two levels, the side walls are covered in satin damask in a rose color. The ceiling is acoustical fibre glass tile left white. Seating is divided between 900 on the main floor and 300 in the balcony with chairs spaced 36 inches back-to-back. All chairs are Heywood-Wakefield upholstered in velour—blue for the main floor and turquoise for the balcony. The screen curtain and draperies are of hammered satin—the former rose, the latter gold—and were supplied, as was the wall fabric, by the Novelty Scenic Studios. The screen is a Vocalite 50 feet wide. Projectors are Simplex, equipped with Kollmorgen f/1.7 lenses and lighted by Ashcraft lamps with 9mm positive trim operated at 90 amperes. Anamorphic lenses are Bausch & Lomb. Sound is Ampex.



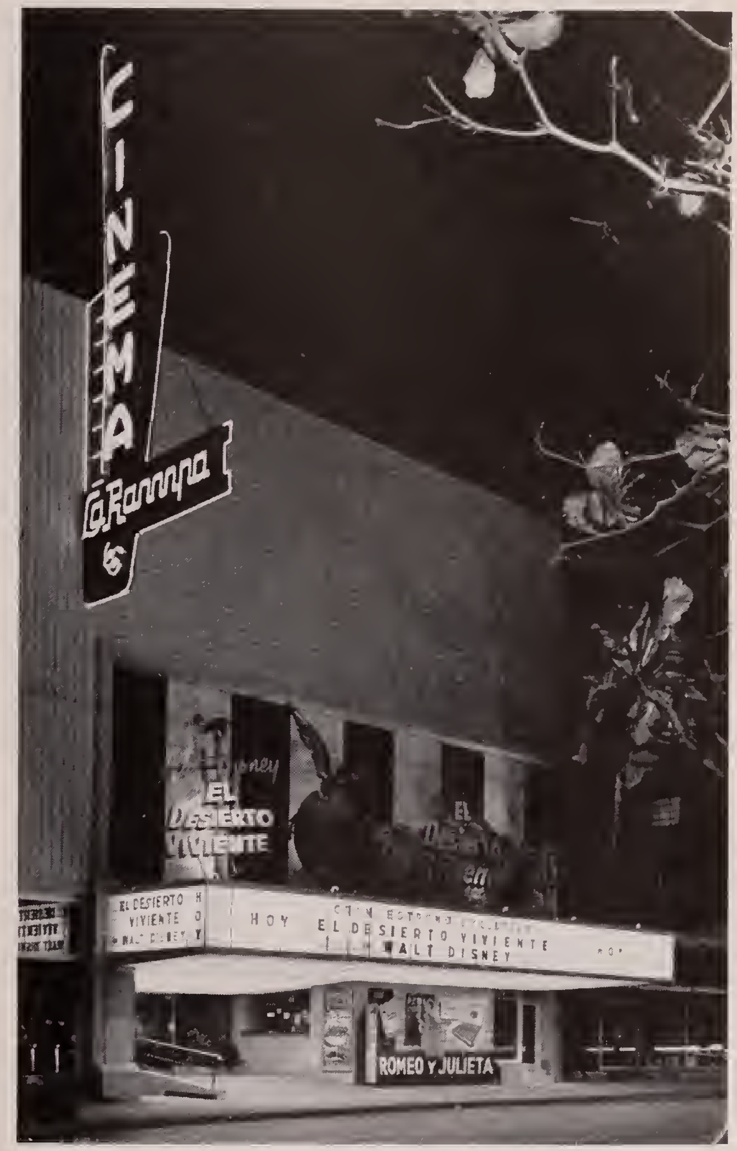


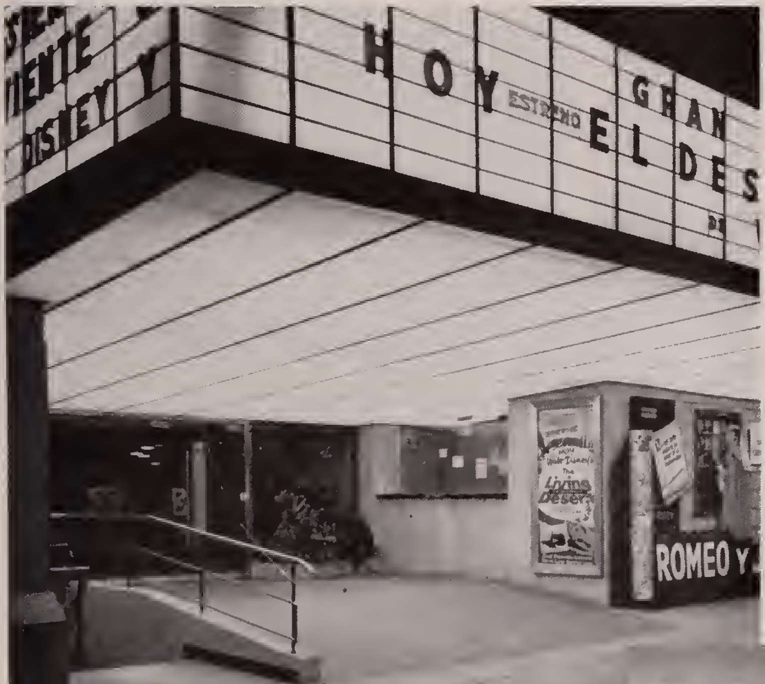
COMMUNITY AUDITORIUM: Here the major remodeling work, outside of modernized lighting and new seats, consisted of removing the "ginger-bread" from the ceiling and walls and refinishing them in simple design with plaster painted a light blue. The rear of the auditorium has been closed off from the lobby by a wall (view above) and a "party room" constructed at the rear of the orchestra on the left. The Colonial motif is carried out in the auditorium through white columns placed in the front on each side with a "sunburst" lighting fixture of metal mounted between two of the columns (view at left). Seating on the main floor is still in a three-bank, four aisle plan with about 750 chairs on that level and 950 in the balcony. (Only a very few seats were lost through the remodeling program.) The new chairs are Griggs "push back" in blue and carpeting is a continuation of the pattern in the foyer and lobby. A new Bodde screen was installed for a picture 35 feet wide, and the theatre is equipped for CinemaScope with three screen speakers. Air conditioning is Chrysler "Airtemp." The mezzanine, on which are located the men's and women's rest rooms, can also be reached by stairs at rear of orchestra.

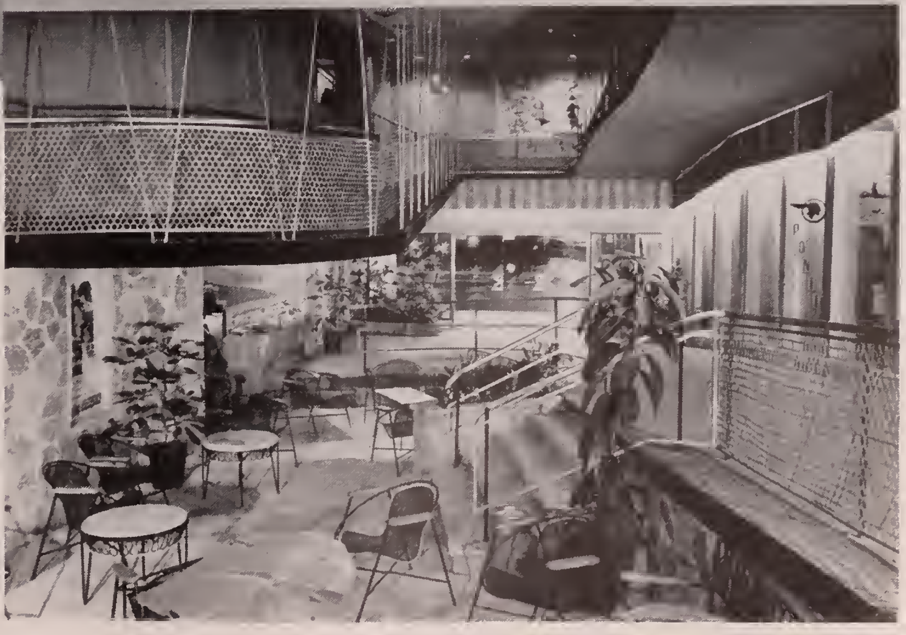
Auditorium on Second Floor Reached by Ramp, Saving Street Frontage for Stores

The La Rampa, new 950-seat theatre in Havana, Cuba, of modern design, featuring a wide-screen with a luminous surround. Architect: Gustavo Botet, Havana. Consulting Architect: Ben Schlanger, New York.

PLAN, FRONT AND LOBBY: The La Rampa is located in a new business section of Havana and is owned and operated by a Havana company headed by Dr. Ventura Dellunde. Contemporary in architectural styling throughout, with an auditorium almost purely functional in design, the La Rampa presents an architectural scheme of general rather than local possibilities of application, except for a plan of approach from street to theatre-proper occasioned by the economic advisability of locating the auditorium at a second-story level. An airlines office adjoins the vestibule (below) on one side, a restaurant is on the other.



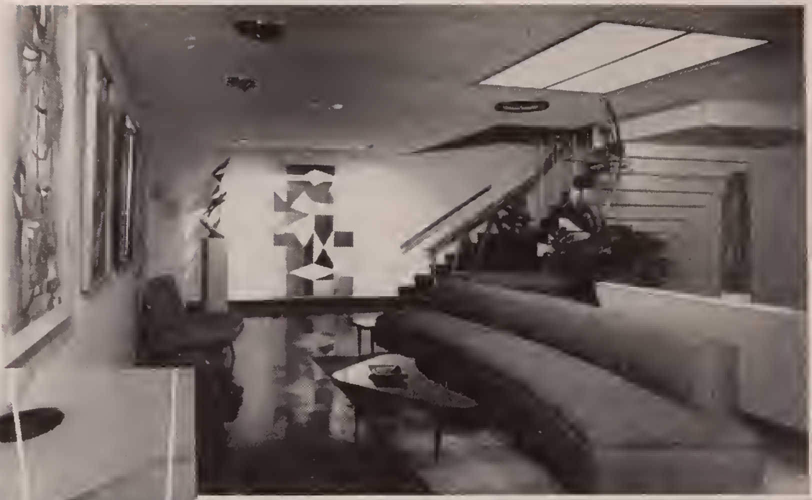


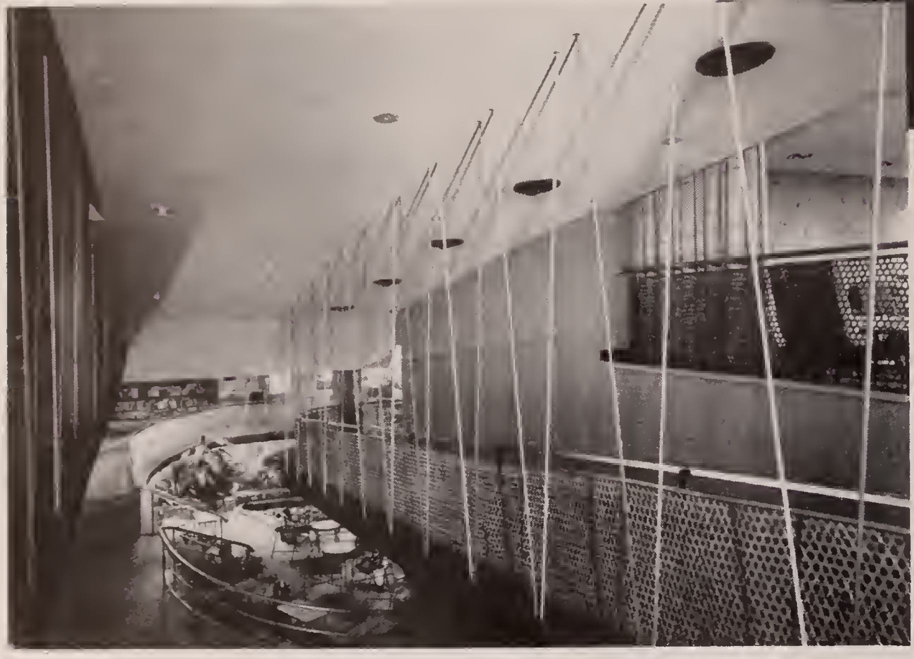


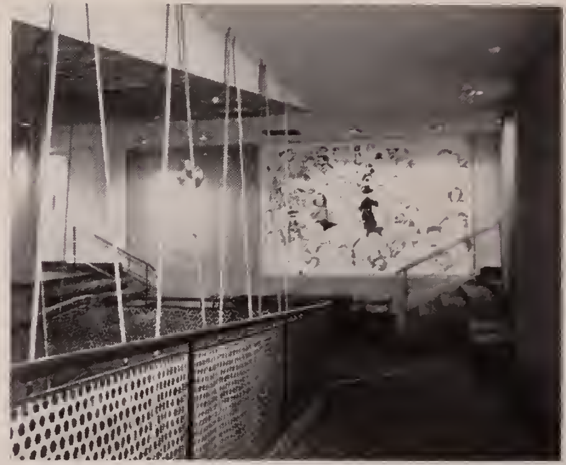
The front (shown top right) is a simple composition of rectangular forms largely of fluted stone with entrance to the theatre brightly marked out from adjoining businesses by a marquee with fascias of silhouette attraction panels and a back-lighted soffit of translucent material combining fibre glass and plastic. The box-office is recessed in right vestibule wall. The vestibule leads into a lobby containing a sunken garden-like lounge, which is encompassed by a railed ramp (right) giving access to the auditorium.

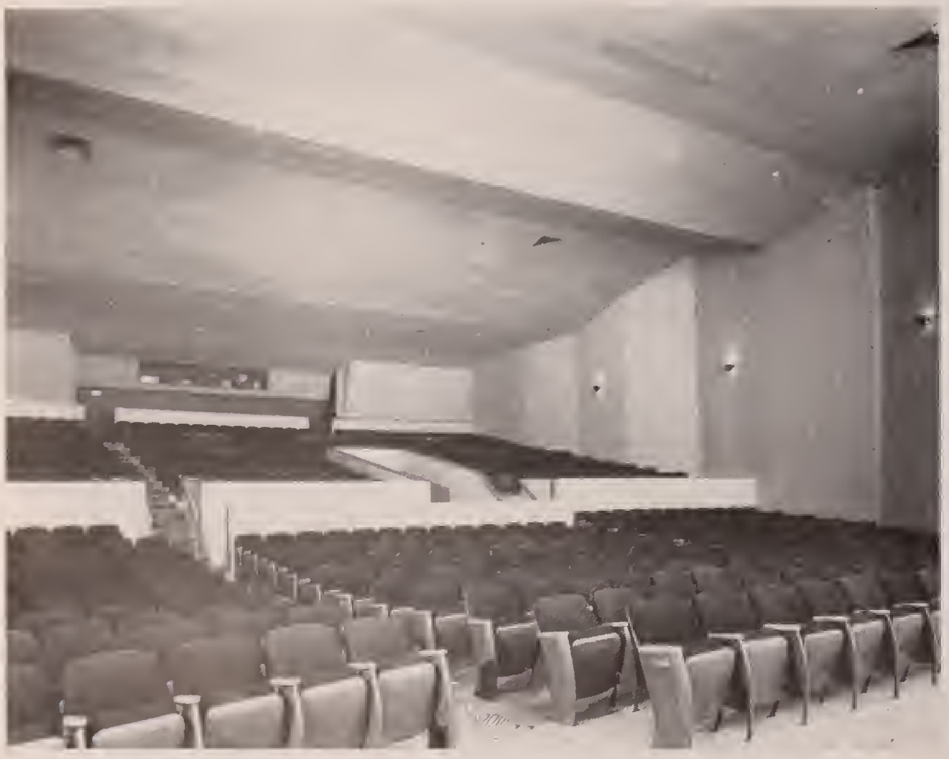
(Continued on following page)

THE LOUNGES: Pictured at right is the women's lounge of the La Rampa. This and the men's lounge are located on opposite sides of the building, and with the stadium form the theatre area above the commercial space. The lounges are reached from a landing where the ramp turns to the auditorium entrance. The lower righthand photo looks toward the landing, the lefthand photo from the landing.

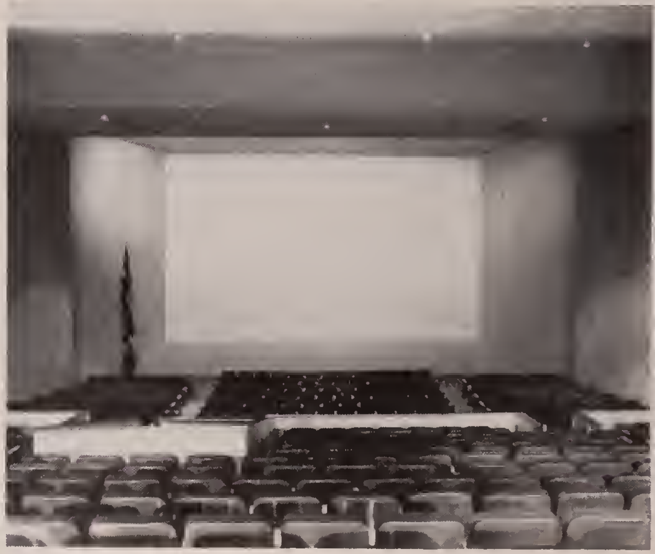








THE AUDITORIUM: The auditorium of the La Rampa (above) seats 950, with only 300 on the main floor, the rest in a stadium section. Chairs throughout are Heywood-Wakefield upholstered in dark green nylon. Both walls and ceiling are 3/16-inch perforated asbestos board backed by mineral wool, and air space intervenes between the acoustic wool and the structural wall, giving the asbestos board diaphragmatic action, with the board variously braced to give different frequency response. Further, wall boards form splayed panels to break up sound reflection directionally, and the ceiling is similarly splayed. The screen is integrated into auditorium design (see description at the right).



THE SCREEN: About 40 feet wide, the screen at the La Rampa has a synchronous type luminous surround, designed by Ben Schlanger as consulting architect. The surround adds approximately 12% to the visual field. No movable maskings were employed; both picture width and position of the top of the picture are constant regardless of projection system used. The aspect ratio for non-anamorphic projection is 1.77-to-1; for anamorphic it is 2-to-1, leaving unused strip across the bottom of the screen (area of which audience is least conscious). Mr. Schlanger comments: "It is not possible to have a contiguous surround lighted by reflection of the picture light, so as to maintain the surround in the same color temperature as the picture, when movable maskings are used; the surround, of course, has the very purpose of eliminating such bold picture-framing borders." These surrounds are fabricated of cement asbestos wallboards on steel framework, with the boards covered in canvas, which is painted the same tone as the screen surface.

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Auditorium Seating

Wide-Screen's Effect on Seating Plans

FOR A MAXIMUM of realism, a motion picture should be presented to the spectator with the same conditions of viewing angle and perspective as those under which the camera "saw" the scene. Obviously, these conditions can be met exactly for only a few seats in a commercial theatre auditorium. By going to the large picture, however, we have actually come much closer, *potentially*, to those ideal conditions for much of the seating area.

With a 20-foot picture, the viewing angle varied from 54 degrees at the front seats, to around 10 degrees at the rear. With the new wide-angle camera lenses, seats which will give the best viewing angles are toward the front of the auditorium. By using a 30-foot picture, the viewing angle at the rear seats is increased to 18 degrees. For a 40-foot picture this extreme viewing angle is increased to 26 degrees. Thus the larger picture helps to give spectators in the *middle* and *rear* sections of the auditorium better resolution and greater perspective. (*See comparative angles in accompanying drawing.*)

With technique which keeps magnification within its proper limits, forward rows need not be sacrificed—and to lose them would be adverse to the very objectives of the bigger, more voluminous picture. To enlarge the picture, then to move the audience proportionately back from it, would be to leave conditions pretty much as they were with the "postage stamp" screen. For the performance to dominate the field of vision and to give a high sense of "presence," the audience must be as close to the screen as practical requirements permit.

Screen Image Quality

Three principal factors of screen image quality are:

1. *Grain of the film.* The grain, after having undergone chemical treatment, cannot be broken down into smaller values of picture information. The finer the grain and the better the chemical process, the more detailed the information that can be crammed into each tiny part of the film photograph.

2. *Amount of magnification given the picture on the film.* This means the amount of enlargement between aperture and screen.

3. *Viewing distances*—that is, the area in the auditorium from where the picture on the screen has the best resolution. This is an area in which the spectator should be able to see the smallest details in their true color and he should not be conscious of any space or bleeding of color between.

Under traditional practice, good or acceptable resolution has been obtainable at a distance from the screen between two and five times the picture width. This means that for a 20-foot picture, the closest seats compatible with *good* resolution were 40 feet from the screen. If this same *picture* were magnified to a width of 50 feet, the closest acceptable seats would be 100 feet from the screen.

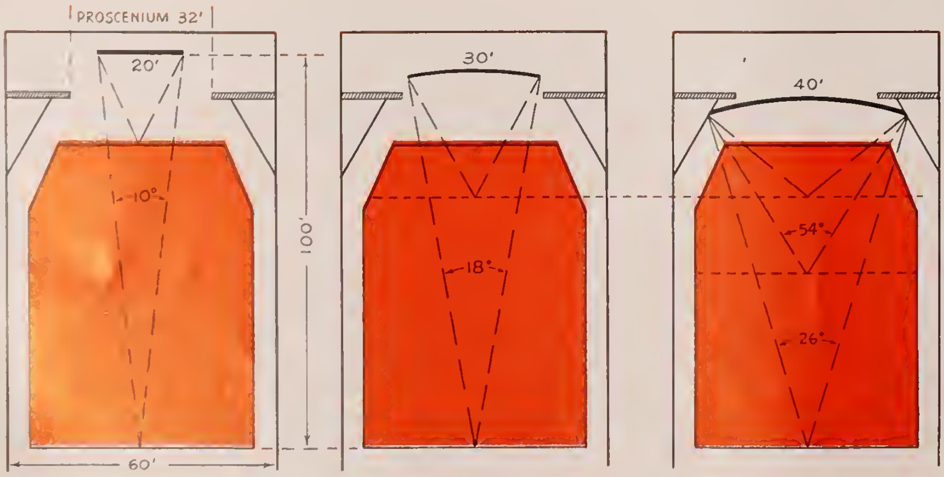
A 30-foot picture represents quite an increase in picture area over the traditional size, but (*see accompanying drawing*) it would not accomplish the total change required to liberate the picture from the confining and invasive architecture of a proscenium arch. To give the new picture freedom and scope, to provide a screen upon which the new type of productions may be shown to best advantage, it would be necessary either to widen the proscenium, or to move the picture in front of it. Changes in structure are often impossible, or prohibitive in cost, therefore it typically is the easier solution to move the screen ahead of the proscenium wall.

In this case, the picture width could be substantially increased, at least to 40 feet in most cases, which would be more in accord with the objectives of wide-screen technique. With a picture of such size or larger, viewing angles become widened sufficiently to affect the traditional seating plans materially, while screen image quality (resolution of the film photograph) becomes more critical as a factor of distance between the screen and forward rows.

Sightlines With Wide-Screen

With a picture spanning at least 75% of the width of the seating area, and placement of the screen for the wider picture somewhat lower than it was located above the platform under former practice, sightlines must be more precise than formerly with respect to viewing positions in various parts of the auditorium. In the case of existing theatres, in which it is seldom, if ever, practicable to change floor pitches, adjustment of sightlines to a picture width around twice that of the previous one calls for use of chairs in the upper available widths (21 to 23 inches) in a *variable* stagger plan, possibly with double arm blocks.

In determining a proper distance of the first row from the screen, practical considerations suggest anticipation of continued improvement in picture resolution. *This makes it practicable to place the first row a distance from the screen equal to approximately two-thirds of the picture width.*



A comparison of viewing angles for three screen sizes, one of traditional practice, two representing wide-screen technique, as discussed in accompanying text.

Main Factors in Carpet Choice

CARPETING in theatres is "stock in trade," because the theatre operator is "selling" carpeting in the sense that it is a major contribution to the atmosphere that he is always endeavoring to create for the comfort and emotional stimulation of his patrons. To the theatre operator, therefore, such matters as *lustre, pattern,* and *coloration,* and *"softness-under-foot"* are really practical affairs of business.

The remaining prime factor of value is *durability.* Beauty and durability are the two fundamental components of quality. And quality of course determines the price.

Factors of Durability

The physical characteristics which mean *durability*—except to the extent that structural quality may be reflected in the beauty of the fabric—are distributed throughout the structure of the carpeting. No one of the factors involved—*number of pile ends per unit, rows of yarn, tufts per inch, pile height, pile yarn, etc.*—alone determines quality. In carpeting manufacture they are all adjusted to each other to produce a certain quality in a *certain weave,* and while two pieces of carpeting of the same type of weave may be quite differently constructed, they may be found to be equally durable.

To a certain extent, however, the durability of a carpet is indicated by its "feel"—that is the *pile* gives a sense of relative thickness and resilience if the carpet is of good quality. Pile height is important, but certain heights are characteristic of certain weaves; therefore the pile height is not a general criterion.

What a feeling of soft thickness, yet of firm resilience, usually reflects is pile density, which means the amount of yarn per unit of fabric. That in turn means an adjustment between the number of pile ends, the number of rows and the thickness or "fullness" of the yarn.

While density is important, the ability of the pile "to take a beating" also depends upon the support given by the *backing.*

When all of these several quality factors have been adjusted to each other to create a carpet which, in its

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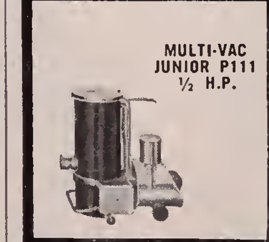

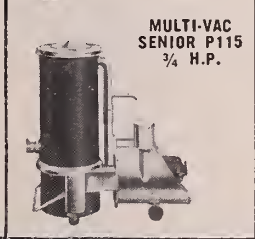

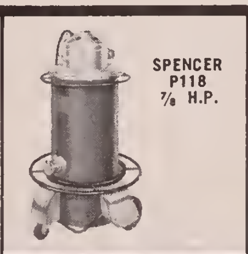

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particular weave classification, has a certain degree of durability, it belongs to a specific price level. Generally speaking, price is a dependable measure of quality.

Design and Color Scheme

The choice of carpet may conveniently supply the basis of a theatre's interior color scheme. The carpet usually provides the largest single area of color and pattern, consequently other decorations should be in key with it. Obviously, one would not choose a carpet with a Victorian floral motif for a theatre with an ultra-modern, steel-and-glass decor. Neither should a very bold, angular design be used as the basis for the decor of an intimate theatre.

If the proportions of a theatre lobby or foyer are irregular, the pattern in the carpet can do much to lead the eye, and minimize the weakness of the floor plan.

Considerations of Scale

In carpeting, scale is determined fundamentally by the size of the "repeat"—that is the distance between the beginning of one system of configuration and the beginning of the next one. Generally speaking, broad areas should be given a large repeat, restricted areas a small repeat.

Unless the theatre itself is small, its floor plan is likely to be divided into relatively large and small plan divisions. Obviously it is not practicable to vary the carpeting according to each definite division. Indeed, in many cases, particularly those of theatres of especially compact plan, this would be undesirable from even a decorative point of view, since it is better to reduce as much as possible the effect of structural barriers, and carpeting can do much to create a sense of unity and "flow" from lobby to auditorium.

In some theatres, however, some variation in the carpeting is more or less advised. Most often it is lounge space which calls for a floor treatment different from that of the main traffic areas. In lounges, the variation may also be dictated by the difference in the general style of the lounge from that of the foyer, auditorium, etc., but it may be advised by the difference in scale alone. Here the scale factor may be easily dealt with by employing a design of entirely different character from the others.

Other areas sometimes calling for a pattern of a different scale, such as corridors on upper and lower levels and possibly the stairs leading to them, may be amenable to similar treatments. When they are not, as when the plan and interior design do not offer a "natural break" in the continuity of the floor covering, the scale problem may be met by laying the same pattern in a different scale. (Some patterns are stocked in more than one scale, either in the same width or with the smaller scale perhaps in 27-inch and the larger 36-inch width.)

Lighting

Downlighting for Theatres

BEGINNING WITH the front of the theatre under the marquee, and continuing through the lobby, on stairways, corridors, balcony passages, and the like, lighting fixtures commonly employed are the *"Hi-Hat" Baffled Downlight* (*Figure* 1) *and the "Regressed Lens" Unit* (*Figure* 2).

The former has a spectacular-like quality and is useful for creating highlights and brightness patterns. Interior baffle rings keep the source from sight, prevent glare.

The "Regressed Lens" downlight provides proper shielding while yielding a smooth blending pattern when combined on proper spacing centers with other units.

Lobby Illumination

Each of these units may conveniently be employed at several locations throughout the theatre. With the "Hi-Hat," foot-candle levels of 50 to 100 and better can be built up under the marquee for the desired brightness at the entrance.

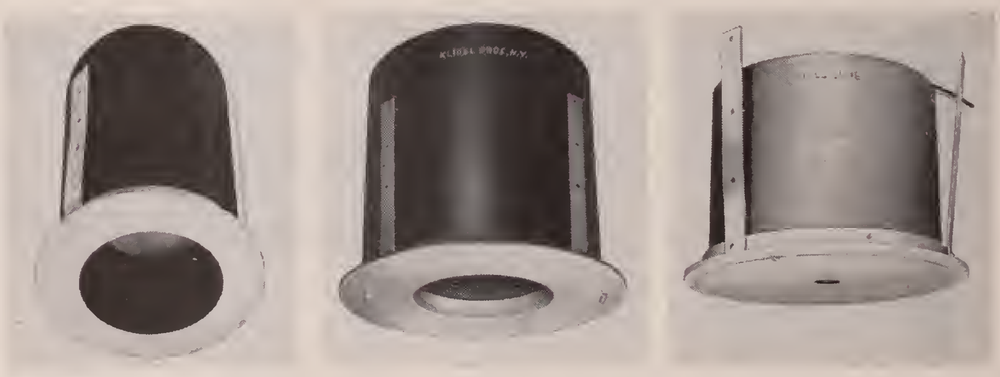
In the lobby the "Hi-Hat" may also be used, but with the foot-candle levels dropped to the 10-to-30 range. This will provide one step in the lighting transition from out-of-doors to auditorium. Groupings of "Hi-Hat" for showcases, sign posters, statuary highlighting, and refreshment stand will mingle well with softer and more gentle illumination from "Regressed Lens" units.

Lighting Displays

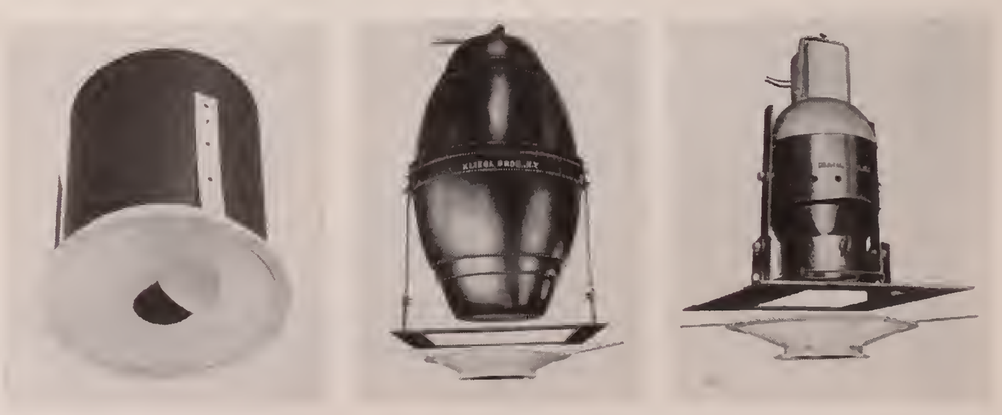
For emphasis on displays or decoration and ornamental features, a "Pin-Hole" downlight (true "pin-hole" types will require an opening of less than one inch in diameter) are useful (*Figure* 3).

For murals, large textured wall surfaces, etc., no fixture can provide a more even diffuse spread of light than a "Wall-Washer" type (*Figure* 4). The shovel-like reflector of this fixture literally *scoops* the light out of the lamp, spreading it uniformly over a wall or a mural, from floor to ceiling, if required.

Interesting brightness contrasts, although



Downlights for various purposes—(left to right): Figure 1: "hi-hat" baffled unit for low-ceiling areas in "punch" lighting; Figure 2: "regressed lens" to provide diffuse light pattern in low-ceiling areas; Figure 3: "pin-hole" downlight to spot pictures and statuary.



Wall and Beam Downlights—(left to right): Figure 4: "wall washer" for lighting surfaces from ceiling to floor. Figure 5: "fixed beam" and Figure 6: "adjustable-beam" downlights, both for auditoriums.

non-glare in nature, should continue through into the foyer. *This area is useful for continuing the accommodation of the eye to lower lighting levels.* Only three to five foot-candles need be provided.

The "Regressed Lens" can be utilized to provide the more general illumination, with "Wall Washers" and "Pin-Hole" downlights used to heighten interest and provide value contrasts.

Large area fluorescent panel sources built into the architectural treatment can be useful in this area also, particularly since the development of practical fluorescent dimming systems. These systems, *for use only with the 40-watt rapid-start hot-cathode lamp,* provide for the first time a means of smoothly controlling fluorescent lamp output.

Auditorium Illumination

The auditorium is a critical area. It is darkened for the performance most of the time. There should be enough light even during projection for patrons to have a feeling of safety, to help patrons find seats, to prevent eye strain. *A level of one foot-candle* serves these needs.

Downlights (plus screen reflection of projection lights) readily provide this illumination without introducing points and streaks of light into the field of vision.

A "Fixed Beam" downlight is regularly recommended for auditorium downlighting (*Figure* 5). The illumination from this type is soft-edged in quality, which tends to give even blending between units. The beam spread is approximately 65°.

The fixtures are concealed above the auditorium ceiling and project their light beams through relatively small apertures. Because the lens is several inches above the ceiling, there is no side glare from the unit. *Proper spacing for these units is on centers of approximately one-half the ceiling height.* Fixture sizes vary between 150-watt and 1000-watt capacity.

"Adjustable Beam" Downlights (*Figure* 6) are employed where ceilings are very high, or where the beam area must be shaped or restricted. Spill light can be matted away from auditorium walls—or, more important, *away from the projection screen.* Units are available in narrow or wide beam spreads and in 250-watt to 2000-watt capacity.

Normally the downlight will be designed into an overall layout which also uses the "Fixed Beam" unit. The "Adjustable Beam" is used in areas of the theatre near the screen, the "Fixed Beam" elsewhere.

Fixtures under a theatre balcony should be recessed into the balcony soffit. *Low brightness units must be employed here because the ceiling treatment comes directly into the patron's field of vision.* The shielded "Regressed Lens" with low-wattage lamps is most satisfactory.

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Ways to Avoid Legal Liability in Patron Misbehavior

TO AVOID legal liability in controlling the behavior of very young theatre patrons, a fundamental rule is:

Do not admit, without adult escort, children at an age at which they cannot be expected to distinguish between right and wrong.

As for older children who appear normal, if one of them becomes disorderly, offer to refund the money paid for admission and quietly ask him to leave. If necessary, call a municipal police officer, who may use his official power to settle the situation. (Memorial v. Quin, 201 S. W. [2d] 694.)

It is important to appreciate that the measure of compensatory damage in a suit against a theatre operator for an assault committed by an employee while ejecting either an adult or a child, is much the same as in other suits for injuries to an individual, and an adverse verdict may include recovery for pecuniary loss, physical injuries, consequent pain and suffering, and medical and other pertinent expenses. Also, *many courts have held that additional recovery may be had for wounded feelings, and humiliation.*

Privileges Conferred by Ticket

If the patron is in the wrong, and a theatre owner, manager or employee *rightfully* ejects him, there can be no recovery.

In Texas vs. Woodward (53 S. W. [2] 92) in holding the patron *not* entitled to a recovery, the court said:

"It will be noted that his suit was not for injury to either his person or property, but was entirely for mental suffering he was subjected to as a result of conduct of employee of appellant (company) *in demanding in the presence of others that he pay again, or leave, in threatening if he did not do that to arrest him, and in describing him as 'hard-boiled.' It is held that 'actual damages' cannot be recovered for mental suffering where there is no physical injury, no injury to property, nor other element of actual damages."*

In Capital Theatre Company v. Comton (54 S. W. [2d] 620):

"The ticket is a mere license revocable at the will of the proprietor, or his agent, who may decline to permit the holder to enter, or remove him after he has taken his seat, and unless the denial of admittance or the expulsion of the holder is accompanied by insult or the use of more force than is reasonably necessary to accomplish the purpose, the proprietor incurs no liability beyond the price of admission."

In Baskett v. Banks (45 S. E. [2d] 173) a theatre owner was held liable in heavy damages apparently because he did *not revoke the admission ticket and repay the patron* before ejecting him with unnecessary force. The higher court said:

"There was no evidence that the defendants (*theatre owner*) *revoked or undertook to revoke the license conferred by the admission ticket prior to the infliction of the injuries complained of."*

Profanity No Excuse for Violence

Vile, insulting and like words of a theatre patron give the theatre proprietor no legal right to assault him or otherwise to use undue violence or force when ejecting him. In Shramek v. Walker (149 S. E. 331) the court held an injured patron entitled to $3,500 damages, stating the following important law:

"If a man strikes another and inflicts a battery upon another, and can show a lawful excuse for it, he is not liable. Now it is also a principle of law that words are never a sufficient or lawful excuse for a battery. It does not matter how insulting or opprobrious the language may be, the law does not recognize that words are sufficient provocation to justify an assault.

"If, however, one goes to a place of that character (theatre) and he so conducts himself as to become offensive to the proprietor of that establishment, the proprietor has the right to eject. Now how must he eject him? He must proceed, first, by ordering him to leave the premises; if he declines to go, and does not go, he must first use gentle means, and lay his hands upon him gently. If he resents and refuses to go, the proprietor of the establishment may use whatever force is necessary to eject him; but he must not use more force than is necessary."

So, therefore, this higher court and many other higher courts have established the law, as follows:

A theatre manager, or other authorized employee, may *without liability* eject from a theatre an adult patron, or a child of sufficient age to realize good conduct from bad conduct, who is unduly boisterous, or who violates reasonable rules, or who refuses to purchase a ticket, or who is a source of danger to other patrons.

However, under no circumstances may a patron, whether an adult or child, be ejected with undue force, unless first he is requested to leave the premises and he refuses to do so. Then the theatre proprietor, manager or employee may attempt to eject him with the *least force* possible, and later, if it is necessary to utilize extreme force, such force may be used.

Hence, in order that a theatre owner or corporation shall be relieved of liability for forcibly ejecting a patron, the testimony must show that the degree of force used to eject the patron was *necessary under the circumstances.* Otherwise, the theatre owner or corporation is liable.

Duty to Innocent Patrons

All higher courts agree that a theatre owner or corporation is *not* liable as an insurer against injuries to other patrons caused by a dangerous patron. However, a plain duty rests upon theatre employees to protect patrons, so far as possible, by the exercise of a high degree of care, from violence and insults of other patrons.

Hence, when injury of a patron should be anticipated, the theatre employee, in the performance of his duty, should take proper measures to protect patrons. Failure to do so always will result in the theatre owner or corporation being liable. Kerrville, Inc., v. Williams (206 S. W. [2d] 262).

Modern higher courts also hold that theatre operators may be liable for injuries to patrons resulting from negligence of child patrons. In Crowley v. Bugg (292 Ill. App. 210), it was shown that an adult patron was injured as a result of stumbling over a child on the floor in the aisle. The performance was in progress, the lights were dim, and there were no lights at the floor.

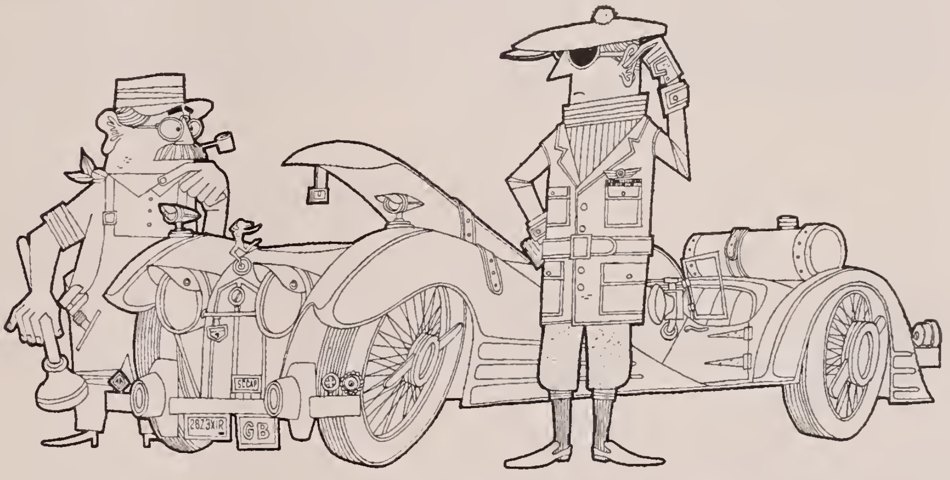
The higher court held the theatre owner liable in heavy damages for injuries sustained by the adult patron, and said that "it was defendant's (theatre owner's) duty to the patrons" to sufficiently light the aisle, or pay employees to keep children from injuring other patrons.

On the other hand, theatre owners are not liable for injuries to patrons if the testimony proves that the theatre management used *reasonable care* to prevent the injury. In Milasevich v. Fox Theatre Corporation (165 Pac. [2d] 195), the higher court held the theatre corporation not liable for the injury, and said:

"The evidence shows that every reasonable effort was made by defendant's (theatre's) employees, both to keep the dog from entering the theatre, and to promptly eject it after it had entered. As we view it no actionable negligence on defendant's (theatre's) part was shown."

Always the authority of a theatre employee to represent his employer, when assaulting or violently ejecting a patron, is important evidence.

While a theatre owner generally is liable if unnecessary or undue force is used by



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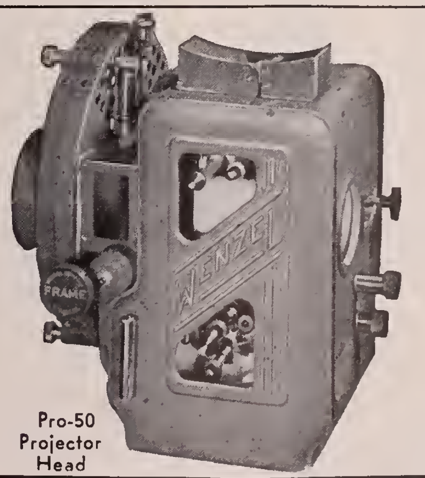

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an employee in ejecting a patron who is boisterous or disorderly, *this law is applicable only when the theatre employee was authorized to eject patrons,* or the employee was placed in such position that the court could imply that he had authority to eject disorderly or undesirable patrons.

So while the courts hold that theatre managers and ushers impliedly are authorized to maintain order and eject disorderly patrons, the courts also have held that a theatre owner is not liable in damages for injuries inflicted on patrons by a person employed to do such things as repairing or cleaning the premises.

In other words, a theatre owner never is liable for injurious acts of an employee who had *no expressed or implied authority* to eject a disorderly patron, unless the owner or his manager *wilfully permits* the unauthorized employee to effect the injury.

Special Police Officers

Then, again, the rights and liabilities of a theatre owner differ materially if the injurious acts are performed by a theatre employee instead of by authorized police officers. For example, a theatre owner *is liable* in damages for any unlawful injurious acts of a *special* police officer *if the injury is effected to protect the proprietor's property.*

He is *not* liable if the conduct of the injured disorderly person was such that it was the *duty* of the police officer, by virtue of his police powers, to eject and arrest the patron *for apprehension and punishment* by law.

Pertinent cases: Neallus v. Hutchinson Amusement Company (139 Atl. 671); Klaming v. Orleans Theatres Company (117 So. 132). In the latter the higher court held the theatre liable and said:

"Whenever such managers, or those charged with the duty of maintaining order, have reason to believe one in the audience guilty of improper conduct, calculated to alarm or disturb the audience, they are justified in taking such reasonable steps as will be necessary to put an end to the disturbance, even to the extent of ejecting the offenders. On the other hand, people who visit such places of amusement and entertainment are entitled to full protection at the hands of the managers in the enjoyment of the privilege for which they have paid their money. And where, as in this case, a patron is insulted, maltreated and caused to leave by an employee without just, reasonable or probable cause, such proprietor will be held liable in damages."

It is well established law that a theatre owner is never liable for assault of a patron, whether an adult or a child, by an employee who acts *outside* his regular authority.

—Leo T. Parker
Attorney-at-Law, Cincinnati.

Projection

The Effect of Wide-Screen on Maintenance

THE GREATER magnification of wide-screen projection is accompanied by corresponding or even greater, magnification of the possible defects which are inherent in any projection system. The principle of motion picture projection calls for the reproduction of successive photographs which must register, one upon the other, exactly, without any variation whatsoever. The projector mechanism attempts to accomplish this extremely difficult operation.

Absolutely perfect registration is not possible, due to unavoidable manufacturing tolerances; however, a picture jump (poor vertical registration) of a tenth of an inch used to be considered the limit for good projection. At a magnification of 280 typical of former standard practice that acceptable jump represented a maximum permissible motion in the film gate of only four ten-thousandths of an inch. This extremely low tolerance was met by most projectors and was maintained by normal careful repairs.

Magnification Factors

Today, however, this condition has been aggravated severely. In order to obtain the wider pictures in the new aspect ratios, *without using anamorphic lenses,* the picture frame area has been cut off at top and bottom. This truncated frame is then enlarged tremendously to produce the new large pictures. For a 2-to-1 aspect ratio and a picture width of 40 feet, the magnification of the frame height and all *vertical* imperfections becomes almost 600 times. If we go to a width of 80 feet, this magnification is increased to 1200 times.

In order to maintain the same minimum of picture jump previously specified, the projector mechanism must meet much stricter machining tolerances. The permissible frame jump in the film aperture should be reduced to two ten-thousandths of an inch, and of course to a smaller amount, if possible.

Since picture jump is related to vertical magnification, anamorphic technique is a help. With a CinemaScope frame, which is .715-inch high, the magnification and the jump may be reduced by 40% over a standard 2-to-1 ratio picture frame, whose height is only .412-inch (assuming both pictures are maintained at the same height). However, the CinemaScope picture may suffer from an increased proportion of side, or lateral, film weave effect. This is due to the greater expansion of the image produced by the anamorphic lens in order that an aspect ratio of 2.55-to-1 can be maintained.

Other factors which are adversely affected by the over-magnification of wide-screen pictures are resolution, brightness, focus range, and break-up of emulsion grain. Some of these factors are closely related. More lamp power and illumination produces more heat on the film, which in turn causes more buckling and poorer focus over the full width of the projected picture.

Wide-angle projection lenses for larger pictures have shallower focus range, adding to the difficulty of keeping the film in focus. And over-magnification of emulsion grain reduces picture resolution.

The above list of projection troubles brought about by the new large pictures sounds formidable; however, ways and means are being found to diminish their effect and to bring back the steady, sharp, crisp quality of projected pictures. Let us see how projection practices can help the situation.

Sprocket Conditions

Eccentric sprockets, lopsided sprocket rims, bent or sprung sprocket shafts produce a recurring and periodic jump in the picture. Since this jump occurs every fourth frame, and there are 24 frames per second, the jump repetition has a six-cycle period which is easily visible to the eye.

A selected projection test loop, made from the *SMPTE Jump and Weave* target film, should be projected and careful observation of the fully magnified pattern on the screen will indicate the amount of jump and its period of recurrence.

A close examination of the sprocket and sprocket teeth with a magnifying glass should reveal any deformity or excessive undercutting. If necessary the sprocket or intermittent should be changed. The loop should be run to see whether jump has been eliminated.

Film Guides and Pads

Worn film runners or tension pads may produce uneven or low pressure distribution on the film, causing the frames to overshoot the stop-

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55-65	34-37	8x14	544C	7x9	545C
70	38	8x14	544	7x9	545C
65-70	35-37	9x14	544C	7x9	545C
75-80	39-40	9x14	544C	8x9	545C
80-85	37-40	9x14	544-10C	8x9	545C
80-90	50-55	9x20	552-09	5/16x9	557C
100-110	54-60	10x20	552-09	11/32x9	557C
115	62	10x20	552-09	3/8x9	557C
115-130	60-66	11x20	552-09	3/8x9	557C
130-150	65-67	13.6x22	553-01	7/16x9	557C
135-40	55-58	13.6x18	552-09	7/16x9	555C
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ping point. This may generally be accompanied by erratic side-to-side weave. Again, adjustment of pressure, or replacement of guides and pads, may remedy the trouble, which can be verified with the same test film as noted above.

Most projectors are equipped with edge-guiding film slides. These should be checked with a gauge for correct alignment and location. They should be examined for wear, and the tension on the edge of the film should be kept sufficient to prevent weave and lateral motion. Again, the same test loop will measure the results.

New or heavily waxed film may cause jumping. This motion is very erratic and can be detected by the noise produced, and possibly by the deposit of wax on the guides. This condition should be temporary and easily isolated by comparing the operation with a normal test loop.

Some of the picture jump, or side motion, may be due to inaccurate camera and printer registration during the film processing. This defect cannot be corrected in the projection room, but it can be isolated by making a comparison with the test loop, which has been carefully processed to minimize such inaccuracies.

Shutter Adjustment

With the larger pictures more light is needed. In some cases, projector shutter blades have been reduced in angle to a dangerous size. The slightest adjustment change, or least amount of gear back-lash, may produce travel ghost effects. To detect this trouble the *SMPTE Travel-Ghost Target* test reel should be used.

This reel will demonstrate the slightest amount of fringing, or ghost, and its direction. Adjustments or replacement should be made as required. If the shutters are not wide enough, a slight fringe or halo will occur on both sides of the bright sections on the screen and will give the effect of very bad focus. Lenses sometimes are blamed for this effect when actually the shutter and gear train are at fault.

Film Curvature and Flutter

Wide-angle, high-speed lenses transmit more light, but they are also much more critical in focusing. The permissible "depth of focus" becomes more shallow and the film should be held in one plane to close tolerances.

More light means more aperture heat, and tests have indicated that the amount of film curling, or "pin-cushioning," in the gate varies directly with the heat on the film.

Projection Lenses

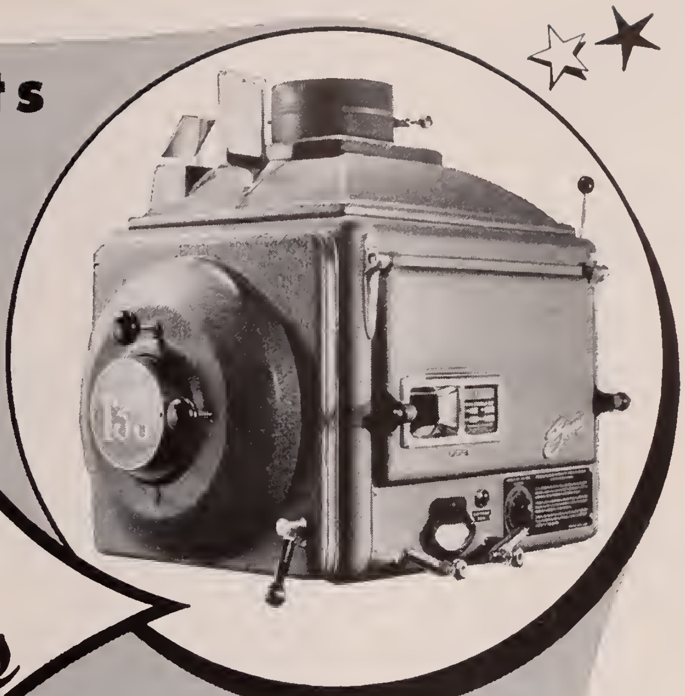
Judging the quality of a lens in a theatre is a very difficult process. This is due to the fact that there are so many other variable factors involved. The physical quality of the film used may be questionable. The amount of film curl may be beyond the depth of field of the lens. The lens mounts or tubes may be vignetting. The light source may not be matched to the lens speed.

However, there are some field tests which may help in checking the operating quality of a lens. The lens holder should be perfectly strong and rigid to eliminate any spurious vibrations. The lens axis should center and be perpendicular to the film picture frame.

The lens mount, extension tube, projector front should in no way extend into the light beam. The lamp optical system should be of the same speed as the lens, at least for the rays about the aperture center.

To check for lens conditions, use a dummy aperture plate with many small perforations. The images of the perforations should be

Why Proponents of the New Projection Techniques Are



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checked on the screen for overall sharpness. This aperture plate must be kept cool or it will bulge out of plane.

The SMPTE has a *Focus and Lens Aberration Target* test film which should then be used to check the field curvature and field depth

If these tests are satisfactory, then a *Resolution Test Film* should be used to determine if the lens has equal resolving power for the sides and corners of the screen as well as for the center.

Anamorphic Devices

Anamorphic lenses of the fixed (cylindrical and mirror), and variable prismatic type are now in use. Some of these devices are very large and quite heavy. It is absolutely necessary that proper mounts are provided to prevent dragging the backing lenses out of line, and to prevent any excessive vibration.

Because film product now varies in basic technical specifications, lenses must be changed more frequently than they used to be. Proper mounts, locking rings and stops should be provided to facilitate these changes and to insure correct re-establishment of picture size and focus.

Variable anamorphic lenses can go out of setting, especially where individual adjustments are available for right and left expansion. An anamorphic target test film should be used to check the proper picture size, the proper anamorphic expansion ratio, and the proper balance between right and left side of picture.

In these cases, a resolution test film would easily determine whether any resolving power is lost at the picture's sides.

For these reasons the engineer and projectionist must apply ingenuity, expertness and extreme care in handling all projection equipment.

Simplifying Projection Technique

ONE OF THE major factors of poor screen image quality is over-enlargement of the film photograph. In the days before the large screen, enlargements of 80,000 to 100,000 times were seldom exceeded. That kept resolution well within the bounds of acceptability. Today that is no longer the case. With the new large pictures, area magnification of over 500,000 times has been attempted on many large indoor screens and the results have been extremely poor.

Some concept of our present problems and of a possible method for their solution may be obtained by examining and comparing the data collected in the accompanying table.

The assumption for this discussion is that the stage will permit a picture of 40 feet maximum width. The problem is to determine what picture sizes can be installed in such a theatre, what are the best magnification conditions, and what changes could be made in film and projection procedure to give better conditions and to simplify actual operation.

It is fairly obvious that the maximum projected film area, using 35mm prints, is obtained with full-sized CinemaScope, which has an aperture .912" wide by .715" high, representing an area of .652 square inches.

This case is shown as *Item* 6 in the table. This film, with an anamorphic compression ratio of 2-to-1, gives a picture 16 feet high

	Projection System	Anamorphic Ratio	Aspect Ratio	Aperture Size	Film Area	Picture Size	Enlargement
1	C'Scope Opt.	2 to 1	2.35 to 1	.839"x.715"	.600 sq.in.	17'x40' 680 sq.ft.	163,000 times
2	Crop. Stand.		2 to 1	.825"x.412"	.340 sq.in.	17'x34' 580 sq.ft.	246,000 times
3	Anamor. System	1.7 to 1	2 to 1	.839"x.715"	.600 sq.in.	17'x34' 580 sq.ft.	139,000 times
4	Crop. Stand.		1.75 to 1	.825"x.471"	.389 sq.in.	17'x30' 510 sq.ft.	189,000 times
5	Anamor. System	1.5 to 1	1.75 to 1	.839"x.715"	.600 sq.in.	17'x30' 510 sq.ft.	122,000 times
6	C'Scope Mag.	2 to 1	2.55 to 1	.912"x.715"	.652 sq.in.	16'x40' 640 sq.ft.	141,000 times
7	Crop. Stand.		2 to 1	.825"x.412"	.340 sq.in.	16'x32' 510 sq.ft.	216,000 times
8	Anamor. System	1.5 to 1	1.92 to 1	.912"x.715"	.652 sq.in.	16'x31' 500 sq.ft.	110,000 times
9	Crop. Stand.		2 to 1	.825"x.412"	.340 sq.in.	20'x40' 800 sq.ft.	340,000 times
10	Anamor. System	1.5 to 1	1.92 to 1	.912"x.715"	.652 sq.in.	21'x40' 840 sq.ft.	185,000 times

TABLE OF MAGNIFICATION RATES FOR VARIOUS PROJECTION SYSTEMS by 40 feet wide at an enlargement of 141,000 times.

Let us assume that this theatre is *not* equipped with magnetic reproducers and insists on running with optical track CinemaScope prints, in which case the data in *Item* 1 will apply. Since this aperture is only .839" x .715", a proper lens should be chosen to give a picture 40 feet wide, *but the height will then be* 17 *feet.* For this case the enlargement will be 163,000 times. This condition is not as good as when the full CinemaScope frame is used.

Now let us see what happens to the cropped standard print pictures which should match the two cases shown above. *Items* 2 and 7 show what happens to standard film when a cropped aperture is used. For a picture aspect ratio of 2-to-1 the picture in *Item* 2 would be 17 feet high by 34 feet wide. The height would match *Item* 1, but the picture enlargement would be 246,000 as compared to 163,000 for CinemaScope of *Item* 1.

The case of *Item* 7 shows a similar relationship to the full-sized CinemaScope aperture and picture of *Item* 6. In both instances, even when the cropped standard picture is not made excessively large, the blown-up type of picture suffers considerably from over-magnification.

Now consider the case where an exhibitor insists upon showing a standard cropped picture so that it will fill the screen. *Item* 9 shows this condition. The picture is made 40 feet wide to compare with CinemaScope, so that with a 2-to-1 aspect ratio, the enlargement becomes 340,000 times. As a result, the picture has very poor definition and is seldom completely in focus.

Obviously a study of the table will show that the principal remedy which will bring back good screen image quality is the use of the largest possible film area in the projector gate that our present 35mm stock will permit. When we crop the film frame and then blow it up excessively, we go completely against this sensible principle.

There are many persons in the industry who maintain that a picture aspect ratio of 2-to-1 is more desirable than the CinemaScope ratio of 2.35 or 2.55-to-1. This argument may have some justification; *however, the loss of picture quality produced by cropping a standard aperture to obtain this aspect ratio only serves to defeat the process.*

Use of Maximum Area With Minimum Magnification

A method may be suggested which will use the maximum amount of film area and also confine magnification to a minimum. Let us first consider *Item* 8 in the table. Here we use the maximum picture frame

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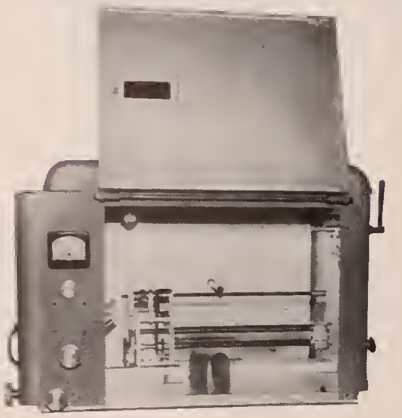

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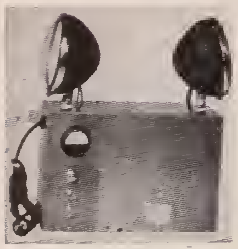

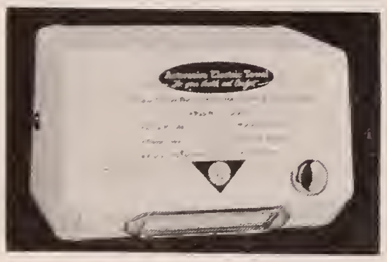

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size of .912" x .715"; however, the picture on the film is compressed to an anamorphic ratio of 1.5-to-1, and when projected through a 1.5-to-1 anamorphic expander a picture 16 feet by 31 feet will be obtained. This will have an enlargement ratio of only 110,000 times. *Item* 7 shows a cropped picture of the same size which, however, has twice such enlargement (216,000 times).

The case shown in *Item* 5 is quite similar, but the picture area on the film is reduced to .839" x .715" to suit single-track optical sound. Even for the largest picture possible under the conditions of this discussion, *Item* 10 shows that a 21-foot by 40-foot picture projected with a 1.5-to-1 anamorphic system would have an enlargement factor of 185,000 times, which is far less than the 340,000 times produced by the cropped picture of *Item* 9.

If all pictures were photographed anamorphically in a proper ratio and released with the four-track magnetic CinemaScope print specifications (aperture size .912" x .715"), both CinemaScope and 2-to-1 ratio pictures could be projected to a width of 40 feet with acceptable magnification. This would be especially true with print-down from larger negative frame. With the latter technique plus recent improvements in chemical reagents, the above proposals should insure extremely good picture quality even in the upper picture sizes.

If it were possible to have such procedure universally accepted, projection would be simplified considerably.

The height of the pictures would be the same and the center lines of the pictures would coincide.

Full size apertures could be used, and the projectors would not have to be moved between pictures.

The same back-up lenses could be used in all cases.

This system would simplify motion picture projection among the majority of theatres everywhere without placing any burden on technical progress. To the contrary, it would enable the industry to realize more consistently the advances it has already achieved.

SPEED IN PROJECTION OPTICS

THEATRE MANAGEMENT sometimes considers the purchase of new high-speed lenses without taking into consideration the slow speed of their lamphouse optics.

If the projection is *faster* than the lamphouse optics, the light at the center of the screen will not be increased, but the light at the side and corners will be greater than before.

If the projection lens is *slower* than the speed of the lamphouse optics, a considerable amount of light efficiency is lost for *both* the centers and the sides of the screen. This effect will be noticed if faster lamps are installed without a change in the projection lenses.

It has been customary to classify projection lenses by their *F/number* and this procedure is now being followed for the

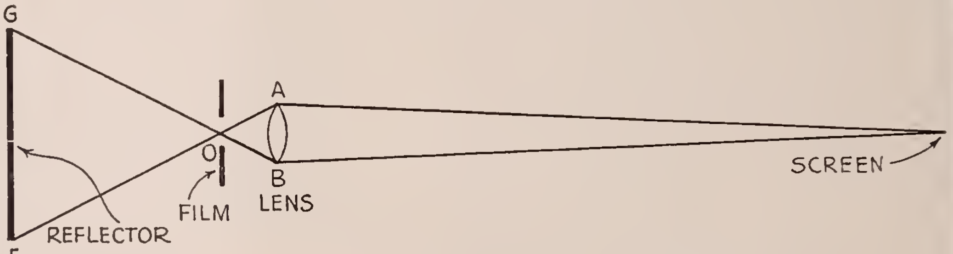

FIGURE 1: Matching of lens and reflector for center of film gate—maximum speed.

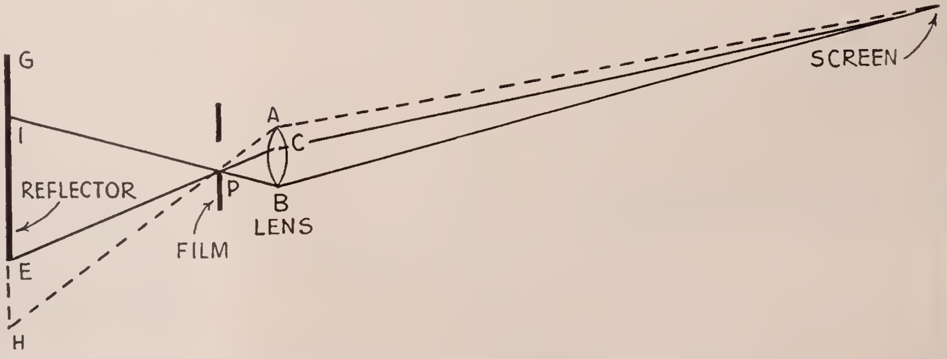

FIGURE 2: Matching of lens and reflector for corner of film gate—reduced speed.

mirror and condenser systems of lamphouses. This classification is valuable because it permits the proper matching of lamp and projector optics to obtain maximum output.

Speed Matching

A great deal of discussion has developed regarding the necessity and correctness of proper matching. Since the speed of projection optical systems is a function of the angle subtended by the *effective pupil* of the optical unit to any given point on the film in the projector aperture, it is obvious that the center of the film frame is the only area where maximum system speeds may be obtained. For the sides and corners of the film frame, the speeds of the two systems will still be matched but will be considerably reduced.

Figure 1, *page* 32, shows a perfect optical match and *full utilization* of the speeds of a projection lens *AB* and a lamp condensing system *EG*. *Angle AOB* is equal to angle *EOG* and *both serve to fill the entire lens and reflector from point 0 on the projector film gate.*

Figure 2, *page* 32, shows the same lens and reflector condition for the *corner* of the film gate. Here the "equivalent" aperture of the lens *CB* is matched to the "equivalent" aperture of the reflector *IE*—but, as is evident, angle *CPB* is smaller than the original angle *AOB;* therefore the speed of the lens, or of the reflector, for point *P* on the film gate is less than for the center.

For the condition in *Figure* 2, it can be said that the reflector does not fill the entire lens, therefore it is acting as a stop to the full speed of the lens. This is one of the reasons why the side and corner light on the screen cannot be brought up to the same level as the center of the screen.

Even when both the projector lens and the lamp optics are theoretically matched for optical speed, a few poor adjustments can very easily cut down on the total system speed.

***If the lamphouse is out of correct alignment*, if the *condensing system is in the wrong position*, if the *lamphouse front section is too small*, if the *projector rear shutter housing shields and shutter hub interfere with the full light ray*, *if projection lens tubes and extension shields are too long*—all of these items can cause a reduction of total optical speed.**

At any of these points, the interference mentioned will actually serve to reduce the effective lens stop diameter and thus in effect increase the *F/number* of the projection lens.

Measuring "Aerial Image"

Accurate measurement of the lens stop diameter is a laboratory procedure; however, it is possible to get an approximate

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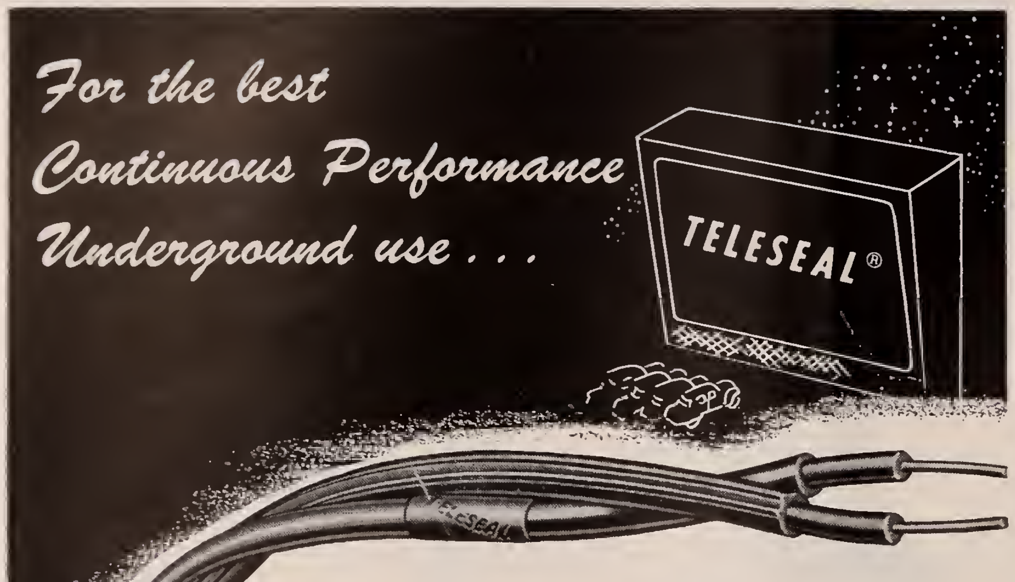

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indication of the projection system speed by observing and measuring the diameter of the "aerial image" in the light beam in front of the projection lens.

The aerial image in front of a lens is actually the image of the reflector, or the condenser, created by the lens. At this point the optical "stop aperture" of the projection system may be measured. If the diameter of this image is smaller than the diameter of the last clear glass opening of the lens, then something in the system is "stopping" down the speed.

The speed of the projection lens is equal to the focal length divided by the *lens aperture* diameter. For a well-designed lens, the aperture diameter should be equal to the diameter of the last glass element. If the aerial picture in front of the lens is smaller in diameter than the last glass element, it is possible that the lamp optics (either reflector or condenser) are too small or out of proper position. The lamphouse optics are not filling the lens and are acting as a smaller "stop aperture" for it.

Testing System Speed

Let us assume that we are using a 4-inch focal length lens of f/2.0 speed. This lens "stop aperture" should be a minimum of 2 inches in diameter, therefore the aerial image in front of the lens should never be less than 2 inches in diameter.

If we hold a dark card in front of the lens and move it back and forth, there should be a spot where the image of the reflector or condenser is extremely sharp. At this point the image should not be less than 2 inches in diameter. If it is smaller, then the reflector or condenser is not filling the lens properly and is reducing the optical speed of the entire projection system.

Since a sharp image of the reflector, the reflector-holder and carbon guides may be obtained at this position, it is possible to see whether the reflector is filling the lens completely with light. Hold a graduated metal strip in front of the mirror face, from the rim towards the center of the mirror (like a radius line).

Detecting the Speed

The image of this strip will be visible on the card in front of the lens. Cut notches in the metal strip every inch to coincide with the radius of the mirror. By counting the notches visible in the image it will be easy to determine exactly how much of the mirror is seen by the lens and if the lens is faster or slower than the reflector.

The effective speed of a complete projection train can be only as high as its slowest point. There are many locations where mechanical and optical stops, or restriction, will cause reductions in maximum speed. These faults should be located and, if possible, removed.

Planning a Drive-In Theatre

for the new standards of service

Presenting facts controlling and advising procedure in the development of a drive-in theatre in the light of the status drive-ins have achieved in the motion picture industry and in popular recreation. Considerations of higher standards and costs have directed omission of any material representing an attempt to provide for construction without plans by an architect or engineer familiar with the physical requirements. The purpose is to help the owner to organize the project with a minimum of waste and a maximum of protection for his investment.

GENERALLY SPEAKING, a drive-in theatre drawing area can be reasonably considered to extend about ten miles in any direction from the theatre. Naturally, the actual distance in a certain direction may vary from that of another, according to the highway system of the region. Ten miles isn't much of a distance on a main road of four or six lanes; it can be quite a distance, however, where several more miles of bad roads leading off it are required to get people from and to their homes late at night.

Then again, a city dominating the area may be large enough to put considerable pressure on part of the recreational traffic toward one direction or another. On the whole, however, the drawing area of a drive-in is likely to include the city it is near, plus well populated districts within ten miles of it. These localities should add up to at least 50,000, and had better amount to at about 75,000 for a drive-in of good standards and somewhat more than average car capacity.

Whether to buy the land, or lease it, can be determined only by the circumstances of the most desirable property. Other things being equal, it is considered better to purchase so that (1) the drive-in operator has unencumbered control of the development for his immediate purposes, and (2) he is in a position to benefit from any increase in value accruing from establishment of the drive-in and/or other developments in the area.

SIZE OF THE PROPERTY

The exact amount of land needed, as a safe minimum, depends upon the shape of the property. From a plan drawing accompanying this discussion the general proportions may be observed. In some such proportions, the theatre and its drives require approximately the following acreage:

For capacities from 500 to 600 cars, 11 to 12 acres; 700-800 cars, 13-14 acres; 900-1,000 cars, 14-15 acres; around 1,400 cars, 17-19 acres; 1,800 cars, 20-22 acres.

Average capacity is about 600, but higher costs resulting from higher standards and wide-screen technique advise larger capacities than formerly. An area that suggests much less than 800 cars is likely to indicate a "marginal" operation.

ESTIMATING REQUIREMENTS

In arriving at a reasonable capacity, calculate not on the basis of average patronage, but rather according to potential peak attendance. It will be weekend nights, certainly Saturday (weather permitting), probably Friday, and in most communities, very likely also Sunday nights, that you will be depending on to give you your net profit.

The acreage should allow for an entrance drive not less than 30 feet wide, and an exit drive at least 40 feet (the exit drive should be wider than the entrance because cars are then moving faster; moreover, usually there are two lanes of departing traffic, and there should be ample width to allow for safe turning into the highway or a side road leading to it).

The acreage might well be sufficient for overflow attendance. Such "waiting" area requires around an acre per hundred cars. That figure takes into consideration the possibility that patrons waiting to be admitted may get impatient and decide to leave without seeing the show. They almost must be so systematically parked.

The site will of course be on or near an important highway. Whether it should be on or off the artery depends primarily on traffic conditions. There are situations in which a good side road offers a better entrance to a drive-in because there is no high-speed traffic on it. A drive-in so located should be readily seen from the main highway, however.

The ideal location, other things being equal, is one which presents no cross-traffic problem, either for entrance or exit. Seldom is this possible without resorting to a side road site. If the latter isn't available, the next best choice is a location which, while advising an entrance on the main highway, permits an exit on to a side road which leads to the highway and, preferably, also to secondary roads suited to the direction of at least a sizable number of the departing patrons.

Where the site is highly desirable from every point of view except a cross-traffic situation, it might be possible to get the highway authorities to allow traffic signals to be installed.

In deciding on a site, one should learn as soon as possible the tax assessment on it in its unimproved condition, and find out from the highway commissioner what his attitude may be toward a development which is going to affect traffic conditions at this point of the highway. Sooner or later you are going to have to deal with him in planning your entrance and exits, so you may as well make his acquaintance early in the project.

DRAINAGE PRECAUTIONS

The property may be rolling, or sloping gradually in a certain direction, without meaning too much of a job of earth-moving. In fact, one can take advantage of a slope. What is more critical as a factor of suitability is how the land lends itself to good drainage.

Investigation of drainage conditions really should be done by a civil engineer, or a practical road-building engineer. Neglecting to carry out this important detail may mean "living with" a drive-in in a more or less wet condition for many years to come, unless costly drainage facilities and pumping equipment are installed. The engineer can advise if it would be feasible to change certain elevations and divert water in a better direction. In any case, *you must have good drainage*—before purchasing, or even taking an option, get the facts of the property on this point.

Also, there may be water drainage rights along the site that are maintained by the state and cannot be changed without permission should a change become necessary because of the natural grade of the land.

ZONING RESTRICTIONS

If there are zoning laws, the tract may be in an area zoned for business, in which case the way may be clear for one to go to the township or municipal authorities for a permit.

Should the land be in an area zoned as residential, however, one may have a formidable problem. One then must get a *variance* from the zoning board, or other competent authority.

THE HIGHWAY SIGN

As soon as one can determine the sizes and structural character of the name and attraction sign, and of the screen tower, these should be ordered to avoid delay in opening.

Purchasing a sign structure built up of prefabricated members should shorten the time and quite probably would be the most economical way to get an attractive design.

When highway conditions advise placing the screen tower near the highway, its back of course toward it, the highway side can be used to support the name of the drive-in in lighted letters, with a changeable-letter attraction advertising sign beneath them.

Otherwise a separate sign structure will be needed, with the attraction advertising about 10 feet above the ground and the name of the theatre eye-fetchingly on top. This should of course be located at the entrance as close to the highway as the authorities permit, with the two faces of the advertising panels (seldom is a one-faced attraction sign adequate) turned to take fullest advantage of traffic in both directions. As examples in accompanying drawings indicate, these panels may sometimes be parallel, while in others they will take some such shape as a triangle.

The name of the theatre, when incorporated into a sign structure with changeable letter attraction advertising panels, should not be less than 3 feet high; if well lighted such a height makes the name readily visible for a distance of about 600 feet. Greatest legibility in both dusk and darkness at such a distance is achieved by having the name self-lighted—that is, the letters outlined in neon tubing.

To be considered also is whether the location of the sign relative to the entrance advises inclusion of arrows pointing toward the drive, these also to be outlined in neon. Animating the arrows, possibly also the name, has attention-getting value; *however, specific approval of that should be obtained in writing from the proper highway official or police.*

ATTRACTION ADVERTISING EQUIPMENT

The best double-faced attraction advertising provisions for a separate sign structure at the entrance are factory-made metallic frames with glass panels, which are made to fit as a unit into the sign structure, forming an enclosure for lamps or neon behind the panels, against which the advertising letters are boldly silhouetted. Letters are made specifically to fit on bars across the panels in such manner that various sizes of letters can be used interchangeably. One can choose aluminum letters, which usually have black enamel faces; or translucent plastic letters in some color, red being usually preferable because of legibility at greater distance than other shades. For the main part of the advertising copy (attraction titles particularly), letters should not be less than 24 inches high. Other letter sizes available are 30, 17 and 10 inches (smaller ones would rarely be applicable to a drive-in).

In order to be sure of ample copy space (particularly when showing double features), do not get attraction panels much less than 28 feet wide. This will usually allow a title to be kept on one line, which aids reading at a glance. With such a width, a depth sufficient for three lines of 24-inch letters (frame height of 8 feet) is practicable. Another line or two would give you that much more freedom to get good display on certain occasions.

Whatever kind of signs one wants at the highway, one needs, as a rule, the express consent of highway officials or police. A formal application for the right to install the sign will have to be made, giving the structural character of the sign, the square footage of ground it will occupy, and whether lettering is to face in one or more directions.

Another point of information that is critical in many localities is the distance of the sign from the highway. Even if the local government has no requirements regarding this, the state may have; and vice versa.

TESTING SOIL STRENGTH

Whether one intends to buy a prefabricated screen tower, such as one entirely of steel, or to build one on the job, say, of concrete or even wood frame, one should know at the outset the nature and depth of the subsoil with respect to its ability to support weight.

The nature of the subsoil is also important with respect to drainage, and is pertinent as well to grading. Before taking any steps to get the screen tower underway, have an engineer (a merely "practical engineer" in charge of local road building or other construction may well prove dependable) test the soil and give complete data on its structure. With that information, a construction contractor will be able to advise as to whether the subsoil will support a screen tower, or whether piers should be sunk to support the base.

A steel tower about 100 x 70 feet may weigh around 50 tons and such a tower is anchored to a concrete base, which will amount to one ton per square yard of set material. For a steel tower, you can figure that the concrete, with reinforcing rods, will have a weight of two tons for each ton of steel structure resting on it.

Wind pressure is another consideration of the screen tower. An all-steel structure fabricated specifically for drive-ins by a reliable manufacturer will be designed with the wind factor in mind. The rating should be 30 pounds per square foot, minimum. In hurricane areas, the rating should of course be higher—propably not less than 40 pounds per square foot.

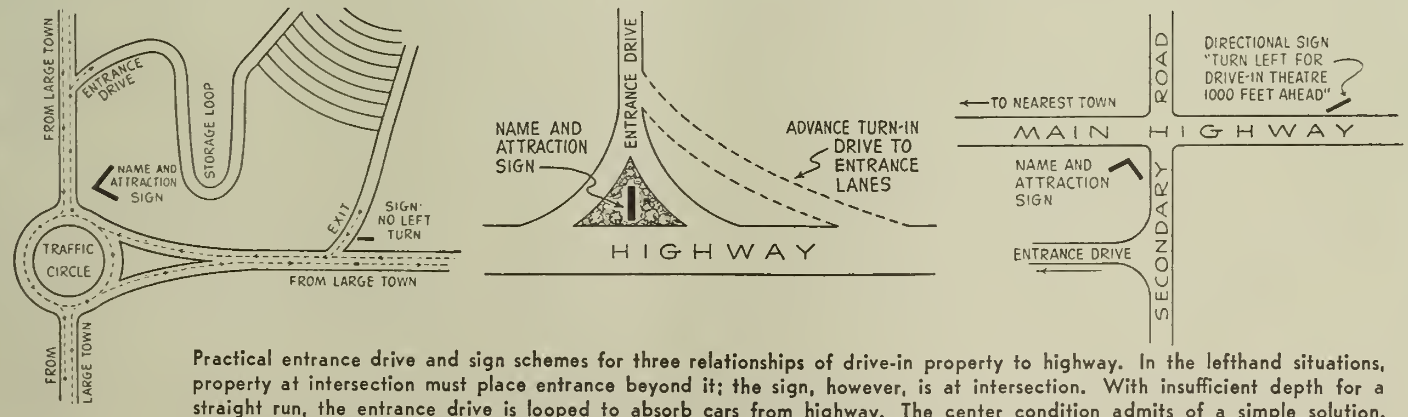
The screen tower may come under a building code. Some states have regulations applying to such construction. These are likely to apply as well as to any buildings erected on the drive-in property. Obtain a copy of such code and study it. Your construction contractor, if you have engaged one at this point, may be intimately acquainted with it, and again he may have missed up on a point or two.

Water and Sewerage

FOR A DRIVE-IN of medium capacity (600-1,000 cars) located where city water is not available, an *artesian* well is the best source. It should yield not less than 50 gallons per minute if a reserve tank is *not* used; or, not less than 25 gallons a minute *with a reserve tank of 500-gallon capacity.*

The process of boring for this supply of pure water is, in most cases, a gamble. It may be quite apparent that the ground will yield water, but one does not know at what level sufficient water will flow freely under its own pressure, whether less or more than 100 feet.

Whatever the type or depth of the well, one must go deep enough to be absolutely positive that there will



Practical entrance drive and sign schemes for three relationships of drive-in property to highway. In the lefthand situations, property at intersection must place entrance beyond it; the sign, however, is at intersection. With insufficient depth for a straight run, the entrance drive is looped to absorb cars from highway. The center condition admits of a simple solution. Where the property abuts on a secondary road at or near a main highway, it may be advantageous to have the drive-in entered from the side road, placing the sign, however, at highway.

be *no contamination with surface water.* To be pure, the well water must be so located with reference to sewerage lines, and so deep in relation to drainage ditches, pools formed by run-off water, and so on, that it will never have contact with poisons or disease germs. It is equally important to see that surface water does not drain into the well and get into the already filtered ground water. In most localities a Sanitary Code will apply to the water supply and related installations.

In drilling an artesian well, it is necessary to bore through porous rock, such as sandstone, and down through harder layers of rock or clay. The water may be dangerous for human consumption if the well is in limestone soil, as this is not a satisfactory filter. Sand, sandstone, clay and gravel are good filters.

A dug, or surface, well is not safe for drinking if the water table is less than 10 feet below the surface. Even a dug well should be at least 25 feet below the surface. In addition, a dug well should not be less than 100 feet away from a cesspool, or septic tanks, or an underground disposal field. Never should any well be located so the sewage drains towards the well.

SEWERAGE SYSTEM REQUIREMENTS

The disposal field must be installed to drain off not only the water that actually flows through the plumbing fixtures, but also an additional volume created by rain water that will seep through from the surface of the ground.

The most efficient way to dispose of sewerage where one does not have access to municipal sewers is to install a septic tank and drainage fields. Local health authorities will have to be consulted for requirements in tank materials and construction, also with respect to field capacity. In any case, it is better to go beyond the minimum; an inadequate sewerage disposal system is not easy or cheap to rectify.

To carry sewerage from the plumbing in the main building to the septic tank, cast-iron pipe of 6-inch diameter is best. Some health authorities, however, permit the use of asbestos conduit for this purpose. Asbestos conduit is lower in cost than cast-iron, but it is relatively brittle, which introduces the possibility of a crack in the line should an extremely heavy vehicle pass over it, or a sharp instrument be driven into the ground above it.

The septic tank and drainage field installation should be made by a contractor who is experienced in such work and is thoroughly reliable, and the drive-in owner should be sure that the workmen are constantly supervised. Supervision is especially indicated for the fields, for here common labor is used, and while the job requires no special skill, it does need certain simple know-how and application of it consistently. If the fields are not laid correctly, stoppage results, and probing and digging for it may reveal that much of the installation, if not all of it, has got to be done over.

Glazed pipe is used for the fields, and they should be set below the frost line. It is sometimes believed that setting the tiles that deep is not necessary because the polluted water and piping supplies some protection from freezing. However valid that idea may be, it is safer to discount it and go down a few inches farther so that the water will always run below the frost line, which is in the neighborhood of 2 feet below the surface.

The line of tiles must have a downward slope *with neither too little nor too much incline.* The flow must be gentle. Space between the tiles should be consistently between a half and three-quarters of an inch.

The tiles should set in a bed of washed gravel, to a depth of at least 6 or 7 inches beneath the tiles, and around that along the sides. Some septic system contractors place tar paper, or its equivalent, only over *spaces between* the tiles; others take the extra precaution of covering the *entire line* of tiles.

Electric Power Service

A drive-in requires 220-volt or 208-volt service, whichever is available. Either is satisfactory, but it is important to know which it is in ordering equipment.

In-car heaters extend the operating season in the more northern regions, and may make it feasible to operate the year around in northerly areas of milder temperatures and little snowfall. Whether in-car heaters would be of value should be determined at the outset so that ramps can be wired for them when they are wired for in-car speakers, and while electric service lines are being installed. Heaters for a third to half the capacity are normally sufficient, with wiring for them concentrated in ramps nearest the refreshment-restroom building. Such a number adds around 40% to power requirements.

Drive and Ramp System

JUST ABOUT every piece of land suited to a drive-in has characteristics—in dimensions, shape, relation to the highway, etc—which will advise, usually compel, location of entrance and disposition of traffic lanes and storage space more or less peculiar to itself. It should not be difficult to lay out an entrance scheme *if one knows what the objective is.*

Basic is the necessity to take cars off the highway fast enough at any time to prevent interference with highway traffic. Highway authorities require this; moreover, patronage is discouraged by conditions which make it dangerous or even awkward for a driver to turn into the theatre tract so as to get promptly and completely off the highway.

Whether by laying out a *winding* type, or one that is relatively *straight,* one should arrange for an entrance drive not less than 1000 feet long and at least 30 feet wide so as to provide for *two safe lanes* of cars. Thus one actually has 2000 feet for cars approaching the box-office, which means that at a peak period about 80 cars can be cleared through the box-office lanes and into the theatre area in about 5 minutes.

This car-absorption capacity between the highway and box-office supplies "storage." In some localities, or states, there are legal storage requirements, and these may demand entering lanes, or adjoining waiting area, capable of absorbing about a third of the capacity.

Departing cars can move faster than those entering; however, the exit drive has to take care of a peak load more often—it is regular for 60% and more of the attendance to leave at the same time. Congestion is irritating to patrons, some of whom can't keep their hands off the horn at the slightest delay; moreover, cars will start out, then if they have to stop, they'll wait on the ramps until able to enter the exit drive, which creates confusion, or requires extra attendants.

It is therefore wise to be at least as liberal with exit dimensions as with those of the entrance. The exit drive should be so placed and extended that there can be no interference, even by a reckless driver, with entering traffic. *Traffic should not turn back on itself*—it ought to flow always in one general direction.

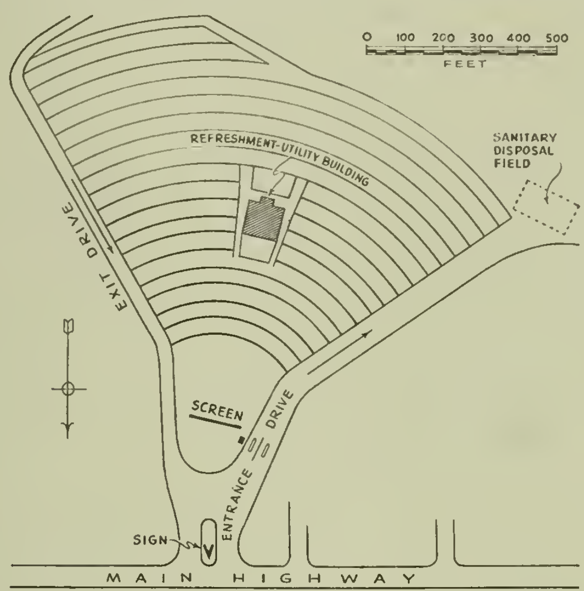
In surfacing entrance and exit drives soil conditions may allow a very simple, inexpensive treatment (such as packing the earth with a roller and applying road oil). Usually, however, it is cheaper in the long run to use a hardtop treatment to a depth of 1½ inches. Local conditions of climate and materials will influence choice.

RAMP-DRIVE RELATIONSHIP

Ground conditions may favor a certain location for the ramps; however, one should look for adjustments that will realize the best conditions. If to get the best possible layout providing for both theatre and traffic flow means to move a little more earth than a poorer plan would require, it is better to spend the extra money on grading. It will pay off in the long run.

Involved in the location of the ramp area is the screen tower, which introduces considerations of light from the highway, the drives, and from any surrounding buildings of the general area. This is not only a matter of light spilling on to the screen, but shining behind the screen so as to appear along an edge of the structure, or at some point immediately off a side. Such fringes or adjoining spots of light can invade vision of the picture.

It is also well to avoid having the picture visible from the highway, even at an angle, not because this might enable persons to see the show without paying, but because it might distract motorists and thus cause highway accidents. The police of some localities forbid setting the tower so the picture can be seen from the highway.



A drive-in plan representing good standards of design under fairly typical conditions (this is the scheme of the Rockland theatre, Spring Valley, N. Y., built in 1955 from plans by John & Drew Eberson, New York architects. Five ramps are interrupted by the service area containing a refreshment-restroom building (four cafeteria lines), projection booth behind that, terrace across front, and playground in rear. (Short ramps at top were occasioned by diagonal property line.)

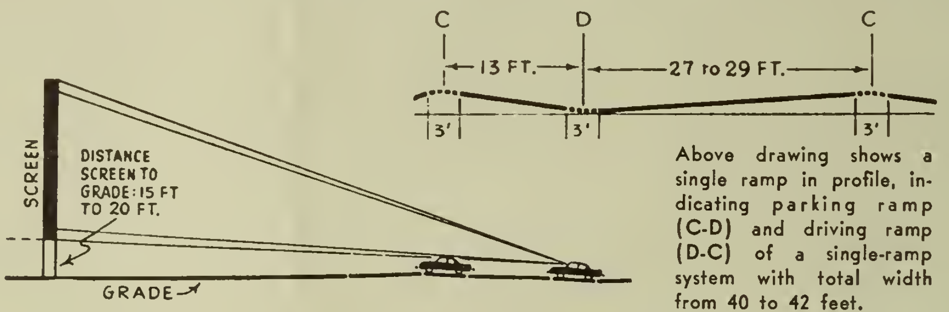
A DRIVE-IN RAMP SYSTEM

In the ramp scheme of a drive-in theatre we have a kind of stadium which corresponds in ultimate function to the seating plan and floor slope of an indoor motion picture auditorium. The *drive-in* designer also is dealing with sightlines—that is, clear vision for each spectator of substantially all of the picture. At the same time he is dealing with vision from inside an automobile, which he must consider to be a permanently enclosed model requiring that the performance be viewed within the frame of a windshield.

Most of the ramps are far enough from the screen to bring the entire picture well within comfortable sight of persons in the rear as well as the front seat of the car. It is only from the first three or four ramps that persons in the rear seat cannot be allowed a full view of the picture without introducing distances from the picture, or reducing capacity.

With cars ranged in circular tiers in front of the screen, it is obvious that each tier must be at such elevation relative to the tier in front that occupants of any car in it can see over the car (or cars) in front. The size of the picture, and how high it is above grade (base level of the ground throughout the area of the theatre-proper) are factors in determining what these elevations should be. Consider a sightline as a level, with the bottom of the picture at one end, the spectator's eyes at the other, and the top of the car in front of the spectators as the fulcrum. In order to maintain clear vision, if you lower one end you must raise the other (*see drawing*).

Applying this "lever system" to the problem of sightlines, one can adapt a scheme of ramp elevations to the natural topography of the land so as to move as little earth as possible. If the land naturally slopes downward toward the location selected for the screen (the most difficult condition to deal with) the ramp system can slope in that direction. If the slope toward the screen is upward, ramp gradients can conform to that natural contour. Also, ramp pitches can be bowled (lowest point somewhere near middle) if topographical conditions advise.



Above drawing shows a single ramp in profile, indicating parking ramp (C-D) and driving ramp (D-C) of a single-ramp system with total width from 40 to 42 feet.

Lower drawing illustrates sightline clearance which determines elevations of the ramp system as explained in text.

The ramp plan on page 39, and the ramp dimensions given in the adjoining profile drawing, refer to the single-ramp system—cars enter the tier and drive forward into parking position beside a speaker post; then drive over the crest and turn across the drive-off slope to the exit drive. This is the system to use because it is more convenient and safer than the *double-ramp* system, which requires certain cars to *back* into parking position and into drive-out lane. The latter is occasionally employed for an absolute maximum capacity in area really too small for a drive-in.

Parking positions are indicated by speaker posts—one post, from which two in-car speakers are suspended, serving two cars. These posts (galvanized pipe or seamless tubing with an inside diameter of 1½ or 2 inches) are set in bases of concrete (foundation blocks can be used, with one above another and the post cemented into the holes) at least 19 feet apart and preferably 20 feet.

RAMP DRAINAGE AND SURFACING

Grading of the ramp area (and adjoining drives) must also provide for run-off of rain water into the theatre's drainage system, by sloping the surface to one side or the other, according to the location of the drainage ditch or sewer. Flow can extend entirely across the ramps *from one side to the other*, or *to both sides from the middle.* This *lateral* sloping must carry far enough, and have a pitch great enough, to assure steady flow of rain water out of the area occupied by ramps and drives. A rate of pitch of about 6 inches to 100 feet should be sufficient in regions of normal rainfall.

It is of course important that rain drained out of the ramp area be carried *completely out of the drive-in tract* with such efficiency that no pools of water are formed in which mosquitoes can breed.

Of the methods of draining the ramps that of *sloping each ramp along its lowest level from the middle toward each side* has two advantages over the side-to-side system —it reduces the lateral pitch to a minimum, and it minimizes erosion.

Ramps must be surfaced for permanence of grading under hard wear. The surface should be built up of crushed stone (around 1½-inch) and topped with fine stone (quarter-inch). Road oil can be used as a binder, but an asphalt dressing is better. There should be at least two rollings.

Ramps should be accurately graded from a system of elevations prepared by an architect or engineer who has made a competent topographical study of the property for the purpose of establishing proper sightlines.

RADIAL PLAN OF RAMPS

The ramps form arcs of uniform distance apart with the first one more or less (depending on maximum dimensions of the picture) on a radius of 125 feet from a point at the middle of the screen tower.

This distance of the first ramp to the screen includes the first drive-out lane, for which a depth of 25 feet is sufficient. Drive-out lanes serving the second, third and fourth ramps are, of course, deeper, and should, indeed, be a little deeper than those for the ramps behind them since ramp feed should be from the rear (toward the screen), making the turning radius for the forward ramps relatively short. Hence, if the drive-out lane for each ramp behind the fourth is 27 feet deep, drive-out lanes for the second, third and fourth ramps should be 29 feet deep.

A total depth for each ramp (car parking slope upward plus downward sloping drive-out lane) was originally set at 38 feet. That was before World War II. Automobile overhang has become considerably greater since then, advising 40 feet for drive-in ramp depths (42 feet for second, third and fourth ramps). Depth for the parked car remains constant at 13 feet. (*See accompanying diagram of ramp dimensions.*)

This ramp system, regardless of total capacity, should form a segment of a circle preferably no greater than 85 degrees, with a questionable allowance of 90 degrees. Capacity is thus expandable only by increasing the number of ramps.

With the ramp area within an angle of 85 degrees, and the first ramp approximately 125 feet from the screen, that front arc has a capacity of 28 cars, and each succeeding ramp (with practical though not absolute constancy) has an increase in capacity of six cars. With this formula, one can determine the number of ramps required for a certain capacity, allowing for deduction of cars in ramps interrupted by structures (also see playgrounds in caption below).

Required Buildings

WHILE IT IS not necessary to associate the projection booth structurally with the refreshment-restroom building, that is usually the most economical way of providing for it with the booth at one side (at front of building or set back), or above the refreshment section. If at one side, setting the projection section back has the advantage of providing naturally for clearance of the projection light beam; otherwise this clearance has to be assured by fencing in an area of suitable dimensions immediately in front.

Placement of the booth on the roof, or at rear of the main section with sufficient elevation of projection ports for the light beam to clear the roof, allows a narrower structure and makes projection so nearly head-on, instead of at an upward angle, as to practically eliminate "keystone." These considerations must be weighed with the other factors in a projection-refreshment-restroom structure.

Optics of any projection system suited to drive-ins allow substantially any distance between the projectors and the screen from about the third ramp back. However, for obvious reasons, refreshment and toilet facilities should be at the center of "ramp population." Furthermore, the most efficient conditions of projection optics, with high-speed lenses available for non-anamorphic as well as anamorphic 35mm projection, advise a distance between 350 and 450 feet, or at the sixth (approximately 370 feet), seventh or eighth ramp (*see discussion of screen size*).

How many ramps are interrupted by this combination building in the ramp area, and to what width, varies principally according to the emphasis placed on the refreshment business.

Variation of the restroom requirements according to car capacity (average 2¼ persons per car) has a minor effect, while projection booth dimensions are practically constant at approximately 20 feet square a minimum of 20x12 feet for the projection booth-proper, and most if not all of the rest required if, besides a projectionists' toilet and current rectification equipment for projection lamp supply, the drive-in electrical installation switchboard is placed here.

A men's and a women's restroom (each entered from the outside, never through the refreshment room, and at well separated points of the building) will require space that may be estimated on the following basis:

For a capacity of 800-1200 cars: *Men*, 5 water closets, 15 urinals, 2 lavatories, 1 drinking fountain; *women*, 10 water closets, 2 lavatories, 1 fountain.

Above 1,200 cars, one water closet and urinal should be added in each case for every additional 200 cars.

Refreshment service no longer is incidental; it is a major function of the drive-in operation, usually accounting for as much as 35% of the total gross of the drive-in, and often more than 40%. Whether it is low or high depends to a great extent upon the amount and kind of merchandising effort exerted by the management, and also upon the efficiency of the service. Most of the business is done at intermission time, a period commonly averaging only 15 minutes. (*See discussion of refreshment service facilities on page* 52.)

Self-service has taken precedence over counter service for its speed per unit of space. With cafeteria style of installation, a building housing restrooms and refreshment facilities (including storage and preparation) requires dimensions of about 60x80 feet. This would allow three or four service lines. For comparable efficiency, a capacity of 1,000 cars indicates dimensions of about 70x85 feet; for 1,400 cars, 80x90 feet, etc.

While various types of common construction are suitable, concrete blocks, used predominantly, supply all requirements with, in most most cases, greatest econ-

Field of a 1,250-car drive-in (see plan on page 39), showing refreshment-restroom building with projection booth structure adjoining at rear, elevated sufficiently for ports to clear roof. This plan provides for a playground at rear of these structures. This is now the favored location for playgrounds; previously it was most common to install them in front of the screen tower. For the usual playground equipment an area of around 7,000 square feet is sufficient. It should be fenced in decoratively.

omy. With such wall construction on a concrete slab, the roof can be constructed of wood joists and wood sheathing with rigid insulation and mineral sheet roofing. (Steel decking has been used; it requires more insulation.) It is better for ceilings to be fire-retardant, and some states or localities require this. Vermiculite plaster supplies this characteristic with a minimum of weight.

Except possibly for a truck garage, the only other structures regularly required are ticket booths (box-offices), one for each pair of lanes. Two lanes are sufficient for capacities up to around 600 cars. Greater capacities should have at least four to handle peak crowds with proper speed. Above 1,000 cars or so, the number of lanes should be at least six.

Ticket booths are commonly of frame construction with finish to supply a pleasing architectural effect. Above the base they can be almost entirely glazed to supply uninterrupted vision. This point in the drive is most prominently marked if the lanes are canopied; thus two or more box-offices can be connected in a portal effect, preferably with the canopy edged in neon.

To accommodate two cashiers side by side the box-office should be 5 feet wide; a width of 4 feet is sufficient for one cashier working farther along. One box-office structure is a preferred location for the manager's desk; here he is at the principal control point.

Screen Tower

WIDE-SCREEN TECHNIQUE, making the drive-in's big picture still bigger, adds also to the factors determining the size of the screen structure. Prior to the new format, capacity—specifically, the number of ramps—provided a simple basis of calculation. Capacity remains a factor, but two other conditions also bear upon the problem.

These are the *dimensions of units in which screen structures are available*, and the *optimum output of projection light and optical systems*. And these considerations are related to the question of *aspect ratio*.

Projection light available with present means of reducing the effect of heat at the aperture allow an average screen reading of only 3½ to 4 foot-candles for a 100-foot picture, and it is reasonable to consider that amount of light little enough.

For drive-ins of 500 cars and up, a width of *approximately* 100 feet appears indicated for projection in CinemaScope or its equivalent. Some drive-ins of 1,000 cars or more present a large picture, but it is questionable whether a width of even so much as 120 feet (a reasonable absolute limit) supplies a gain in acuity, or in impact of sheer magnitude, that is enough to counterbalance the loss in picture definition due to deficient projection light. (These limitations indicate 75 feet as a maximum picture width for the projection of non-anamorphic 35mm prints.)

A BASIS FOR ESTIMATING COSTS

The following itemized list of costs is based on actual projects of 1955 near populous industrial centers where competition and film booking factors advise a relatively high capacity and installations compatible with today's conception of good drive-in standards. These figures are for a capacity of 1,000 cars.

Grading—including clearing, soil tests, rough grading and drainage (the latter being, however, a highly variable item)	**$ 25,000**
Surfacing (crushed stone with two oil treatments; black top would add $15,000 to the amount here given)	**30,000**
Sewage disposal and water supply	**15,000**
Electrical — including wiring for speakers and road lighting, floodlighting and all lighting fixtures, building wiring and main power line	**40,000**
Screen tower (approx. 120x52-foot screen), complete	**26,000**
Refreshment - projection - restroom building (approx. 70x60 feet)	**45,000**
Refreshment service equipment (cafeteria)	**25,000**
Theatre and attraction sign and letters	**5,000**
Fencing (including playground) and guard rails	**3,000**
Projection and sound equipment—including speakers	**22,000**
Playground equipment (medium facilities)	**7,500**
Landscaping	**4,000**
Total cost	**$254,000**
For winter operation:	
In-car heaters — including ramp and terminal wiring, and additional electric power service for 300 heaters	**12,000**
Heating installation for main building	**10,000**
Total cost for all-season operation	**$276,000**

Screen structures can be built to any width or height, but it is more economical to erect them with prefabricated, or "standardized," steel or wood structural members now available on the market. These are scaled to construct screen towers of certain sizes.

Tilting the screen is recommended, with the top inclined towards the ramps sufficiently for the central section of the reflected light to fall in the center of "ramp population"—about two-thirds back.

EXHIBITORS' DIGEST SECTION

Better Refreshment Merchandising

- Eighth Annual Survey of Vending Practices: page 44
- Theatre Sales Champions of 1956: page 47
- Special Merit Awards to Managers: page 50
- Refreshment Service Schemes for Drive-Ins: page 52
- Placing Equipment at Indoor Stands: page 64
- Better Refreshment Merchandising Market Data—
  - *Beverages, Dispensers and Supplies, page 54*
  - *Candy Merchandise, page 57*
  - *Chewing Gum, page 60*
  - *Display Equipment and Service Bars, page 60*
  - *Food Equipment and Service, page 61*
  - *Food Products for Fast Service, page 60*
  - *Ice Cream and Custard Machines, page 62*
  - *Popcorn Machines and Supplies, page 62*
  - *Vending Machines, Automatic, page 63*

1956 Theatre Survey:

Popcorn Again King Dime Bars

Boost Candy Soft Drinks Bigger

Frankfurters on Rise

1956
A THEATRE
SALES
Champion
AWARDED BY
MOTION PICTURE
HERALD

Results of eighth annual poll conducted to develop facts of interest to theatre management concerning refreshment service methods and merchandise . . . and naming the Best-Sellers of the year in Candy and Beverages (complete list of brand names is on page 47).

POPCORN HAS again been crowned king of the theatre refreshment stand by exhibitors, both indoor and drive-in, who also reported some strong gains for a number of other commodities in the eighth annual Theatre Refreshment Sales Survey, conducted during the first six weeks of 1956 by *Motion Picture Herald.* Candy was shown in the poll to be stronger than last year—due in large part apparently to an increase in the number of theatres selling the "ten-cent"-size bars; and three other items—soft drinks, ice cream, and frankfurters—were reported to be sold in more theatres than in previous years.

Exhibitors representing 35% of indoor and drive-in theatres regularly operating seven days a week in the United States were polled in the survey. They were asked for detailed information about their merchandise, both as to range and distribution, in addition to facts about their operating policies and physical installations.

Popcorn's lead was by virtue of both the number of theatres selling it and the number of patrons purchasing it, the survey showed. It is still sold at 98% of all indoor theatres (the same figure as for the past two years) and was named by every responding drive-in as an article of merchandise.

Indoor theatres selling candy total 96% as compared with last year's 90%, which had been a drop from the year before. It showed a gain also at drive-ins, jumping from 85% to 92%.

More indoor theatres are selling soft drinks, the survey showed, with 89% so reporting as compared with 75% for last year. In the drive-in field soft drinks rank even higher; 98% of the responding operators state they sell them.

As for ice cream it, too, showed an upsurge in the number of both types of theatre operations selling it. In the indoor category it jumped from 49% to 55%; while 92% of the drive-in operators state they sell it as compared to 85% last year.

But the biggest gain of all was achieved by frankfurters in indoor theatres. Whereas last year the figure was negligible (being only 7%) this time it was 28%. This standing places frankfurters in sixth place among indoor theatre refreshments.

In the outdoor theatres, of course, frankfurters have for some time been extremely popular and they are still sold at 98% of such operations, according to the survey.

In analyzing the returns of the survey, comparisons were made between theatres independently owned and those which are part of a circuit. Where significant differences in practices were revealed, they are noted in the report which follows.

An important function of the annual survey is to name the current Theatre Sales Champions — the brands of candy and soft drinks that lead in sales. The Theatre Sales Champions of 1956 are listed on page 47.

Other results of the 1956 survey are presented below according to the various topics covered:

INDOOR THEATRES

Indoor theatre exhibitors were asked to indicate the comparative popularity of their top products by listing the average number of patrons out of each 100 who purchase them. These standings were as follows: popcorn, 44; candy, 35; soft drinks, 31;

In Drive-In Theatres All Over The Country, Pepsi Means

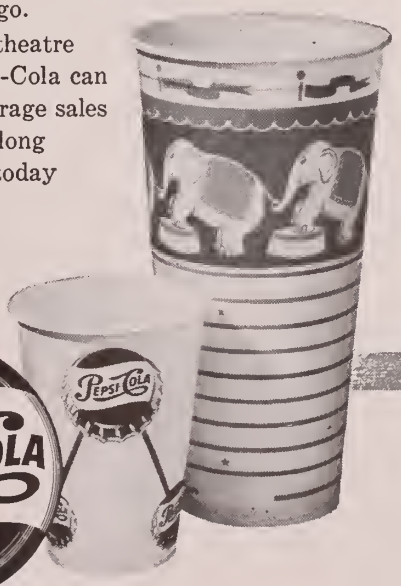
MORE DRINKS PER GALLON
MORE PROFIT PER DRINK

All over America, drive-in theatre operators
are switching to Pepsi-Cola
as their exclusive cola drink.
Look at the facts
and you'll see why:

Pepsi's syrup price is the *lowest* of any nationally advertised cola—far lower than the nearest comparable cola. *Pepsi profit tops all nationally advertised and nationally available cola syrup lines.*

Pepsi's heavier baume gives 128 drinks per gallon, compared with 115 for the nearest comparable cola. Pepsi is by far America's fastest growing cola drink. 63% more theatre operators are now vending Pepsi than one year ago.

In your own theatre operation, Pepsi-Cola can boost your beverage sales and profits all along the line. Write today for full details.



1956
A THEATRE
SALES
Champion
MOTION PICTURE
HERALD

In whatever size you serve it,
Pepsi gives you biggest soft drink profits.

Pepsi-Cola

PEPSI-COLA COMPANY, 3 West 57th Street, New York 19, New York

ice cream, 14; chewing gum, 14; and frankfurters, 13.

Classification of the customers at the snack bar was reported by indoor exhibitors to be this way: children, 46%; men, 28.6%; and women, 25.4%. These figures were approximately the same as last year's.

In the methods adopted to merchandise refreshments it was shown that 98% sell over a counter or stand, with only 2% selling exclusively by vending machines. The latter are generally theatres of small seating capacity.

Vending machines are nonetheless shown to be important factors in providing additional refreshment revenue for theatre operators. Of the indoor exhibitors reporting, 20% state they have a drink machine located away from the snack bar in addition to over-the-counter service and of these 73% find that it does more business than the stand. In selling candy 22% of the exhibitors use a machine in addition to the stand.

"DIME" BAR ON MARCH

In the candy department the big development, as noted previously, was evidence of the continued growth of the large-size or "dime" bar, which is now being sold at 89% of the theatres which sell candy. It has by no means yet outstripped its small-size or "nickel" competitor, however, which is still sold in 95% of all theatres reporting in the poll.

In selling such bars some theatre operators charge 6c or 7c and 11c or 12c instead of a "nickel" or "dime". The survey showed that this is done at 23% of the indoor theatres throughout the country.

The question as to whether the "dime" bar is popular with their patrons was directly asked the exhibitors, and 80% of them stated that it is. In this respect the circuit operators were more emphatically affirmative, with 98% saying "yes" as compared to 72% of the independent theatremen.

In further confirmation of the improved status of the "dime" bar, 67% of the exhibitors (regardless of type) stated they are now stocking more of the large-size candy than in previous years. Again more of the circuit operators answered this question in the affirmative than did their colleagues.

And, when asked whether the "dime" bar was more popular than the "nickel" with their customers, 48% of them replied "yes." Last year only 30% stated this to be true.

In the matter of display methods for candy, the survey showed that 66% prefer an enclosed case to an open "self-service" unit. Both methods are employed, however, in about 11% of the theatres.

That the theatre patron is offered a wide variety of candy brands was again indicated by the survey, with the average remaining about the same at 37. Also, as previously, the range is great, with the largest number of candy items offered by any one theatre being 100, the smallest four. The average for the circuits is larger; it is 48 while that for the independents is 33.

HOW AVERAGE DOLLAR IS SPENT AT STANDS

Exhibitors selling the major refreshment items were asked to give the percentage of each of their gross vending sales in dollars in the eighth annual vending survey conducted by the *Herald*. These averages reflected the popularity of the products among theatre patrons. (See the accompanying story for further details.)

Where candy, popcorn, soft drinks and ice cream are sold the average distribution is as follows: popcorn, 36.2%; candy, 28.3%; soft drinks, 23.4%; ice cream, 6.7%; miscellaneous, 5.4%.

Where ice cream is not sold, the distribution is as follows: popcorn, 41.4%; candy, 33.8%; soft drinks, 23.3% and miscellaneous, 1.5%.

POPCORN DISPENSING

In offering popcorn the great majority of theatre operators—79%—continues to prefer popping it right at the stand while 20% have it prepared elsewhere and dispense from warmers. The remaining 1% either use both methods or—in some few small theatres—a self-service dispenser.

On the question of packaging for popcorn—bags or boxes—the latter jumped 6% over last year to a new total of 47%. Bags are used exclusively in 30% of the theatres, while 23% use both.

As to the number of sizes of popcorn packages offered, most theatres still sell only one—though this figure is less than in previous years. Now it is 55%; for the last two years it was 65%. Two package sizes are now sold by 34% (a jump of 10%) and three sizes by 11% (the same). Where one size is offered it usually sells for 10c with 90% of all theatres reporting they sell at that price. A 15c and 25c size are sold by 25%. Those offering larger boxes sell them for 30c, 35c, and 50c.

BUTTERED CORN ON RISE

Another product on the rise in theatres of both kinds of ownership is buttered popcorn. It is now available at 56% of indoor operations. Among the circuit operators it is strongest with 91% selling it; among the independents the total is only 38%.

In offering beverages, the survey shows, 68% of the theatres sell over the counter, while 30% use vending machines exclusively. Some small theatres report that they use an automatic bottle dispenser.

While ice cream is now sold by more indoor theatres than before, the popularity standing of the various types is about the same. First preference again went to that on a stick, sold at 75% of the theatres selling any kind of ice cream. It is followed by sandwiches, 61%; cups, 56%; and cones, 19%.

The favored method of selling ice cream is by attendant over the counter, this being done at 72% of the theatres. Use of "self-service" cabinets is reported by 27%, which is a notable increase over the previous figure of 16%. Some few theatres (1%) use both.

Cigarettes are a snack bar commodity at 39% of the theatres, with 53% of these selling over the counter and 42% by machine. The remaining 4% use both methods. Exhibitors selling cigarettes report that they average about 4½% of the total vending gross. There is quite a wide divergence in this estimate, however. It ranges all the way from ½ of 1% to 18%!

Sold at 60% of the theatres reporting is chewing gum, which means its status is the same. In most cases (91%) it is sold over the counter. Only 4% use a machine exclusively while 5% employ both methods.

Other products sold in some indoor theatres include potato chips, cold sandwiches, doughnuts, hot chocolate, coffee, French fried potatoes, and hot barbecue sandwiches.

It was shown further in the survey that 87% of the indoor theatre owners supervise operation of their refreshment stands themselves, the remaining 13% leasing the stand to a concessionaire. Most who have it are apparently pleased with such outside management, since only a few indicated the possibility of a change.

DRIVE-IN THEATRES

Of the developments in the drive-in refreshment field, the major ones concerned methods of service rather than any changes in the popularity status of merchandise. Popcorn and soft drinks still top all products, with frankfurters leading the food specialties as noted above.

Considerable remodeling of the physical installation was reported by the exhibitors —with the majority of such efforts being for conversion to the cafeteria system. The latter is now the preferred method of service at drive-in, 56% of which use it. The single counter, previously the favorite, is still employed by 34%, while the two-or-more station system is in force at 10% of the operations.

In the soft drinks department the most significant trend revealed was in the in-

presenting

The THEATRE SALES

Champions of 1956

1956
A THEATRE
SALES
Champion
AWARDED BY
MOTION PICTURE
HERALD

Best-Sellers Named in Eighth Annual Theatre Vending Survey

BRANDS LISTED ALPHABETICALLY

Candy:

- Almond Joy
- Baby Ruth
- Boston Baked Beans
- Butterfinger
- Charms
- Clark Bar
- Hershey Bars
- Holloway Sucker
- Hollywood Milk Shake
- Jujyfruits
- M&M's
- Mars
- Mason Black Crows
- Mason Dots
- Milk Duds
- Milky Way
- Mounds
- Nestle Bars
- Nibs
- Payday
- Pom Poms
- Powerhouse
- Snickers
- Switzer's Licorice
- Three Musketeers
- Tootsie Roll

Beverages:

- Canada Dry
  - *Ginger Ale, Orange and Grape*
- Coca-Cola
- Hires Root Beer
- Mission Orange
- Orange Crush
- Pepsi-Cola
- Dr. Pepper
- Seven-Up

Manufacturers of Champions not identified in the brand names are as follows: *Almond Joy* and *Mounds*, Peter Paul Inc., Naugatuck, Conn.; *Baby Ruth* and *Butterfinger*, Curtiss Candy Company, Chicago; *Boston Baked Beans*, Bonner Candy Manufacturing Company, Brooklyn, N. Y.; *Jujyfruits*, Henry Heide Company, New York; *M & M's* Hawley & Hoaps, Newark, N. J.; *Milk Duds*, M. J. Holloway Company, Chicago; *Milky Way*, *Snickers*, and *Three Musketeers*, Mars, Inc., Chicago; *Nibs*, National Licorice Company, Brooklyn, N. Y.; *Payday*, Hollywood Brands, Inc., Centralia, Ill.; *Pom Poms*, James O. Welch Company, Cambridge, Mass.; *Powerhouse*, Walter H. Johnson Candy Company, Chicago; *Tootsie Roll*, Sweets Company of America, Hoboken, N. J.

★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★

HIRES . . . again a

"THEATRE SALES CHAMPION"

1956 THEATRE SALES Champion AWARDED BY MOTION PICTURE HERALD

Again, Hires has merited the "Theatre Sales Champion" Award. Since 1876 it has been America's favorite root beer. Its distinctive oldtime flavor is so real . . . so balanced . . . so refreshingly right.

Hires Refreshes RIGHT!

. . . that's why Hires is the world's largest selling root beer. It is the greatest advertised root beer. Year after year and again for 1956 another great campaign in . . .

LIFE • LOOK
SATURDAY EVENING POST

Hires SINCE 1876 ROOT BEER WITH ROOTS·BARKS·HERBS

Profit by Hires great demand! Equipment for every need and expert advice is available to you . . . write to

THE CHARLES E. HIRES CO., 206 SO. 24th ST., Phila. 3, Pa.

AMERICA'S NEW FAVORITES

FLAVOS
SHRIMP ROLLS
Shrimply Delicious

FLAVOS
ROAST TURKEY
BAKED-INNA-BUN
TURKEY STEAMROLLERS

Quicker to serve and enjoy. #1 in popularity, sales and profits from coast to coast. Individual serving bags. Trailers and signs available.

For details write FLAVO-RITE FOODS, INC.
643 Brook Avenue, New York 55, N. Y.

creased number of theatres selling a "jumbo" cup and an intermediate size, in addition to the established regular model. The survey disclosed that 32% of the drive-ins are selling the larger-sized drinks to appreciable patron response. (A full report on this and other facts about soft drinks and food specialties at drive-ins were published in a special report on the survey in the *Herald* of March 3rd.)

Candy, which last year showed much greater strength as a drive-in product than in previous years, continued to advance with a jump of 7% to 92% of the drive-ins reporting they sell it. At most operations (92%) it is sold over the counter with 6% using a machine exclusively and 2% employing both.

The number of candy bars sold at drive-ins ranges from three to 65 with the *average* being 14 different kinds.

In vending popcorn drive-in exhibitors agree with indoor operators that popping it at the stand is preferable to doing it elsewhere and dispensing from warmers. A total of 87% use popping machines; 8% use warmers, and 5% use both. On the whole they prefer boxes to bags for their packaging—58% for the former and 16% for the latter. However, both types are employed by 26%; last year this figure was only 6%.

PACKAGING POPCORN

Drive-in patrons also seem to like a 10c size of popcorn package as that is sold by 94% of the responding operators. A 25c size is offered by 39%; 15c by 14%; 20c by 3%; and a 35c size by 2%. A very few sell a "family" package at 50c.

Only one size of popcorn is sold at 54% of the drive-ins, but two sizes are available at 43%. Three sizes are sold at the remaining 3%. Buttered popcorn is a commodity at 38% of the responding outdoor operations.

Where ice cream is sold the most popular type is that on a stick. It is available at 91% of the operations, followed by sandwiches at 78% and cups at 60%. Other types are sold much less extensively, with cones at 14% and bon bons, 4%. Frozen custard is sold at 10% of the drive-ins.

Non-refreshment merchandise sold at drive-ins is again led by cigarettes—on hand at 97%. The number of brands sold ranges from two to 15, with the average placed at six. A greater reliance on vending machines for cigarettes is noted this year; they are used at 64% of the drive-ins, 19% of which also sell over the counter. This latter method is used exclusively at 36% of the operations.

Other non-refreshment merchandise sold includes combs, aspirin, alka seltzer and toy novelties.

Theatre Candy
with
Magnetic Appeal!

POWER HOUSE
CANDY BAR
BIG VALUE
GOOD EATING
MFG. BY WALTER H. JOHNSON CANDY CO. CHICAGO, ILL.

10¢-5¢

POWERHOUSE

Greatest "attraction" in any vending machine! Fast seller, better than ever. Big TV promotion.

1/4 POUND
BUTTERSWEET FUDGE

10¢

¼ lb. BUTTERSWEET FUDGE

...and 5c Fudge! Creamy, nut-topped vanilla or chocolate fudge! Sure to "draw" your customers' cash!

MALTED MILK BALLS

10¢-5¢

MALTED MILK BALLS

Rich pure malted milk centers. "Irresistible" taste-appeal! Moving up fast.

10¢
HEAVYWEIGHT CHAMP
10¢
WALTER JOHNSON'S HEAVYWEIGHT CHAMP
MANUFACTURED BY WALTER H. JOHNSON CANDY CO.

10¢-5¢

HEAVYWEIGHT CHAMP

Foil-wrapped creamy fudge, loaded with crisp roasted peanuts. Tops for year-'round "pull"!

1956 A THEATRE SALES Champion AWARDED BY MOTION PICTURE HERALD

STOCK UP NOW!

The proven "drawing power" of these five top-favorites means more profit for you!

Write, Wire for Samples and Price Lists.

Special Vend Packs.

WALTER H. JOHNSON CANDY CO., 4500 W. Belmont, Chicago
BISHOP & CO., (West Coast Div.), 1366 E. 7th St., Los Angeles

Push-Button AUTOMATIC 4SDA

E-Z WAY COFFEEMAKER

Lets You Serve Coffee Profitably

- Gives You Portion Control
- Cleaned in Less than 2 Minutes

Uses Soluble Coffee
●
Ideal for Drive-In, Theatre and Concession Operators
●
Lets you make money on coffee by using concentrates
●
Fresh Coffee Always Ready
●
No shortage during rush periods

- **There's no Wasted or Stale Coffee**
- **Requires Less Labor and Time**
- **Adjustable Coffee Strength Control**
- **Automatic Temperature Control**
- **Automatic Water Level Control**

Provides either hot, fresh coffee, or hot water for tea, hot chocolate, soups, etc.

Write for Literature and Prices

STEEL PRODUCTS CO.
CEDAR RAPIDS, IOWA

IT'S "SNOW MAGIC"

THE REVOLUTIONARY NEW 1956 "SNOW MAGIC" SNOW CONE MACHINE

A new concept in Snow Cone machines; designed to fill the important needs of concessionaires who require high output and efficiency.

OUTPUT	**POWER**
1500 Lbs. per Hour *or* **6000 Snow Cones/Hr.**	**½ H.P.—General Electric Motor** **Built-In Cabinet**

COMPACT—RUGGED CAST ALUMINUM—PORTABLE

Hot weather means cold cash when you sell fast moving, high profit Snow Cones with

A 1956 "SNOW MAGIC"

SAMUEL BERT MANUFACTURING CO.
P. O. BOX 7803
FAIR PARK, DALLAS, TEXAS

THE SAVON COMPANY
CREATORS OF

FAMILY STYLE PIZZA
FOR
DRIVE-IN THEATRES
EXCLUSIVELY

Sold at 60¢ to 65¢

Complete equipment and ingredients available

—WRITE FOR INFORMATION—

286 PENNSYLVANIA AVE., PATERSON, N.J.

Free and Easy

Some advertisements offer literature on the product advertised, and often a coupon is included as a convenient means of procuring it. Moreover, The Inquiry Coupon Mart supplied on page 75 provides a form card for this purpose. . . . Or, if you do not see what you want advertised in this particular issue, you may write the REFRESHMENT MERCHANDISING Department, Motion Picture Herald, 1270 Sixth Avenue, New York 20.

Announcing the 1956

Better Refreshment Merchandising Merit Awards Winners

Four theatre and concession managers awarded certificates for outstanding snack service promotion. Six cited for honorable mention.

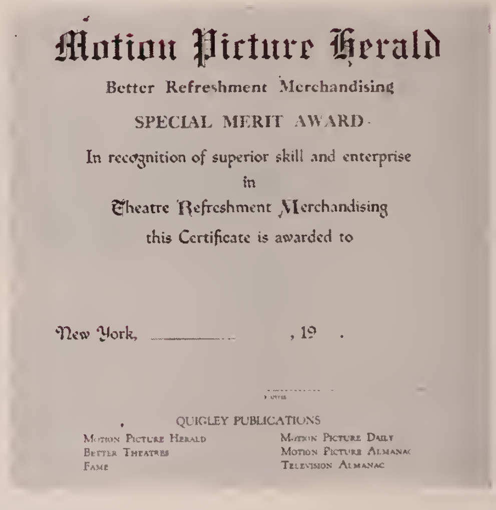
FOUR THEATRE and concession managers have been named winners of the second annual *Special Merit Awards* for Better Refreshment Merchandising instituted last year by MOTION PICTURE HERALD. From specimens submitted for the second period beginning March 1, 1955, through February 29, 1956, the following managers have been selected to receive Certificates of Special Merit:

R. HARVEY, *Capitol theatre, North Bay, Ontario*
LESTER POLLOCK, *Loew's theatre, Rochester, N. Y.*
LEON ROUNTREE, *Holly theatre, Holly Springs, Miss.*
W. H. WILSON, *Paramount theatre, Edmonton, Alberta*

Besides these winners of Awards, six other managers submitted material sufficiently outstanding to deserve Honorable Mention. These managers are:

FRANK DEAN, *Woodbridge drive-in, Woodbridge, N. J.*
A. EASSON, *Oakwood theatre, Toronto*
JERRY SCHUR, *Uptown theatre, Los Angeles*
FREEMAN SKINNER, *Paramount theatre, Halifax, N. S.*
MARTIN WHITE, *Parkdale theatre, Toronto*
DALE ZAMZOW, *Rainbow theatre, Milwaukee*

It is noteworthy that one of the four top winners—Mr. Harvey—was cited for honorable mention in last year's awards. And two of those cited this year for honorable mention—Mr. Easson and Mr. Skinner—were among the top winners in last year's competition.



Motion Picture Herald
Better Refreshment Merchandising
SPECIAL MERIT AWARD
In recognition of superior skill and enterprise
in
Theatre Refreshment Merchandising
this Certificate is awarded to

New York, ________ , 19 .

QUIGLEY PUBLICATIONS
Motion Picture Herald
Better Theatres
Fame
Motion Picture Daily
Motion Picture Almanac
Television Almanac

The methods of making *Better Refreshment Merchandising Awards* are similar to those of the famous *Quigley Awards for Showmanship,* allowing, of course, for differences in the two areas of theatre operation. Thus it is sought to accord suitable recognition of those responsible for ideas and methods of increasing the effectiveness of the theatre snack bar, both as a source of revenue and as a special service to the public.

Descriptions of methods employed for the purpose are invited for the third group of Special Merit Awards. The reports should be as detailed as possible, and photos of the refreshment stand or other areas associated with the methods described are highly desirable, as well as samples of any printed matter. Reports considered of general interest by the editors will be published, with full credit given to the contributor.

From all reports selections will be made for Citations, and managers so named will qualify as finalists for the Special Merit Awards. Reports should be sent to: The Editor, Better Refreshment Merchandising Department, MOTION PICTURE HERALD, 1270 Sixth Avenue, New York City 20, N. Y.

Would You Like To:

Increase Sales As Much As 5c Per Customer?

Increase Serving Capacity Without Enlarging Your Concession Building?

Decrease Your Payroll?

And Have A Modern, Attractive Drive-In Concession?

You Can with the All New Manley

SERV-O-RAMIC PREFABRICATED CONCESSION STAND . . .

You can increase sales as much as 5c per person! Locations with a Manley Serv-O-Ramic have proved it! With a merchandising unit next to a self-service unit, impulse buying increases . . . sale per customer increases. Also, low counters give children maximum visibility . . . these big eaters build your sales and profits.

The Manley Serv-O-Ramic speeds serving . . . increases your serving capacity because it is flexible. It is sectionalized so that you can arrange any type of layout you desire . . . straight line, rectangle, hollow square or a star. You can add or delete . . . shift emphasis of items by rearranging equipment without major structural alterations.

You can decrease your payroll! Since customers serve themselves, cafeteria-style, it takes fewer employees to operate your concession. Large drive-in theatres have found that cafeteria service reduces their payroll by as much as 50%.

The Manley Serv-O-Ramic is as good looking as it is functional. Neat, modern stainless steel construction makes it attractive yet easy to clean. Built-in illuminated displays attract attention . . . and additional sales.

Contact your nearest Manley representative and let him help you with your layout . . . show you how the Manley Serv-O-Ramic will make you more money. Or tear out the coupon at the upper right hand of the page; fill it in and mail it to us today. We'll send you more detailed information immediately, without any cost or obligation.

Mail This Coupon Today!

MANLEY, INC. 1920 Wyandotte St., Kansas City 8, Mo.
Dept. MPH-356

☐ Send me more information on the Manley SERV-O-RAMIC

☐ Have a Manley representative call on me. I understand that there is no cost or obligation.

Name ____________________

____

Address ____________________

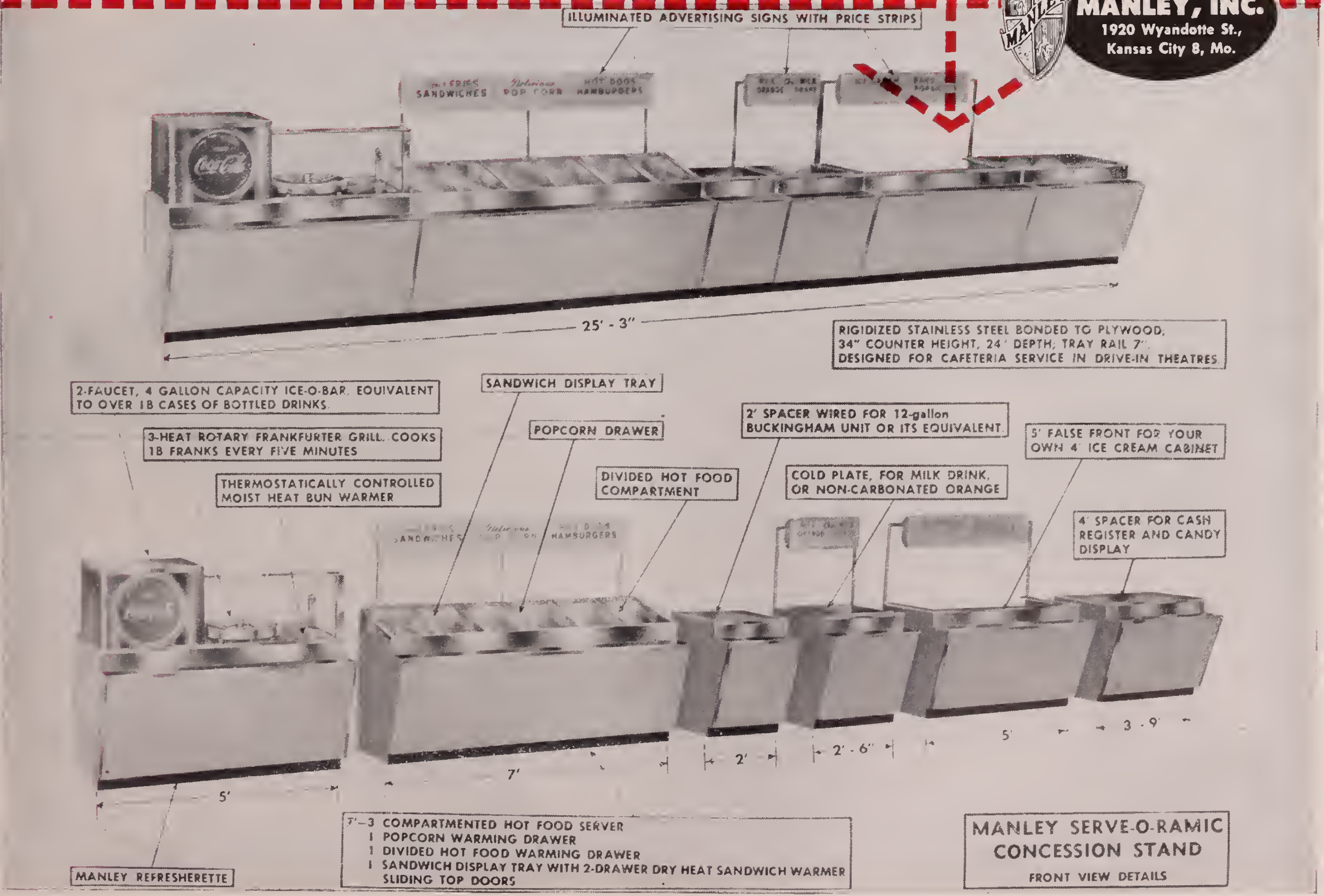
____

City ____________________

Zone ____________________

State ____________________

MANLEY, INC.
1920 Wyandotte St.,
Kansas City 8, Mo.

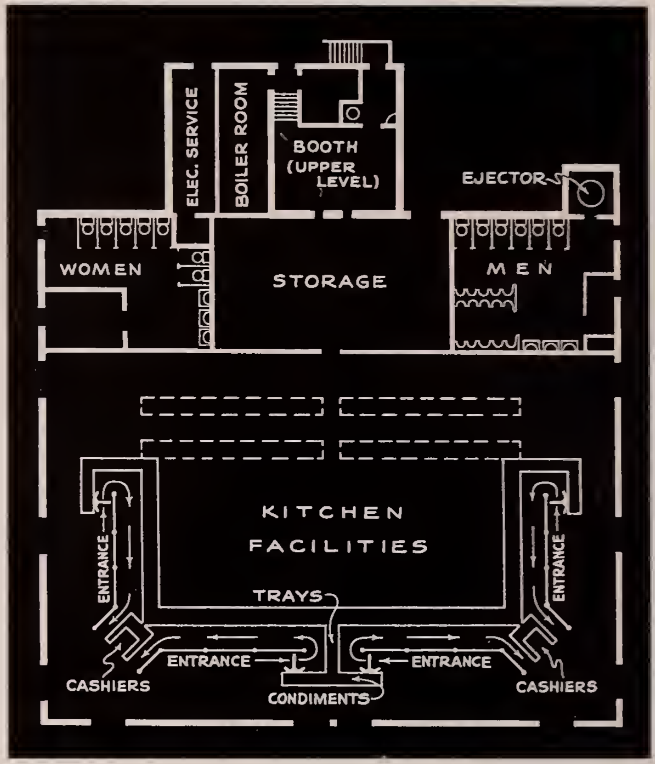

ILLUMINATED ADVERTISING SIGNS WITH PRICE STRIPS
25' - 3"
RIGIDIZED STAINLESS STEEL BONDED TO PLYWOOD, 34" COUNTER HEIGHT, 24" DEPTH, TRAY RAIL 7", DESIGNED FOR CAFETERIA SERVICE IN DRIVE-IN THEATRES
2-FAUCET, 4 GALLON CAPACITY ICE-O-BAR, EQUIVALENT TO OVER 18 CASES OF BOTTLED DRINKS
SANDWICH DISPLAY TRAY
3-HEAT ROTARY FRANKFURTER GRILL, COOKS 18 FRANKS EVERY FIVE MINUTES
POPCORN DRAWER
2' SPACER WIRED FOR 12-gallon BUCKINGHAM UNIT OR ITS EQUIVALENT
5' FALSE FRONT FOR YOUR OWN 4' ICE CREAM CABINET
THERMOSTATICALLY CONTROLLED MOIST HEAT BUN WARMER
DIVIDED HOT FOOD COMPARTMENT
COLD PLATE, FOR MILK DRINK, OR NON-CARBONATED ORANGE
4' SPACER FOR CASH REGISTER AND CANDY DISPLAY
SANDWICHES
HAMBURGERS
5'
7'
2'
2' - 6"
5'
3' - 9"
MANLEY REFRESHERETTE
7'—3 COMPARTMENTED HOT FOOD SERVER
1 POPCORN WARMING DRAWER
1 DIVIDED HOT FOOD DRAWER
1 SANDWICH DISPLAY TRAY WITH 2-DRAWER DRY HEAT SANDWICH WARMER
SLIDING TOP DOORS

MANLEY SERVE-O-RAMIC CONCESSION STAND
FRONT VIEW DETAILS

Refreshment Service Schemes for Drive-Ins

Describing plans for food equipment layout at drive-ins, including the cafeteria and the station system, designed to achieve efficient and speedy service.

DRIVE-IN THEATRE operators have long been in disagreement as to which is the best scheme of service for their refreshment operations—a cafeteria, a general counter or a two-or-more station system. The problem is, of course, finding the method which combines speed with efficiency as the bulk of each evening's business must usually be done within a short intermission period.



Schematic drawing (right) of the cafeteria at the Rockland drive-in, Spring Valley, N. Y. There is room for six separate lanes; two to be built in future are indicated by dotted lines. The view below shows the counter on the left looking from the cashier's station which accommodates two lines. For a detailed description of the service set-up, see text.

THE ROCKLAND, SPRING VALLEY

The Rockland theatre, Spring Valley, N. Y., employs a cafeteria system and the service scheme is a rectangular arrangement with counters placed on all sides and the kitchen facilities in the center. The plan provides for six separate counters, with two each on the front and rear and one on each side of the rectangle. (See plan on this page.)

The interior walls of the cafeteria are the same as the exterior—masonry block—and the ceiling is acoustical plaster painted beige. The floor is terrazzo in beige and green.

The cafeteria counters, each of which is 28 feet long, are constructed of Formica trimmed in stainless steel. Into the counters have been recessed self-service units, made of glass, through which patrons can see the foods, and sliding doors provide quick access.

The front cafeteria lines are entered through turnstiles in the center, and at the end of these front lines on each side is a cashier's station equipped with two cash registers apiece. The side lines are entered at the far ends, with traffic leading to the front. In this way each cashier station serves two lines.

The cooking facilities in the center of the rectangle occupy an area of 56 by 27 feet. Equipment there includes a Manley popcorn machine; grilles for frying hamburgers; steamers for preparing frankfurters; pizza ovens, etc.

Each service lane is equipped with identical foods and drinks. Offered are the following: popcorn, hamburgers, turkey rolls, shrimp rolls, French fried potatoes, potato chips, pretzels, pizza, ice cream and cold drinks, including Pepsi-cola, root beer, orange, chocolate and grape.

Storage facilities for refreshments are provided in a room beyond the cafeteria, which runs between the rest rooms.

THE HOLIDAY, ST. LOUIS

In the Holiday drive-in theatre at St. Louis, Jablonow-Komm Theatres, Inc. has incorporated an elaborate cafeteria with four large sections equipped to serve everything from popcorn and soft drinks to a full "dinner" with chicken, cube steak, etc. The refreshment facilities were designed far beyond the ordinary in order that this section might be operated in the daytime, drawing patronage from thousands of workers employed in surrounding plants and a huge government record center.

The design of the refreshment building places entrance doors from both the playground and patio areas on the sides, with walks leading up to the doors past glassed-in sections of the building giving views of the interior. The front of the building also has picture windows running the full width to provide a view of the screen for customers utilizing the indoor eating section there, which is equipped with tables and chairs to accommodate 50 customers.

The doors to the building are electrically operated and double—one for entrance, one for exit—to permit a swift flow of traffic. The food counter set just beyond the eating section in front is divided into four serving areas. The kitchen is placed in the center of the counter and is separated from the dispensing areas by a wall 4½ feet high.

Small lobbies on either side of the food counters lead to the rest rooms, with the women's on the left side and the men's on the right. Directly behind the refreshment building is a large storage room, adjacent to which is a lounging room for the drive-in employees.

In each of the serving lines the same large variety of foods and beverages is offered, arranged in identical order. Popcorn is offered first from a unit five feet long fashioned of stainless steel and plexiglass and featuring a Manley popcorn machine and "Buttermat" dispensers. Next is ice cream, including popsicles, Dixie cups, "Eskimo Pies," "Drumsticks," sandwiches and others, provided in self-service cabinets made by the C. Nelson Manufacturing Company.

At the hot foods counter, where merchandise is kept warm in stainless steel units, the customer can secure chicken-in-a-basket, cube steaks, shrimp baskets, French fried potatoes, tamales, chili, hamburgers, frankfurters and barbecued beef and pork.

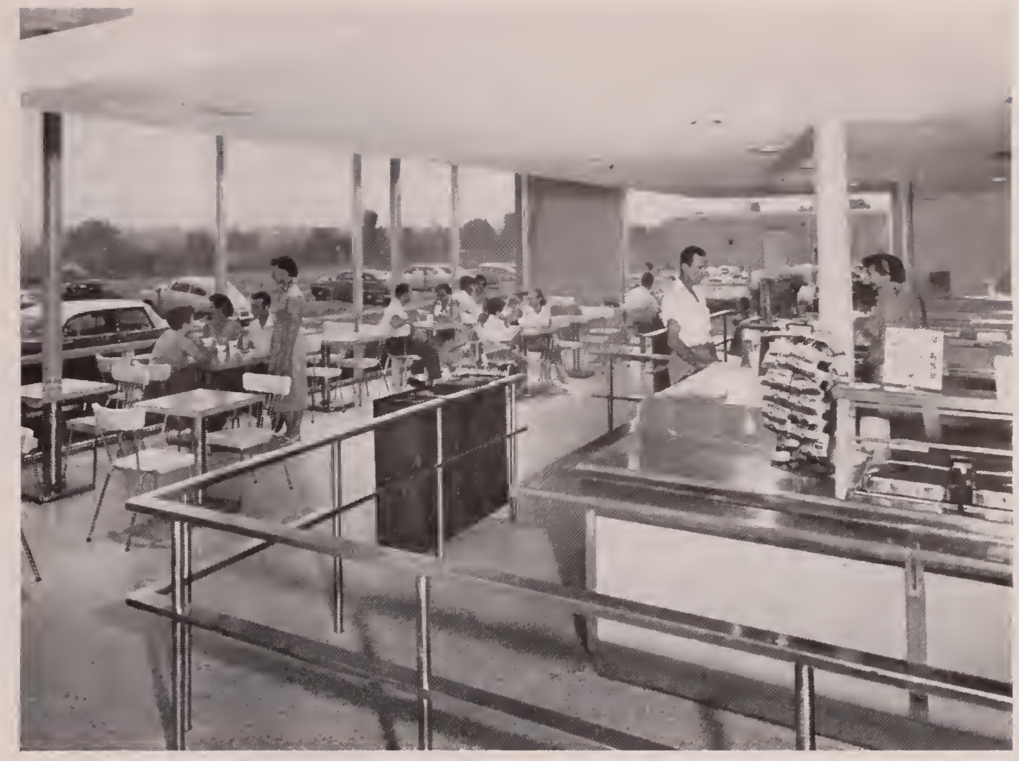
Hot beverages are supplied in an electric urn, which the customer operates himself by a push button. A choice is offered of coffee, hot chocolate, or tea. The only cold drink sold is Pepsi-Cola, which is dispensed from Perlick equipment.

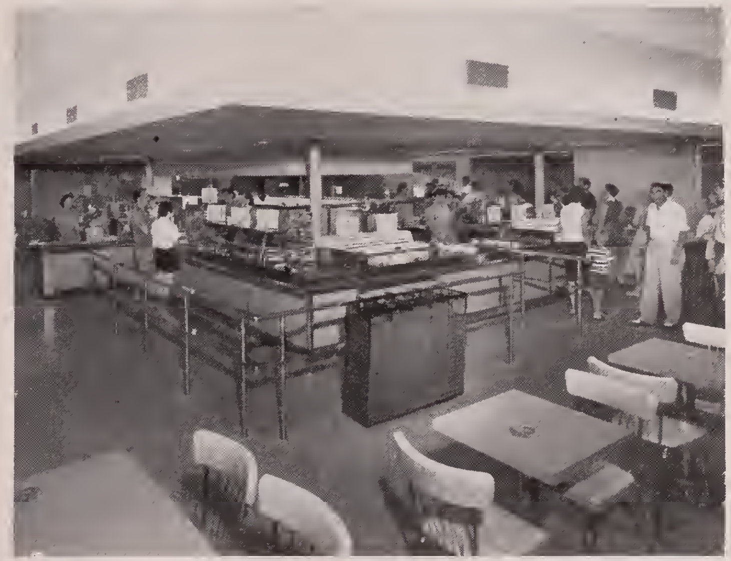
The last feature of the line is a tiered, step-up candy unit of stainless steel. This is adjacent to the cashier's stands, of which there are four, each equipped with National cash registers.

The kitchen, which, as noted, is separated from the counters by a wall, is equipped with a clear air ventilator to extract vapors from the cooking area. It has a battery of Hotpoint electric fryers and grills and a stainless steel refrigerator base unit. Ice is provided by two Scotsman mechanical ice makers.

In this section also there are additional flat top work areas and a stand for preparing malts and shakes. This work area is separated by a floor-to-ceiling partition from a refrigerated storage area, which includes a 45-foot stainless steel refrigerator.

The plans for the refreshment service were worked out by Jule Jablonow, in cooperation with Paul Garfinkel, of Bensinger's, St. Louis specialists in restaurant and cafeteria fixtures, equipment and supplies. The building is air-conditioned throughout with a 40-ton Chrysler "Air-Temp" unit.





The cafeteria of the Holiday drive-in, St. Louis, placed adjacent to the entrance of the theatre so that it may be operated during the daytime, has chairs and tables for 50 persons in the front section facing the screen, which is glassed-in (above). The view at left gives a general picture of the cafeteria's four separate stations, each of which is equipped with identical foods and beverages. "Chuck" wagons are used to serve patrons on an outside patio which is visible from the side window in photo above.

THE COUNTER SYSTEMS

In constructing its 1,000-car Absecon drive-in at Absecon, N. J., Walter Reade Theatres chose a single counter system with service provided from three sides. The layout has been designed to provide ample space throughout. The counter has been set far back from the front and side entrances, giving the customers plenty of room, and there is a depth of nearly 20 feet from the front of the counter to the rear wall so that the attendants may move about freely.

To speed service, double banks of drink fountains have been placed at both ends of the counter, and the Manley popcorn machine on the left is supplemented by a warmer on the right for patrons seeking service at that end. In the center of the front counter the frankfurter and hamburger grill has been placed with friers for potatoes, shrimp, and chicken at each side and a bun warmer adjacent.

The refreshment counter is finished in ridged, ribbed wood and painted a light green. The walls are of cinder block and the floor poured concrete painted with a rubberized paint.

"LOCAL COLOR" DECOR

The thematic design of a drive-in can be carried to the refreshment building to give it a distinctive atmosphere akin to that of a first-class restaurant.

Such a plan was adopted for the Super-Skyway drive-in at Kuhmsville, Pa., by T. M. Manos, head of the Manos Enterprises' circuit. The 1000-car operation is located in Lehigh County, which is Pennsylvania Dutch territory, and that was the motif chosen.

To carry the scheme out the room is decorated with murals on the side walls painted by a local artist depicting ancient Dutch customs. These are augmented by other drawings and signs placed about on panels containing, among other things, Old Dutch recipes and quaint "sayings." Flower boxes containing bright red geraniums are placed at each window.

The color scheme is traditional Pennsylvania Dutch—dusty blue, white trim and bright red. Knotty pine is appropriately used for the counter front and also for the wall wainscoting. The walls are plaster with scrolls in blue.

All lighting is concealed except for recessed fixtures over the stand and counter area. Slim light tubing is set behind the knotty pine valance at the ceiling-wall trim. This light pours down along the walls and illuminates the art decorations.

Service at the Super-Skyway is by a station system,

Better Refreshment Merchandising

MARKET DATA

Beverages: Soft Drinks, Dispensers, Service Supplies

APCO. INC., subsidiary of U. S. Hoffman Machinery Corp., 1740 Broadway, New York 19, N. Y.
Beverage dispensers.

"SODASHOPPE" SOFT DRINK CUP VENDERS: Dispense at 5. 10, 25 cents without conversion; carbon dioxide regulator. **Single-drink Junior model**—800 cups, 1000 syrup drink, carbonated; **3-drink Junior**—2 carb., 1 non-carb. (2 syrup tanks); 800 cups, 1000 syrup drink; changemaker. **3-drink Junior**—3 carb. (3 syrup tanks); 800 cups. 1400 syrup drink; changemaker. **4-drink Junior**—3 carb., 1 non-carb.; 800 cups, 1400 syrup drink. All Juniors with colored plastic ornament, height 68". width 27½", depth 18½". **3-drink Special**—3 carb.; 1200 cups, 1900 syrup drink. **4-drink Special**—3 carb., 1 non-carb.: 1200 cups, 1900 syrup drink. **6-drink Special**—4 carb., 2 non-carb.; 1200 cups, 2400 syrup drink. **8-drink Special**—5 carb., 3 non-carb.; 1200 cups, 2500 syrup drink. **Theatre models** for 8 drinks (5 carb., 2000 cups. 2500 syrup drink) and 10 drinks (6 carb., 200 cups, 2800 syrup drink). All Specials with changemaker. illuminated colored plastic ornament, height 68". width, 27½", depth 24½".

HOT BEVERAGE VENDERS: "CoffeeShoppe" Senior Model—selective 6 ways (coffee 5 including double sugar, and hot chocolate, tea or soup); 1000 cups. 1800 coffee ingredient, 400 other; changemaker; height 68", width 27½", depth 18½". **Junior model**—selective 5 ways (coffee 4, and other hot beverages as above); 500 cups, 750 coffee ingredient, 250 other; changemaker; height 61½", width 24", depth 18½". Both models vend at 5 or 10 cents, or both, through one coin-acceptor, and have illuminated plastic ornament.

HOT AND COLD DRINK VENDERS: Selective 8 ways (cold 3 carb., or 2 carb., 1 non-carb.; coffee 4 ways and hot chocolate. soup or tea). Both vend at 5, 10 and 25 cents, or 5 and 10 cents through one coin-acceptor; height 68", width 27½", depth 24¼".

"SNACK SHOPS": Merchandising facade unifying vending machines of any type and make; raised catalyn item titles; basic 4-panel unit, extra units as needed. **Junior models** combining 4-drink "SodaShoppe" and 6-selection "CoffeeShoppe" plus dispenser for cookies, candy packs, etc.

MILK VENDER: "Dari-Shopp" machine vends at prices to 50 cents without conversion; 4-way selection.

CIGARETTE VENDER: Model V18 "Smokeshop"—18 columns (486 packs, reg. or king); vends at 20, 25. 30, 35 and 40 cents, selective; totalizer and penny match mechanism; choice of 3 colors or maple or walnut.

FOOD VENDERS: Soup, 4-drink model vending at 5, 10 and 25 cents; 300 cups, 600 dry ingredient servings; changemaker; colored plastic ornament. **"FoodShoppe"** vending 6 varieties hot foods at 25, 30, 35, 40, 45 and 50 cents.

DISTRIBUTION: Company branches and regional representatives in Chicago, Boston, Los Angeles, Miami. Atlanta, Dallas, Kansas City, Mo., Minneapolis, Seattle, Philadelphia, Pittsburgh, Fayette, Miss., and direct; in Canada. Trans-Canada Distributing Co., 2186 St. Catherine St., Montreal.

CATALOG DATA ON
GENERAL EQUIPMENT
AND SUPPLIES
Begins on Page 69

CANADA DRY GINGER ALE, INC., 100 Park Avenue, New York 17, N. Y.

1956 THEATRE SALES CHAMPION

Beverages and soft drink dispenser units.

TYPE B DISPENSER (CANADA DRY): Delivers measured ounce of beverage syrup on press of button, reloads automatically. Also delivers continuous flow. Cap. standard gal. jug; 7¼ ins. square, 16 ins. high. Loaned to qualified theatre operators for use with any of Canada Dry's nine syrup flavors, with proper identifying decal on outer shell. Valve, nozzle and case of plastic; clamp padded to prevent marring of counters. Recessed guide insures centering of glass under spout. Easy to clean.

BEVERAGES: Available in the following favors: Ginger Ale, Spur Cola Hi-Spot Lemon, Root Beer, Orange (still or carbonated.) Lemon-Lime, Grape, Cream Soda, Cherry.

DOMESTIC DISTRIBUTION: Through 25 Canada Dry company-owned plants, and Canada Dry jobbers in many cities.

THE COCA-COLA COMPANY, P. O. Box 1734, Atlanta, Ga.

1956 THEATRE SALES CHAMPION

Coca-Cola
Coke
Drink
Coca-Cola
Drink
Coca-Cola

Coca-Cola's beverage container and cups.

COCA-COLA SYRUP and equipment for vending.

(SEE ALSO SECOND COVER)

DOMESTIC DISTRIBUTION: Authorized wholesalers.

COLE PRODUCTS CORP., 39 S. LaSalle St., Chicago, Ill.

Beverage Dispensers, hot and cold.

COLE-SPA "3" DELUXE: Cup capacity, 1,200; syrup capacity, 2,200; (three tanks); size. 69" high, 29" wide, 24" deep. Choice of colors. Three carbonated drinks.

COLE-SPA "5" DELUXE: Cup capacity, 1,200; syrup capacity, 2,200; (three tanks); size, 69" high, 29" wide, 24" deep. Choice of colors. Three carbonated drinks, two non-carbonated drinks.

COLE-SPA "6" DELUXE: Cup capacity, 1,200; syrup capacity, 2,400; (four tanks); size, 69" high, 29" wide, 24" deep. Choice of colors. Four carbonated drinks, two non-carbonated drinks.

COLE-SPA "8" DELUXE: Cup capacity, 1,200; syrup capacity, 3,000; (five tanks); size, 69" high, 29" wide, 24" deep. Choice of colors. Five carbonated drinks, three non-carbonated drinks.

COLE-SPA SPECIAL 1 DRINK: Cup capacity, 780; syrup capacity, 830; (one tank); size, 65" high, 24½" wide, 22½" deep. Choice of colors. One carbonated drink. Price: $695.00.

COLE-SPA SPECIAL 3 DRINK: Cup capacity, 780; syrup capacity, 1,500; (two tanks); size, 65" high, 24½" wide, 22½" deep. Choice of colors. Two carbonated drinks, one non-carbonated drink. Price: $747.50.

COLE-SPA SPECIAL 4 DRINK: Cup capacity, 780; syrup capacity, 1,500;; (three tanks); size, 65" high, 24½" wide, 22½" deep. Choice of colors. Three carbonated drinks, one non-carbonated drink. Price: $799.50.

HOT-SPA "6" SELECTION: Hot drink dispenser (coffee 4 ways, hot chocolate, hot soup, etc.). Cup capacity, 780; size, 65" high, 24½" wide, 22½" deep; 6 gallon tank. Dry instant ingredients.

BRANCHES: Boston; New York; Harrison, N. J.; Pittsburgh; Washington, D. C.; Atlanta; Miami; Cleveland; Nashville; Detroit; Chicago; St. Louis; Denver; San Diego; Los Angeles; San Francisco; Portland; Seattle; Spokane. In Canada: Toronto, Montreal, Vancouver.

DAD'S ROOT BEER COMPANY, 2800 N. Talman Ave., Chicago 18, Illinois.

SYRUPS AND CONCENTRATES: DAD'S (ready-to-use) root beer fountain syrup; **DAD'S (14-strength)** root beer fountain concentrate; **DAD'S Vendor-**Fountain Concentrate and FRUTASTE, a complete line of (ready-to-use) fruit-flavored fountain syrups and concentrates.

ROOT BEER BARRELS AND DISPENSERS: DAD'S (Multiplex) 1 to 3 drink automatic fountain dispensers in both counter and rail models, and (Multiplex) 1 and 2 drink automatic barrel dispensers in 8-17-45 and 60 gallon sizes; either ice cooled or electrically refrigerated units.

DAD'S (Uniflow) Units, completely self-contained, mechanically-refrigerated, with pressurized syrup systems which dispense 3 to 5 (carbonated as well as non-carbonated) finished drinks.

DAD'S (Perlick) Units, self-contained mechanically refrigerated, specially designed for high volume locations; pressurized syrup system designed for absolute metering of syrups. Dispenses either 3 carbonated drinks or 2 carbonated drinks and 1 non-carbonated drink.

COOLERS AND CARBONATORS: Temprite cooler-carbonator, Temprite "Bantam" carbonators; Liquid Carbonic "Atomatic" carbonators and Bastian and Blessing "Excellal" carbonators.

DR. PEPPER CO., P. O. Box 5086, Dallas, Tex.
Bottled beverage and syrup.

1956 THEATRE SALES CHAMPION

DOMESTIC DISTRIBUTION: Territorial franchise bottlers.

DRINCOLATOR CORP., 7400 Lawrence Ave., Chicago 31, Ill.

Dispensers.

THREE-DRINK DISPENSER: Serves 3 different cold beverages, two carbonated, one non-carbonated. Cap. 1500 drinks, 100 gal. per hr. Counter 42 in. high, 28 in. deep, 26½ in. wide.

DRIVE-IN TWO DRINK: 1,000 drink cap., two carbonated beverages.

DISTRIBUTION: Direct.

EVERFROST SALES, INC., 14815 S. Broadway, Gardena, Calif.

Beverage dispensers, cooling and carbonation machines.

"EVERFROST" SODA BAR: Self-contained; dispenses two or three drinks; carbonated water precooled mechanically.

DISTRIBUTION: National, through theatre equipment dealers.

HEAT EXCHANGERS, INC., 2003 West Fulton St., Chicago 12, Ill.
Beverage dispensers.

BUCKINGHAM BEVERAGE DISPENSER: Junior

You Can Make More Money With

ORANGE Crush®

ORANGE Crush
Orange Crush

HERE'S WHY:

1. It tastes better!

2. Hard hitting Orange-CRUSH advertising keeps your volume high!

3. You make up to 80% profit selling Orange-CRUSH!

Orange CRUSH Company
2201 Main Street • Evanston, Illinois
The New Home of Orange-CRUSH

1956
A THEATRE
SALES
Champion
AWARDED BY
MOTION PICTURE
HERALD

and senior models. 6 and 12 gal. capacity. Mechanically refrigerated. Counter top style. 14 in. square base and 17 in. square base. Non-carboniated beverages. Illuminated, animated display.

BUCKINGHAM TWIN DISPENSER: Single unit for two separate flavors, non-carbonated, illuminated and animated display. One refrigeration system, two cooling circuits, 9 gal. capacity for each flavor. Counter space only 26″x16″.

KWIK-KOOL DISPENSER: Ice cooled, animated and illuminated merchandising for non-carbonated beverages. Capacity 6 gal. Counter space only 12″x18″.

THE CHARLES E. HIRES CO., 206 South 24th Street, Philadelphia 3, Pennsylvania.

Hires Root Beer.

1956 THEATRE SALES CHAMPION

FOUNTAIN SYRUP: Packed 4 gals. to case.

CARBONATED IN BOTTLES: 8 and 12 oz., 24 bottles to case; 26 oz. 12 bottles to case.

(ALSO SEE PAGE 48)

W. KESTENBAUM, INC., 1790 First Avenue, New York 28, N. Y.

Beverage and syrup dispensers.

MODEL K-1118: 5 gal. capacity beverage dispenser. Stainless steel construction. Separate ice compartment surrounds inner containers. 15 in. diameter, 25 in. high. Economy faucet, ½ in. Ship. wt.: 60 lbs.

MODEL S-1000: Beverage dispenser. Capacity: 5, 6 Jr. 10 gal. Stainless steel, 18½ in. long; 14½ in. wide; 14 in. high. Ship. wt.: approx. 85 lbs. Pump, brass silver plated chrome top. Electrical refrigeration includes coils and valves only. No compressor.

MODEL S-1014: Beverage dispenser. 12 gal. capacity. Stainless steel. 30 in. long; 17 in. wide; 15½ in. high. Two pumps, brass silver plated; chrome top. Ship. wt.: 115 lbs.

MODEL 1060: 3-pump syrup dispenser. Capacity each jr, 3 qts. Stainless steel pumps and cabinet. 15 in. long; 9 in. wide; 11½ in. high. Ship. wt.: 65 lbs.

MODEL K-60: Beverage pump, hand operated. All stainless steel. Fits into 5 in. diameter hold. Lengths: 21 and 25 in. Ship. wt.: 50 lbs.

LILY-TULIP CUP CORPORATION, 122 East 42nd St., New York 7, N. Y.

Beverage and ice cream cups and soup and chili bowls.

COLD DRINK CUPS: 10 sizes, from 6 oz. to 14 oz. With or without snap-over lids.

HOT DRINK CUPS: Two sizes with handles, 6 and 8 oz. Five sizes without handles, 6 to 16 oz.

BIG DRINK CUPS: For malts, sodas and shakes. Snap-in lids with vents. Sizes: 16, 20 and 24 oz.

MAJESTIC ENTERPRISES, LTD., 8721 Beverly Blvd., Los Angeles 48, Calif.

Counter display juice dispensers.

BEVERAGE DISPENSERS: Agitator-type units for frozen or fresh juices or drinks made of them. Illuminated domes. Stainless steel cabinets. Capacities ranging from 4 to 11 gallons. Removahle lucite bowl. Heavy-duty Techuseh hermetically scaled condensing unit.

MANLEY, INC., 1920 Wyandotte, Kansas City 8, Mo.

Beverage dispensers.

ICE-O-BAR: Self-contained beverage dispenser with a capacity of up to 1500 drinks. Can be equipped for any desired combination of carbonated or plain and two or three flavors. Double-action icemaker coil builds up 4 in. bank of ice, reserve cooling for more than 1000 drinks. Operating special water circulator dispenser will cool that volume on continuous draw with incoming water of 80 degrees. With 65 degree water, unit will service more than 1500 drinks. Size: 33½ in. wide; 45 in. high; 24 in. deep. Cabinet, white baked-on enamel and Formica top. Faucets, stainless steel.

(ALSO SEE PAGE 51)

MISSION DRY SALES, P. O. Box 2477, Terminal Annex, Los Angeles 54, Calif.

Syrups and dispensers.

SYRUPS: Orange, grape, pink lemonade, lemonade, lemon-lime fruit juice syrups, 5-to-1 mix, ready to use.

DISPENSERS: Majestic, Jet Spray, and Frigidrink, electrically cooled dispensers; Selmix Mission "SC," and Selmix ice-cooled dispensers; Measurite syrup dispenser; 1 to 12-gal. cap.

BRANCHES: 510 N. Dearborn St., Chicago; 265 W. 14th St., New York City.

ORANGE CRUSH CO., 2201 Main Street, Evanston, Ill.

Bottled drinks, syrups and dispenser.

1956 THEATRE SALES CHAMPION

ORANGE CRUSH: Regular and fine pulp.

OLD COLONY: Flavors include lemonade, root beer, lemon lime, grape, wild cherry, strawberry, strawberry and buzz. (Pink lemonade available for special promotion.) Measure is 5 to 1, packed 4 gallons to a case. The minimum shipment is 20 gallons.

ORANGE-CRUSH DISPENSER: Globe-shaped counter dispenser, animated and illuminated. 12-gal. capacity. Cascading fountain effect powered by improved pump; animated includes a wash-down bowl effect to keep glass bowl clean. Color combination: green anodized aluminum shroud combined with gold anodized aluminum top plate and top light assembly. Polyethelene in tubing, tasteless and colorless. Size: 18 in. diameter; 38-inches high. Model also available with 6-gal. capacity.

(ALSO SEE PAGE 55)

THE PEPSI-COLA CO., 3 West 57th Street, New York, N. Y.

1956 THEATRE SALES CHAMPION

WINNING NEW FRIENDS...
AND STILL WINNING AWARDS!
▸▸▸▸▸▸

1956 A THEATRE SALES Champion MOTION PICTURE HERALD

Heide
JUJYFRUITS
MADE BY HENRY HEIDE, INCORPORATED, NEW YORK, N. Y.

IT PAYS TO STOCK THE SALES LEADER!

DRINK
Pepsi-Cola
PEPSI
ICE COLD
Fountain Syrup
Pepsi-Cola

Pepsi-Cola's counter model dispenser.

MACHINES: Automatic cup and bottle vending machines. Also manual equipment.

(ALSO SEE PAGE 45)

DISTRIBUTION: Direct.

PRINCE CASTLE SALES DIVISION, 121 W. Wacker Drive, Chicago, Ill.

Drink mixer and malted milk dispenser.

MULTIMIXER: Fountain drink mixer can prepare 5 drinks at same time. Unit is powered by ¼ h.p. motor, operating 60 cycles a.c. Overall height is 19 ins. wide, 14 ins. deep, front to back 12 ins.

MALTED MILK DISPENSER: Glass jar attached holds 6 lbs. of powder and dispensing powder in ½, ¼ or ⅜ oz. Height is 28½ ins.

DISTRIBUTION: Direct.

ROWE SPACARB, INC., Div. of Rowe Mfg. Co., Inc., 31 East 7th St., New York 3, N. Y.

Automatic Cup Drink Dispensers.

D-600 MODEL: 3 and 4 flavor cup dispensers, together with 3 flavor model, offering one non-carbonated flavor as well. Cup capacity 600, syrup capacity 12 to 16 gals. Equipped with "SelectO-Carb" device. "Mix-A-Drink" device permits mixing of flavors while drink flowing. Fiberglas illuminated display. Dimensions: 24 ins. deep, 29 ins. wide and 69 ins. high. Weight 525 lbs. Equipped with ⅓ h.p. Kelvinator compressor, pre-cooling coils, plus flexibility of either wet or dry refrigeration. Vends 5c and 10c and includes a coin-changer.

D-55 MODEL: 3 or 4 flavors, 15-20 gal. syrup storage, 1,000 cup capacity. Optional features includes 4th flavor attachment, hot drink attachment, hot chocolate attachment with positive displacement pump, non-carbonated drink attachment.

THEATRE MODEL: DeLuxe 1200 cup model, 20 gal. syrup capacity, vending 4 carbonated and 2 non-carbonated flavors. Illuminated showcase front. Available in package including showcase cigarette and showcase candy unit together with canopy tieing all three machines into one theatre package.

SPACARB COCA-COLA MODEL: 3 flavors, 1,000 cup capacity, 17 gallon syrup in one 7-gallon tank for Coca-Cola flavor, two 5-gallon tanks for others. Includes Select-O-Carb, Coca-Cola mirror sign, Coca-Cola red cabinet, and coin changer.

SPACARB PEPSI-COLA MODEL: 3 flavors, 1,000 cup capacity, 17 gallon syrup in one 7-gallon tank for Pepsi-Cola flavor, two 5-gallon tanks for others. Includes Select-O-Carb, Pepsi-Cola mirror sign, Pepsi-Cola blue cabinet, and coin changer.

SEVEN-UP COMPANY, 1300 Delmar, St. Louis, Mo.

Bottled beverage and syrup.

1956 THEATRE SALES CHAMPION

DOMESTIC DISTRIBUTION: Territorial franchise bottlers.

SUPERIOR REFRIGERATOR MFG. CO., 824 Hodiamont Ave., St. Louis 12, Mo.

Beverage dispensers and carbonator faucets.

"SODAMAKER" IMPERIAL MODEL 301: Self-contained beverage dispenser for both carbonated and plain drinks. Three flavors; all carbonated or two carbonated and one plain water. Cabinet: 47" high; 34¼" wide; 22¼" deep. Standard finish, white baked enamel on 20-gauge bonderized steel. Stainless sink 4½" wide. Flat Formica top used for serving. Inside Liner: Stainless steel, 46 gallon water capacity. Syrup Pans and Covers: Stainless steel, 8 gallons capacity. Carbonator: Temprite, 100 gallons per hour capacity. Water Pump: Procon, 100 g.p.h., hydraulically balanced, driven by ⅓ h.p. Westinghouse motor. Condensing Unit: Supermatic, heavy duty, ½ h.p. model, 115 volts, 60 cycle A.C. Refrigerant: Freon 12. Water Circulator: Little Giant. Faucets: "SODAMAKER" all stainless steel, two-way mixing. CO_2 High Pressure Regulator: Decatur, with each unit. Insulation: Ultralite.

COFFEEMAKER: Holds 25 gals. coffee; 2-way faucet, one way delivers coffee, faucet turn in opposite direction delivers water for tea and hot chocolate. Coffee and cream pans stainless steel, cap. 3 quarts each. Cabinets 24" wide, 14" deep, 6" wide drain pan with outlet.

Candy Merchandise

FRED W. AMEND CO., Danville, Ill.

CHUCKLES: 5c size packages 24 ct. and 100 ct.; 10c size packed 24 ct. and 60 count. Also available in family size package.

CHUCKLES SPICE DROPS: One lb. size package.

DOMESTIC DISTRIBUTION: Direct and through brokers.

CHAMPIONS AGAIN!

MOUNDS
"HONEST TO GOODNESS CHOCOLATE" · COCONUT
MOUNDS
10¢
DOUBLE BAR
1956
A THEATRE SALES Champion
AWARDED BY MOTION PICTURE HERALD
PETER PAUL
Almond JOY
CRISP TOASTED ALMONDS
10¢
PETER PAUL
Almond JOY

STOCK-UP · DISPLAY
feature
PETER PAUL
MOUNDS & Almond JOY

BANNER CANDY MANUFACTURING CORP., 700 Liberty Avenue, Brooklyn 8, N. Y.

1956 THEATRE SALES CHAMPION

RED DEVILS: Cinnamon Imperials, in 5c boxes and 10c cellophane bags.

LICORICE CLIX: 5c boxes and 10c cellophane bags.

BOSTON BAKED BEANS: 5c boxes and 10c cellophane bags.

Banner THIN SHELL
NET WT. 1½ OZS.
JORDAN ALMONDS

JAW BREAKERS: 5c boxes.

CHOCOLATE-COVERED ALMONDS: 25c packages.

MALTED MILK CRUNCH: 10c boxes.

JORDAN ALMONDS: Thin-shelled almonds in 10¢ and 25¢ packages.

(ALSO SEE PAGE 65)

PAUL F. BEICH COMPANY, Blomington, Illinois.

WHIZ: Marshmallow bar covered with peanuts and special milk coating; 5c and 10c sizes.

PLAIN MARSHMALLOW BAR: With dark coating; foil wrapped; 5c size only.

OLD FASHIONED TAFFY BARS: Banana, chocolate and vanilla. 5c size.

BLUMENTHAL BROS. CHOCOLATE CO., Margaret and James Sts., Philadelphia 37, Pa.

GOOBERS: Milk chocolate covered Spanish peanuts. 10¢ size; packed 60 count.

RAISINETS: Chocolate-covered raisins. 10c size; packed 60 count.

BROCK CANDY COMPANY, Chattanooga, Tenn.

BROCK BAR: 5¢ bar, chocolate nut roll. Packed 100 to case.

"FOURSOME": 5¢ chocolate covered peanut butter chips. Packed 100 to case.

JELLIES: 5¢, assorted flavors with "Pectin." Packed 100 to case.

NOOGA: Chocolate covered nougat and caramel. Packed 100 to case.

CHARMS COMPANY, 601 Bangs Avenue, Asbury Park, N. J.

1956 THEATRE SALES CHAMPION

Hand candy, variety of colors and flavors, 5¢ package.

THE D. L. CLARK CO., Martindale, Itasco, Reedsdale and Corry Sts., Pittsburgh 12, Pa.

Chocolate-coated candy bars.

1956 THEATRE SALES CHAMPION

CLARK BAR: Peanut butter and cream caramel center with a milk coca coating; 5c and 10c sizes; white, orange and blue wrapper.

DOUBLE COCONUT BAR: Coconut and vanilla cream center with dark cocoa coating; two pieces in one white, orange and blue package. 5c and 10c sizes.

ZAG NUT BAR: Peanut butter and cream caramel with coating of toasted coconut. 5c and 10c sizes.

CURTISS CANDY COMPANY, 1101 Belmont Ave., Chicago 13, Ill.

1956 THEATRE SALES CHAMPION

Candy.

BABY RUTH: 5¢ and 10¢ bars.

BUTTERFINGER: 5¢ and 10¢ bars.

COCONUT GROVE: 5c and 10c bars.

HAWLEY & HOOPS, INC., 200 North 12 Street, Newark, N. J.

Confectionery.

1956 THEATRE SALES CHAMPION

M & M's: 120 count 5c and 10c package; 24 count, 5c and 10c package. Packed 24 to a box, 24 boxes per case for 5c; 12 boxes, 10c. Family package, 6 oz., packed 24 to a case. Available in chocolate or peanut fillings.

HENRY HEIDE, INC., 313 Hudson Street, New York 13, N. Y.

Candy.

1956 THEATRE SALES CHAMPION

JUJYFRUITS: Chewy gum candies, assorted colors and flavors, in attractive box. Net wt. 1 7/16 oz.; 24 boxes to ctn. Retails at 5c. 10c size, net wt. 2⅞ oz., 100 boxes to ctn.

JUJUBES: Small pure gum candies in assorted colors and flavors, 1 oz. in wax paper lined boxes.

JUJYFRUITS
JUJYFRUITS

LICORICE PASTILLES: Natural gum, licorice flavored (good for dry throat). 1 oz. in wax lined box.

CHOCOLATE SPONGE: Double bar, unique porous center, chocolate coated. ¾ oz., 5c bar; 10c bar 1½ oz.; 24 bars to box.

CHOCOLATE FLAVOR BABIES: Tiny figures, dairy cream candy, attractive wax-lined box. Net wt. 1⅜ oz.

JELLY BEANS: Five colors, flavors. Red, blue and white heat sealed cello package. Net wt. 1½ oz.

DIAMOND LICORICE DROPS: Round button type hard licorice candy. Red, yellow and black heat sealed cello pkg. Net wt. 1⅜ oz.

CHOCOLATE M.M. BARS: Marshmallow filling with chocolate coating. ¾ oz. 24 bars to box.

CHOCOLATE BREEZE: Chocolate covered peppermint, 1½ oz., 24 bars to box. 10c bars.

(ALSO SEE PAGE 56)

HERSHEY CHOCOLATE CORP., Hershey, Pa.

1956 THEATRE SALES CHAMPION

Chocolate bars and other chocolate products.

CHOCOLATE BARS: Almond, Milk, Krackel, Mr. Goodbar and Semi-Sweet, available in 5c, 10c and larger bars; 5c items packed 200 or 24 count; 10c items packed 100 or 24 count; large bars 12 count or 48 bar assortments.

CELLOPHANE BAG ITEMS: Milk Chocolate Kisses and assorted miniature bars. Kisses also available in 10c boxes.

HERSHEY-ETS: Milk chocolate, candy coated, 6 oz. boxes packed 24 count; 10c bags packed 100 or 24 count; 25 lbs. carton bulk.

HERSHEY-ETS
MILK CHOCOLATE – CANDY COATED
FIRST – in favor and flavor

HOT CHOCOLATE: Individual serving envelopes, 50 in display box, 2 display boxes in a container; 1 lb. bags.

CHOCOLATE SYRUP: #10 cans of chocolate syrup milk chocolate fudge.

DOMESTIC DISTRIBUTION: Theatre concessionaires, wholesale distributors, and direct.

Cable Address: HERSHEY.

(ALSO SEE PAGE 61)

M. J. HOLLOWAY & CO., 308 W. Ontario St., Chicago, Ill.

Bar, package and box candy.

1956 THEATRE SALES CHAMPION

HI-NOON: Coated combination of peanut butter, soft caramel and chocolate cream. 5c bar in 24 and 100 count; 10c bar in 60 count.

MILK DUDS: 5c pkgs. in 24 and 100 count; 10c pkgs. in 24 and 60 count; 25c pkgs. in 24 count.

HOLLOWAY SUCKERS: In 24 and 100 count; a safety stick is used in all 100 count packages for theatre use.

MILK PAILS: In 24 and 100 count.

BLACK COW SUCKER: In 24 count and 100 count with safety stick.

C. O. D. SUCKER: In 24 count and 100 count.

BABY MINTS: 5c pkgs. in 24 and 100 count; 10 pkgs. in 24 and 60 count; 25 pks. in 24 count.

DELUXE MIX: 5 pkgs. in 24 and 100 count; 10c pkgs. n 24 and 60 count; 25c pkgs. in 24 count.

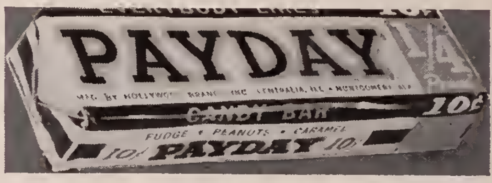
DOMESTIC DISTRIBUTION: All confection theatre supply dealers, and candy and tobacco wholesalers.

HOLLYWOOD BRANDS, INC., Hollywood Candy Division, 836 South Chestnut St., Centralia, Ill.

1956 THEATRE SALES CHAMPION

MILK SHAKE: 5c bar, in 24 and 120-count; 10c in 24 and 60 count.

BUTTER-NUT, 5c bar, in 24 and 120-count; 10c in 24 and 60-count.



PAYDAY, 5s bar, in 24 and 120-count; 10c in 24 and 60-count.

SMOOTH SAILIN', 5c bar, in 24 and 120-count; 10c in 24 and 60-count.

RED SAILS, 5c bar, in 24 and 120-count.

3 BIG BEARS, 5c bar, in 24 and 120-count.

ZERO, 5c bar, in 24 and 120-count; 10c double bar in 60 count.

POLAR, 5c bar, in 24 and 120-count.

NEW MALTED SUNDAY, 5c bar in 24 and 120-count.

BIG TIME: 5c bar in 24 count and 120-count.

HOLLYWOOD, 5c bar in 24 and 120-count.

SNO-KING: 5c bar in 24 and 120 cts.

TOP STAR: 5c bar in 24 and 120 cts.

(ALSO SEE PAGE 63)

WALTER H. JOHNSON CANDY CO., 4500 West Belmont Ave., Chicago 41, Ill.

1956 THEATRE SALES CHAMPION

POWERHOUSE: Milk chocolate covered with center of creamy fudge, caramel and toasted peanuts. 5¢ and 10¢ sizes.

POWERHOUSE
CANDY BAR
GOOD EATING
BIG VALUE

¼ POUND BUTTERSWEET FUDGE: Nut-topped vanilla or chocolate fudge. 5¢ and 10¢ sizes.

MALTED MILK BALLS: Pure malted milk centers covered with milk chocolate. 5¢ and 10¢ sizes.

HEAVYWEIGHT CHAMP: Creamy fudge with roasted peanuts. 5¢ and 10¢ sizes.

ALMOND CRISP: Almond centered, chocolate covered. 5c and 10c.

(ALSO SEE PAGE 49)

MARS, INC., 2019 N. Oak Park Ave., Chicago 35, Ill.

1956 THEATRE SALES CHAMPION

MARS: 10c bars.

MILKY WAY: 5¢ and 10¢ bars.

SNICKERS: 5c and 10c bars.

FOREVER YOURS: 5c and 10c bars.

MARS COCONUT: 5c bars.

MASON, AU & MAGENHEIMER, P. O. Box 549, Mineola, N. Y.

1956 THEATRE SALES CHAMPION

MASON PEAKS: Chocolate covered coconut: 1¼ oz. 120 count per carton; also 24 count, 18 boxes to shipping case.

MASON MINTS: Chocolate covered mint patty; 1¼ oz. 120 count per carton; also 24 count, 18 boxes to shipping case.

PECAN COCONUT: Pecans and coconut with milk chocolate coating; 1⅝ oz. 120 count per carton; also 24 count, 18 boxes to shipping case.

BLACK CROWS: Licorice flavored gum drops; 1⅝ oz. 120 count per carton; also 24 count, 18 boxes to shipping case.

DOTS: Fruit flavored gum drops; 120 count per carton; alss 24 count, 18 boxes to shipping case.

DOMESTIC DISTRIBUTION: Direct.

NATIONAL LICORICE CO, 106 John St, Brooklyn, N. Y.

1956 THEATRE SALES CHAMPION

NIBS: Licorice flavored cuts; 5c and king sizes.

Y&S TWISTERS: 5/5½" licorice flavored twists in 5c cello bundles.

Y&S PASTEL LOZENGES: Licorice flavored lozenges, suger-coated in 6 flavors and colors; 5c, 10c and ½ lb. sizes.

Y&S EATS: Twist cuts, 7-up cuts, and sugar cream-filled rolls. 5 oz. bags.

DISTRIBUTION: Direct.

NESTLE COMPANY, INC., 2 William St., White Plains, N. Y.

Confectionery.

1956 THEATRE SALES CHAMPION

NESTLE'S 5c CHOCOLATE BARS: Nestlé's 5c Milk, Almond and Crunch regular weight bars are available—packed 100 bars per case, in addition to the regular pack of 24's. Nestlé's light weight Milk and Crunch are also available—packed 100 bars per case.

NESTLÉ'S
CRUNCH
MILK CHOCOLATE

NESTLE'S 10c CHOCOLATE BARS: Nestlé's 10c Milk, Almond and Crunch Bars, available in regular pack, 12 boxes per case, plus regular and light weight 100 count packs (100 bars per shipping case).

OTHER BAR CANDY: Nestle's Economy Bars—Crunch, Milk, Almond, Hazelnut and Semi-Sweet available in regular pack, 12 bars per box, 6 boxes per case. Nestle's King Size Bars, Crunch, Milk and Almond available in regular pack, 4 bars per box, 6 boxes per case. Also available in bulk pack—12 blocks per case.

(ALSO SEE THIS PAGE)

SPECIALTY NUMBERS: Nestle's Choclets—available as penny seller, individually molded pieces, foil wrapped, in 5 lb. display boxes, 6 boxes per case.

NEW ENGLAND CONFECTIONERY CO., 254 Massachusetts Ave., Cambridge 39, Mass.

Candy bars and packages.

NECCO WAFERS: Sugar wafers in an assortment of 8 flavors. 2-oz.

SKY BAR: Milk chocolate covered bar with four different flavored centers in one bar. 1-oz. 5c size.

CHOCOLATE PEPPERMINTS: 12 individual chocolate covered peppermint patties in a box. 1¼-oz.; 10c size.

FRUIT TREATS: 3 different true fruit cream centers in one bar. 2-oz.

NECCO OK: Milk chocolate coated peanut-molasses crunch. 2¾-oz.

DOLO: English tcffee, chocolate coating. 10¢ size.

All items packed 24 or 100 count.

PETER PAUL, INC., New Haven Road, Naugatuck, Conn.

1956 THEATRE SALES CHAMPION

MOUNDS: Double-bar bittersweet chocolate coconut centers. 10c size. Packed 100 and 200 count cases, and 24 count boxes, 24 to a case.

ALMOND JOY: Double-bar milk chocolate-coconut centers topped with whole toasted almonds. 10c size. Packed 100 and 200 count cases, and 24 count boxes, 24 to a case.

WALNETTOS, COCONETTOS, CHOCLETTOS: Individually wrapped walnut, coconut and chocolate flavored caramels in boats.

MOUNDS
MOUNDS
10¢
Almond JOY
10¢
PETER PAUL

CHUBBIES: Single-bar, bittersweet chocolate, coconut center. 5c size. Packed 24 to the box, 24 boxes to a case.

(ALSO SEE PAGE 57)

1956 THEATRE SALES Champion MOTION PICTURE HERALD

Nestlé's

ALL STAR CAST—Big New Attraction and Three All-time Favorites!

NESTLÉ'S
COCONUT
MILK CHOCOLATE
MILK CHOCOLATE
NESTLÉ'S
NESTLÉ'S MILK CHOCOLATE
with ALMONDS
NESTLÉ'S
MILK CHOCOLATE with ALMONDS
NESTLÉ'S
CRUNCH
MILK CHOCOLATE

Wonderful New Coconut. It packs 'em in for that rich milk chocolate that's crammed with fresh toasted coconut. Available in 10¢ size only.

Famous Nestlé's Milk, Almond and Crunch Bars. Available in 5¢ and 10¢ sizes packed 100 bars to the case. 5¢ size not available on West Coast.

© The Nestlé Co., Inc. 1955

See your Nestlé representative or write for more details

THE NESTLÉ COMPANY, INC., 2 WILLIAM STREET, WHITE PLAINS, N. Y.

PLANTERS NUT & CHOCOLATE COMPANY, Suffolk, Va.

PEANUTS: 5c bags, 120's; 10c bags packed 60's.

PEANUT CANDY: 5c jumbo blocks, packed 120's; 10c jumbo blocks packed 60's.

QUAKER CITY CHOCOLATE & CONFECTIONERY CO., INC., 2136-60 Germantown Ave., Philadelphia 22, Pa.

Licorice flavored candy.

GOOD AND PLENTY: Pink and white sugar coated licorice flavored candies, boxed, 1¾-oz, moisture-proof cellophane wrapped.

SPICE GUM DROPS: Assorted flavors, spiced miniature gum drops. Boxed, 1¾-oz, wax-paper lined.

SPEARMINT LEAVES: Spearmint flavored gum candy miniature leaves. Boxed, 1¾ oz, wax-paper lined.

ORANGE SLICES: Orange flavored miniature candy gum orange slices. Boxed, 1¾ oz, wax-paper lined.

H. B. REESE CANDY CO., Hershey, Pa.

PEANUT BUTTER CUPS: Peanut butter covered with Hershey's milk chocolate.

PACKAGES: 5¢ size, one cup each, available in 24 and 100 count. 10¢ size, consisting of 2 twin cups, available in 24 and 72 counts. 25¢ ten cup package.

CELLO-WINDOW BOXES: 14 piece package, 5½ oz. window box, packed 2 dozen to case. 10 piece pack, 3½ oz. cello-tray, packed 1 dozen trays to display box; 8 display boxes to shipping case.

OTHER SIZES: Individual 2¢ cups, packed 80 count in display box; 16 boxes to shipping case. Also available in 5 lb. bulk; 8 boxes to shipping case.

SCHUTTER CANDY CO., 4730 West Augusta Blvd., Chicago, Ill.

OLD NICK BAR: Chocolate-covered made of caramel fudge and peanuts; packed 100 to the case or 24 to the box. Also packed 72 to the case in 10c size.

BIT-O-HONEY: Non-chocolate chewey type nougat with almonds, packed 100 to the case or 24 to the box. Also 10c size packed 72 to the case.

GOLDEN HARVEST: Chocolate-covered nougat center with caramel, packed 120 to the case in 5c size.

BIT-O-COCONUT: Non-chocolate chewy type caramel with coconut. Packed 100 to the case or 24 to the box. Packed in 5c size only.

SCHUTTER BAR: Nougat and peanut butter filling. Packed 100 to the case, or 24 to the box.

SWEETS COMPANY OF AMERICA, 1515 Willow Ave., Hoboken, N. J.

1956 THEATRE SALES CHAMPION

TOOTSIE ROLLS: 5c size, packed 24s and 144s. Vend Pak, 5c size, packed 144s, 10c size, packed 72.

SWITZER'S LICORICE COMPANY, 612 North 1st St., St. Louis 2, Mo.

1956 THEATRE SALES CHAMPION

LICORICE: 5c bars, 10c bars; Bite-Size in 10c bags.

DISTRIBUTION: Direct.

JAMES O. WELCH CO., 810 Main St., Cambridge 39, Mass.

1956 THEATRE SALES CHAMPION

5¢ BRANDS (ALL IN 100 COUNT): Home Style Fudge, Sugar Babies (vanilla), Pom Poms, Junior Mints, Sugar Daddy, Welch's Cocoanut (milk), Welch's Fudge, Welch's Frappe, Welch's Cocoanut (dark), Cocoanut Smoothies.

10¢ BRANDS (ALL IN 60 COUNT): Pom Poms, Junior Mints, Welch's Fudge, Welch's Cocoanut.

C. J. VAN HOUTEN & ZOON, INC., 537 Greenwich St., New York 13, N. Y.

Chocolate bars and instant cocoa beverage.

CHOCOLATE BARS in milk, and bitter sweet, solid chocolate in 4 flavors. Regular pack: 24 bars to box, 24 boxes to case. Vend pack: 100 bars to box; 6 boxes to case.

INSTANT COCOA: Packing—individual servings; 2 lb. bags; and 25 lb., 50 lb. and 100 lb. drums.

CHOCOLATE TABLETS: Milk, bitter sweet, coffee milk. Packing: 12 4-oz. tablets to display carton; 18 cartons to case.

CHOCOLATE PASTILLES: Milk and bitter sweet. Packing: 12 8-oz. round boxes to carton, 4 cartons to shipping case.

DISTRIBUTION: All dealers.

WILLIAMSON CANDY CO., 4701 Armitage Ave., Chicago 39, Ill.

OH HENRY: 5c and 10c bars.

OH HENRY COCONUT ROLL— 5c and 10c bars.

Chewing Gum

BEECH-NUT PACKING COMPANY, Canajoharie, N. Y.

Chewing gum.

STICK GUM: Peppermint and Spearmint. Available 20 packages of 5 sticks per box.

CANDY COATED BEECHIES: Peppermint, Pepsin, Spearmint, Mello Fruit, all packed 20 units of 12 pieces per box. 1c assorted, available 100 packages of 2 pieces per box.

DOMESTIC DISTRIBUTION: Direct and concessionaires.

WILLIAM WRIGLEY, JR., CO., 410 N. Michigan Ave., Chicago, Ill.

Chewing gum.

STICK GUM: In flavors indicated by the three brand names—**Spearmint, Doublemint** (regular peppermint), and **Juicy Fruit.**

CANDY-COATED GUM: "PK's"—peppermint gum inside peppermint candy.

Display Equipment And Service Bars

HELMCO-LACY, 7400 Lawrence Ave., Chicago 31, Ill.

Cabinet Fountainette

Twelve models available, fits all standard ice cream cabinets, provides complete sundaes, milk shake and malted milk service. All stainless steel.

DISTRIBUTION: Dealers only.

THE CHARLES E. HIRES CO., 206 South 24th St., Philadelphia 3, Pa.

Snack bar, including beverage dispenser and and frankfurter warmer.

HIRES' SNACK BAR: Cabinet; stainless steel and oak wood. Height of bar, 45 in.; length 6, 8 or 10 ft.; width, 30 in. Overall height, 9 ft. 1 in., incorporating revolving sign. Stainless steel shelving for roll supply storage. Stainless steel sink with hot and cold water faucets. Separate hard maple laminated cutting board, full length of grill section. Moist heated bun warmer; thermostatically controlled; capacity, 50 rolls or 100 frankfurters. Space for 50 lb. size gas tank mounted inside base of cabinet.

Tasty
HOT
DOGS
Hires

Hires Snack Bar.

Built-in cup dispenser; capacity, 125 cups each. 2 Lawson Torpedo waste containers. 1 Connolly roller grill. Entire bar illuminated. All connections to plumbing provided. For mechanically refrigerated bar, compressor is a Tecumseh ½ h.p., 60 cycle, 115 volt hermetic.

(ALSO SEE PAGE 48)

INDIANA CASH DRAWER COMPANY, Shelvyville, Ind.

Under-the-counter cash drawers.

MODEL V-1: Under-counter wood cash drawer. Overall dimensions: 18¼ in. wide; 14¾ in. long; 4½ in. high. Inside depth: 2⅜ in. Equipped with disc tumbler lock and large warning gong. Money drawer has 5 coin tills, each 3 in. wide by 2⅞ in. long. 5 currency compartments, each 6⅞ in. long by 3 in. wide—equipped with hinged bill weights. 4-roller mechanism. Construction: money drawer, Indiana white oak; cash till and money drawer front, hard maple; top of case, 5 ply, ¾-in. thick panel. Finish: office gray or natural lacquer. Ship. wt.: approx. 19 lbs.

MODEL R-1: Under-counter wood cash drawer with removable metal money tray with lock-on lid. Overall dimensions: 18⅜ in. wide; 15⅝ in. long; 4⅞ in. high. Inside depth 2¾ in. Has high grade disc tumbler lock and large warning gong. Removable metal money tray is 15½ in. wide; 14¼ in. long; 2¼ in. deep; 6 coin compartments, each 2⅞ in. by 3 in. 3 currency compartments, each 6½ in. by 2⅞ in. Ticket compartment, 9¾ in. by 3⅝ in. Finish, office gray baked enamel. Construction and exterior finish same as Model V-1. Ship. wt.: approx. 25 lbs.

MANLEY, INC., 1920 Wyandotte, Kansas City 8, Mo.

Food service bar and display equipment.

SERVE-O-RAMIC: Prefabricated steel counter for drive-in theatres. Equipped to sell popcorn, frankfurters, French fries, sandwiches, hamburgers, beverages and ice cream. Comes in Sections ranging in length from 2 to 20 feet.

(ALSO SEE PAGE 51)

SNACK BAR: Compact snack bar with soft drink dispenser, frankfurter grill and bun warmer in one unit. Rotary grill has capacity of 360 frankfurters per hour. Oak serving block with three condiment cups in front. Drink unit is "Ice-O-Bar" model with two faucets. 2-cubic ft. refrigerator compartment to hold 6 gallons of syrup or syrup and frankfurters.

SUPURDISPLAY, INC., 1324 W. Wisconsin Ave., Milwaukee 3, Wisconsin.

Display merchandise equipment.

FRONT SERVICE CANDY CASE: Dimensions: width 36"; depth 24"; height 58". Holds approximately $240.00 of candy retail value. Shipping weight 270 lbs. Incorporated new type lighting, easy accessibility and illuminated merchandising sign.

REAR SERVICE CANDY CASE: Dimensions: width 36"; depth 24"; height 48". Incorporated advantages of bulk display found in front-service case with availability of merchandise for rear service. Has illuminated merchandise display area and sign.

Food Products for Fast Service

ARMOUR AND COMPANY, General Offices, Union Stock Yard, Chicago 9, Ill. Frankfurters.

ARMOUR STAR FRANKS: Packed 1 lb. packages or 6 lb. cartons.

FLAVO-RITE FOODS, INC., 643 Brook Avenue, Bronx 55, N. Y.

Frozen food snacks.

FLAVOS SHRIMP ROLLS: Shrimp and fresh vegetables wrapped in a flaky noodle jacket. Completely pre-cooked, ready to heat and serve. May be stored under normal refrigeration. Packed 50 to the case with set of imprinted dispensing bags. Point-of-purchase material and color trailer available without cost.

FLAVOS TURKEY STEAMROLLERS: Contains barbecued, diced dark and light turkey meat with green peas and natural gravy all completely baked in a bun. Shipped frozen, can be kept in ordinary refrigerator for two weeks. Prepared inserting roll in glassine bag, supplied, and heating in a bun warmer. Packed 48 to the case, including dispensing bags. Free display material and color trailer avaliable.

(ALSO SEE PAGE 48)

TEMPLE'S FROSTED FOODS, INC., 554 Berry St., Brooklyn, N. Y.

FROZEN EGG ROLLS: Pre-cooked food novelty consisting of a combination of shrimp, pork, celery and scallions wrapped in a noodle jacket. Prepared by heating in a potato fryer or on grill. Packed 50 to the case. Can be stored in an ice cream or freezer locker with space requirements for 100 cases about 25 cu. ft.

Food Equipment and Service

ACTON PRODUCTS, INC, 605 S. Summit St., Arkansas City, Kansas.

"SNACKMASTER" PORTABLE COOLERS: Two models holding from twelve to 24 bottles of beverages; completely insulated; cooled by ice. Also manufacturers of bottle openers for the home and beverage trade.

DISTRIBUTION: National and Export, direct from factory and through jobbers and dealers.

BAKERS PRIDE OVEN CO., 1641 W. 233rd St., New York 66, N. Y.

Electric pizza pie ovens.

MODEL LO2: For table mounting, plugs into 110v outlet (also available for 220v); capacity two 16″ pies; tubular heating elements, 700 degree thermostat control; Transite hearth, steel construction with grey finish (also available in stainless steel).

MODEL MO2: Similar to LO2, but two decks holding eight 9″ pies; 22v only. Steel with grey finish or stainless steel.

DOMESTIC DISTRIBUTION: Direct.

CONCESSION SUPPLY COMPANY, 3916 Secor Road, Toledo 13, Ohio.

Food equipment and supplies.

"BAR-B-DOG": Frankfurter barbecuing machine and bun warmer. Barbecues 48 frankfurters at a time or approx. 300 per hour. Holds 24 "foot longs." Bun warmer holds and conditions 48 buns. Stainless steel construction with double strength glass. Size: 14½ by 21 by 22 in. high. Thermostatic control. Operates on 110-volt, 60 cycle a.c. power. Net wt., 31 lbs.; shipping wt., 36 lbs.

TOLEDO "50"—CANDY FLOSS MACHINE: Built with heavy aluminum base, vibrationless, direct drive Universal motor. Operates on voltages as low as 100 to 105. Equipped with motor rheostat. Double fused, one for the motor and one for heat. 100 volt, 60 cycle operation A. C. (with special heavy-duty switches can be operated on D. C.) Shipping wt. 45 lbs., net weight 30 lbs. 25 inch aluminum pan. Super 120 operates on 118 volt, pan size 29″.

J. J. CONNOLLY, INC., 457 West 40th St., New York 18, N. Y.

Roller grills.

MODEL A35: Capacity 35 frankfurters at a time or 700 per hr. Length 37″, width 13½″, height 7¼″. 110 volts, 60 cycles, AC. Weight: Net 34 lbs., Shipping 47 lbs.

MODEL C14: Capacity 14 frankfurters at a time or 280 per hr. Length 23½″, width 13½″, height 7¼″. 110 volts, 60 cycles, AC. Weights: Net 27½ lbs., Shipping 37 lbs.

MODEL F: Combination frankfurther and hamburger unit. Capacity 200 franks per hr. on Roller Grill. Griddle plate 14x14 inches. 450° F. high, 250° F. low. Broils 9 hamburgers at a time, 180 per hr. Length 34½″, width 14″, height 7″. 110 volts, 60 cycles, AC. Weights: Net 65 lbs., Shipping 84 lbs.

BURGER-MAT CORP., 341 39th St., Brooklyn 32, N. Y.

Fast food service equipment.

BURGER-MAT MODEL SZ: Infra-red hamburger broiler and bun toaster, designed to prepare four of each in two minutes. Smokeless and oderless. Equipped with automatic timer and indicator light. Constructed of polished cast aluminum with control board of glossy gray baked Hammertone. Comes with interchangeable flashing illuminated plastic signs and selection of decal numerals for pricing. Length, 27 in; depth, 12 in.; height, 20 in.

TOASTY-BUN CAFE MODEL 422TD: Food warmer holding up to 16 pounds of meats. Serves hot sandwiches. Bun toaster attachment.

MADISON HAND DRYER: For use in rest rooms of restaurants and elsewhere.

DAIRY SERVICE COMPANY, 100 East Main Street, Menominee Falls, Wis.

Butter serving dispenser.

FUDGE SERVER: Dispenses hot fudge on ice cream or custard. Controlled heat. Pump or ladle.

FOOD WARMERS: Individual portable steam table. Heat normally controlled to suit food requirements. Flip-lid. Three sizes, 4 qt., 7 qt., 11 qt.

DISTRIBUTION: Theatre supply dealers.

GREER ENTERPRISES, INC., 281 North Grant Avenue, Columbus, Ohio.

Combination frankfurter barbecue unit and bun warmer.

GLENRAY HOT DOG MACHINE: Constructed of stainless steel and glass for counter display. Spit capacity, 42 franks. Bun warmer capacity, 36 buns. Made in two separate parts (bun warmer on top) for easy cleaning. Dimensions, width, 14 in.; depth, 14 in.; height, 25 in.

HARVIC MFG. CORP., 154 Nassau St., New York 7, N. Y.

Electric pizza ovens.

MODEL E-112: Single deck, bakes 20 12″ pizzas per hr.;

MODEL E-116: Single deck, bakes 20 16″ pizzas per hr.;

MODEL ES-216: Two deck unit, bakes 2 16″ pizzas at a time and up to 40 per hr.
Also available gas pizza ovens and pizza oven stands.

DISTRIBUTION: Direct.

HELMCO-LACY, 7400 Lawrenve Ave., Chicago 31, Ill.

Food warmers, fudge warmers, hot fudge pump, chocolate dispenser, butter dispenser.

FOOD WARMERS: Single and double model for heating and serving barbecue meats, chili, stew, baked beans and other similar food products. All models complete with automatic Dial-A-Heat control.

FUDGE WARMERS: Single, double and twin single models for all types of hot fudge sauces, available with China or stainless steel bowls. All models fully automatic.

HOT FUDGE PUMP: Pumps hot fudge from either

1956 A THEATRE SALES Champion AWARDED BY MOTION PICTURE HERALD

Feature...
HERSHEY'S®
FIRST-in favor and flavor

ITEMS TO ORDER TODAY!
✓ HERSHEY-ETS
✓ Kracket
✓ Semi-Sweet
✓ Mr. Goodbar
✓ Almond
✓ Milk Chocolate
✓ Miniatures
✓ Kisses

HERSHEY-ETS
MILK CHOCOLATE CANDY COATED
ANOTHER HERSHEY PRODUCT
MILK CHOCOLATE – CANDY COATED 10¢
FIRST – in favor and flavor
HERSHEY'S KRACKEL MILK CHOCOLATE · IT'S CRISPY ·
HERSHEY'S Semi-Sweet CHOCOLATE
HERSHEY'S Mr. Goodbar MILK CHOCOLATE AND PEANUTS
HERSHEY'S MILK CHOCOLATE ALMONDS
HERSHEY'S MILK CHOCOLATE
HERSHEY'S KISSES MILK CHOCOLATE 10¢
MILK CHOCOLATE HERSHEY'S KISSES
HERSHEY'S Miniatures

Single MODEL 96 or Double MODEL 192 fudge warmers, eliminates ladle, all stainless steel.

HOT CHOCOLATE DISPENSER: Automatic 2 gal. cap., stainless steel bowl, agitator and faucet.

HOT BUTTER DISPENSER: Automatic warmer, 6 lb. capacity; equipped with butter pump adjustable to any quantity. Model BDP-96.

DISTRIBUTORS: Dealers only.

W. KESTENBAUM, INC., 1790 First Avenue, New York 28, N. Y.

Luncheonette equipment.

MODEL D4818: Stainless steel griddle stand with roll drawers. Gas griddle with glass enclosure, fluorescent light. Griddle for propane or regular gas. 54 in. long; 23 in. wide; 51 in. high. Shipping weight: 475 lbs. Electric griddles can be furnished also.

MANLEY, INC., 1920 Wyandotte, Kansas City 8, Mo.

Frankfurter grill and bun warmer.

FRANK BANK: Cooking and serving unit with capacity of 84 buns, 120 frankfurters. Fiberglas-insulated cover lifts off for loading from top. "Freshener valve" beneath bun rack is adjustable to amount of steam required for buns. Unit constructed of stainless steel with black baked-enamel base. Variable heat selector thermostatically controlled for steaming at 200, 500 or 1,000 watts. Overall size: 24 in. long; 17¾ in. high; 14½ in. deep.

(ALSO SEE PAGE 51)

PRONTO POPCORN SALES CORP., 702 Beacon St., Boston 15, Mass.

Frankfurter steamer.

PRONTO "FRESH SERVE" DISPLAY WARMER: Heats franks and rolls; especially designed for drive-ins; cap. 120 prepared franks in roll. Stainless steel construction. Also recirculating hot air sections for eggroll, pizza, french fries, popcorn, lobster rolls. Available in individual units and 78" and 96" combination units.

SAVON CO., 286 Pennsylvania Ave., Paterson, N. J.

Pizza pies, self-service display cases.

PIES: "Family size" pizza ready for oven; also ingredients and equipment.

"STAR" CAFETERIA UNIT: Dry sections for popcorn, fried foods; wet sections for frankfurters, hamburgers, etc.; thermostatic electric heating, water supplied wet sections automatically; stainless steel construction with aluminum doors, shatter-proof glass, price sign rack with colored photographs each item; operates on 208v or 22v, single-or 3-phase.

(ALSO SEE PAGE 50)

DOMESTIC DISTRIBUTION: Direct.

SERV-A-CAR PRODUCTS, INC., Parsons, Kan.

Automobile trays for refreshments.

STEEL TRAYS: Made to hold refreshments of all types. Fits onto automobile windows from chains attached to speaker posts. Made of steel and coated with plastic. Measures 10x13 ins.

STAR MANUFACTURING CO., 6300 St. Louis Ave., St. Louis, Mo.

Frankfurter steamer, sandwich grills, fryers.

STEAMRO, SENIOR MODEL #38: Hot dog steamer and Model #39 bun warmer; stainless steel; sliding, removable lids; capacity 350 hot dogs—200 buns; overall size #38—16x16x18 ins.; overall size #39—24x16x18 ins.; designed for drive-ins and ball parks.

STEAMRO, JUNIOR MODEL #35: Electric combination hot dog steamer and bun warmer; low cost, compact counter unit for serving piping hot frankfurters and buns; U. L. Approval; overall size 13¼x13x16 ins.

STAR-MASTER COUNTER-CHEF #151: Electric combination grill, steamer and warmer. Aluminum griddles; stainless steel top and body. Overall size 28 x 23½ x 12 ins. high. 3,200 watts; 118 or 236 volts.

STAR-MASTER #101 FRYER: Electric automatic counter fryer. Stainless steel body and well. 15 lb. fat capacity. Overall size 15½ x 18⅛ x 14¾ ins. high. 4,800 watts; 208 or 236 volts.

MODEL #201 FRYER: Counter model; twin or single baskets; gas; low cost, compact frying unit for quick convenient food service in establishments where space is limited; overall size 15⅝x26⅝x19½ ins.

GRIDDLES: Gas and electric; 24 inch and 36 inch lengths; cast iron grills; designed to handle speedily and efficiently; entire surface usable; no waste space.

DISTRIBUTION: Authorized dealers.

STEEL PRODUCTS CO., Cedar Rapids, Iowa.

Coffee makers, coffee venders, push-button coffee dispensers.

AUTOMATIC COFFEE MAKER MODEL 4SDA: Left hand spigot dispenses a cup of coffee automatically with push of button. Adjustable for various sizes of cups and strength of coffee. Right hand spigot dispenses continuous stream of hot water by push button. Water capacity: 4 gals. storage, connected to water line with automatic water level and temperature control. Liquid concentrate: 1 qt. makes 125 to 150 cups. Serving capacity: up to 400 cups per hour. 1500 watt heating element. 115 volt, 60 cycle operation. Dimensions: 24 in. high; 13½ in. wide; 18 in. front to back. Weight: 28 lbs.

MODEL 4B: Designed for the drive-in theatre that uses the ten or 12 cup serving decanters for coffee service. Automatically fills a serving decanter in less than 30 seconds. Manual push-button for filling cups and adding to partly full decanters. Third push-button for hot water for tea, hot chocolate, etc. Same capacity as Model 4SDA. Dimensions: 27 in. high, 13½ in. wide, 18 in. front to back. Weight—Baked enamel finish 33 lbs. Stainless steel 40 lbs.

(ALSO SEE PAGE 50)

TWO-WAY VALVE COFFEE MAKER MODEL 500A: Single valve, dispenses one cup of coffee at a time. Round stainless steel design, similar to Model 500CD. Same water, concentrate capacity. Same electrical specifications and dimensions as Model 500CD. Unit can be manually filled with water. Makes 125 cups of coffee per filling. Weight: 27 lbs.

COIN OPERATED CUP VENDER: Vends a cold type cup for 1c. Capacity 175 cups.

Ice Cream and Custard Machines

SAMUEL BERT MFG. CO., P. O. Box 7803, Fair Park, Dallas, Tex.

Snow cone machines.

"SNOW MAGIC" MODEL: Capacity 1500 lbs. per hour (6000 cones); cast aluminum construction, portable; ½-h.p. G. E. motor built in cabinet.

DOMESTIC DISTRIBUTION: Direct.

(ALSO SEE PAGE 50)

THE FREEZ-KING CORP., 2518 W. Montrose Ave., Chicago 18, Ill.

Soft ice cream freezers.

MODEL 150: Self-contained freezer. Size 24x24x52 inches, 3 qt. reservoir. Additional 2½ gal. attached reservoir available.

MODEL 975: Twin-head freezer, two self-contained units 6 gal. mix storage 3 ins. wide, 33 ins. deep, 62 ins. high. Spigot on all models.

MODELS 500, 600: Drive-in capacity output. Counter or floor models. 3½ gals. refrigerated mix.

MODEL 900B: Self-contained freezers. Size 24x18x68 inches. 3½ gals. refrigerated mix compartment.

SHAKE DISPENSER: Automatic dispenser of the special Freez-King mix formula for shakes and malts. Designed to dispense one shake in 10 seconds, 360 shakes an hour. Size: 20 in. wide; 26 in. deep. Construction: Stainless steel front; highly polished nickel silver metal castings. Mechanical features: "Seeing eye" dial; automatic temperature control; special back feed.

DISTRIBUTION: Authorized dealers.

FRED HEBEL CORPORATION, Addison, Ill.

Ice cream automatic vending machines.

MODEL FHC 3300: Three-selection, console type ice cream vending machine. Contains three wheels, each with 35 pockets; total capacity of 105 in vending position. Storage space for additional four dozen products. Equipped for two nickles or one dime operation. Coin changer equipment optional.

SELMIX-MILLS, 28-25 Borden Avenue, Long Island City 1, N. Y.

Frozen custard and batch ice cream freezers.

GRAVITY FED: Supplies mix in amounts adjustable by means of a dial, up to a total of 30 gal. per minute; custard spigot and a 2-h.p. agitator drive motor for extra-low temperature operations available.

PUMP FED: As above, but with side cabinet pump-fed equipment providing a continuous supply of mix.

TWIN-HEAD: Two flavor operation. Up to 10 gal. per hr. Floor and counter models.

DOMESTIC DISTRIBUTION: Direct and distributors.

SUPURDISPLAY, INC., 1324 W. Wisconsin Ave., Milwaukee 3, Wis.

Ice cream merchandisers.

"COLDISPLAY": Ice cream merchandiser convertible to front or rear service. Dimensions: width, 35⅞ in.; depth, 24⅜ in.; over-all height, 50¾ in.; serving level height, 38¾ in. Ship. wt.: 420 lbs.

Popcorn Machines and Supplies

CRETORS CORPORATION, National Sales Offices, Popcorn Building, Nashville, Tenn. Plant, Chicago, Ill.

Popcorn Machines.

LOEWY AMBASSADOR MODEL: 4-cubic feet elevator well, filtered forced-air heat circulation, automatic push-button seasoning pump, 18-oz. all-steel kettle (or $50 per hour), Filtered Exhaust system, sparkling new lines and color. Floor model. Styled by Raymond Loewy. 110-220 volts, 3-wire, single phase.

OLYMPIC OVER-THE-COUNTER MODEL: Two 3-cubic-feet elevator wells, forced-air heat circulation, automatic push-button seasoning pump. Choice of 18-oz. electric, 32-oz. electric, or 2-lb. capacity gas (natural, manufactured, or bottled) kettles, 110-220 volts, 3-wire, single phase.

HOLIDAY MODEL: 12-oz. capacity all-steel kettle (or $25 to $30 per hour). All-metal construction. Illuminated Lucite dome, baked white enamel cabinet base with gay red stripes. Floor or counter model. 110 volts.

GIANT GAS MODEL POPPING UNIT: 2-lb. capacity steel kettle (or $75 per hour) Stainless steel base. Burns natural, manufactured, or bottled gas.

GIANT ELECTRIC MODEL POPPING UNIT: 18-oz. or 32-oz. capacity steel kettle. Stainless steel base. 110 volts.

AMERICA: 6-oz. all-steel kettle, stainless steel popper case electrically lighted, electric heating filament under popper case bottom. Counter model, 110 volts. Plugs into any ordinary outlet.

AUTOMATIC HOT BUTTER DISPENSER: Adjustable to dispense ⅛ or ¼ oz. Holds 4 lbs. Nickel-chrome finish. Parts coming in contact with butter are of stainless steel. Temperature thermostatically controlled. Flasher sign.

DOMESTIC DISTRIBUTION: Authorized service distributors in 85 or more major cities.

FOREIGN DISTRIBUTION: Representation in most foreign countries.

CABLE ADDRESS: CRETORS, NASHVILLE

E. F. DREW & CO., 15 East 26th St., New York 10, N. Y.

Popcorn seasoning.

TASTEE POP: Colored, artifically butter flavored hardened coconut oil individually wrapped one-batch bars. Supplied 128 bars to 32 lb. case.

COBEE POP: Colored coconut oil popcorn seasoning supplied in 50 lb. steel pails and steel drums approximately 400 lb.

DOMESTIC DISTRIBUTION: All theatre supply dealers.

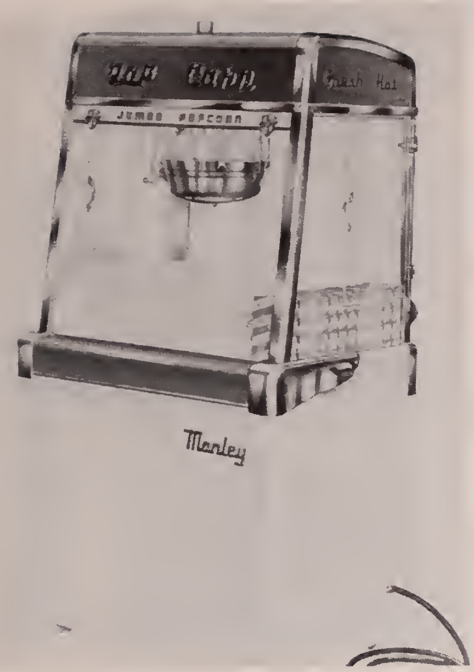
MANLEY, INC., 1920 Wyandotte, Kansas City 8, Missouri.

Popcorn Equipment and Supplies.

THE VISTAPOP: Floor model with cover of pyrex glass; warming pan with forced-air heat thermostatically controlled; automatic seasoning pump; push-button to empty kettle.

COLISEUM MODEL: Snack bar unit combining a "Display Model" popcorn machine and "Ice-O-Bar" drink dispenser. Drink unit is two-faucet model; capacity 1,000 drinks; stainless steel with red Formica top. Popcorn machine has Aristocrat cascade kettle and elevator warmer holding 72 popcorn cartons. Available with 12 or 16-ounce kettle.

POPPING MACHINE, DRIVE-IN MODEL: Capacity to 30 bushels of popped corn per hr. Heavy-duty


JUMBO POPCORN
Manley

Manley Vistapop popcorn machine.

unobstructed warming pan; warming oven; automatic seasoning well and pump; colored tubular illumination.

POPCORN SUPPLIES: Corn, seasoning, salt, bags and boxes.

(SEE ALSO PAGE 51)

THE SAVOROL CO., Popcorn Village, Nashville, Tenn.

Popcorn seasoning.

Packed in cases 24/26 oz. rounds; cartons—bulk 50 lbs.

EXPORT & DOMESTIC DISTRIBUTION: Dealers and warehouse stocks in principal cities.

C. F. SIMONIN'S SONS, INC., Philadelphia 34, Pennsylvania

Refiners and packers of popcorn oils.

POPSIT PLUS: Artificially butter flavored and colored peanut oil; packed in gallon tins; especially for lobby popping.

SEAZO: Coconut Oil; artificially butter flavored and colored. Packed in 50 lb. pails and 400 lb. drums.

DOMESTIC DISTRIBUTION: Dealers and warehouse stocks in principal cities.

STAR MANUFACTURING CO., 6300 St. Louis Ave., St. Louis, Mo.

Popcorn machines and warmers.

MODEL #46 FLOOR MODEL: Full size popcorn machine; bleached mahogany panels; decorated with red illuminated plastic panels; capacity 16 oz. of corn; U. L. Approval; overall size 27 x 39¼ x 72 ins. high.

MODEL #52 ELECTRIC POPCORN WARMER: Hammered grey enamel, lighted red plastic panel, polished trim, stainless steel serving shelf. U. L. approval; overall size 42 x 25 x 49 ins. high.

DOMESTIC DISTRIBUTION: Authorized dealers.

SUPURDISPLAY, INC., 1324 W. Wisconsin Ave., Milwaukee 3, Wis.

Automatic and manual butter dispensers, popcorn warmers, popcorn containers and display and sales aids.

POPCORN WARMER: Dimensions; width 38"; depth 24"; height 51½". Capacity approximately 240 services of 25c containers. Free-circulated air. Front-lighted, easy stocking. Incorporates display of 54 popcorn containers. Shipping weight 385 lbs.

BUTTERMAT: Automatic butter dispenser; Height 14¾"; width 11⅝"; depth 15⅜". Shipping weight: 33 lbs.

BUTTER SERVER: Manually operated butter dispenser for small theatres and also supplemental use in large ones and drive-ins. Size: Height 13½"; width (round) 11⅝". Shipping weight: 12 lbs.

BUTTERCUP PLAN: Includes "Buttercup" popcorn containers and a complete line of purchase displays and sales aids.

PLAIN POPCORN CONTAINERS: Full line of open and closed top popcorn boxes and noiseless bags.

Vending Machines, Automatic

SMOKESHOP CORP., 1740 Broadway, New York 19, N. Y.

Cigarette venders.

SMOKESHOP LO-BOY: Electric cigarette vender. Capacity: 486, king size or regular, 9 different brands. Standard equipment includes penny match mechanism.

SMOKESHOP LO-BOY "18": Capacity: 486, selection of eighteen brands, regular, king size, filter tip, etc. Vends at five different prices through one coin acceptor. Standard equipment includes changemaker and penny match mechanism.

ROWE MANUFACTURING COMPANY, INC., 31 East 17th Street, New York 3, N. Y.

Candy and ice cream vending machines.

DE LUXE CANDY MERCHANT: Available in light wood grain finish with sound proofing, fluorescent light units and special cash box. Either 7 or 8-column models. The 8-column has two columns for gum and mint.

Hollywood's MILK DOUBLE SHAKE
MILK DOUBLE SHAKE
1956 A THEATRE SALES Champion MOTION PICTURE HERALD
EVERYBODY LIKES PAYDAY 10¢ 1/4 Pound
MFD. BY HOLLYWOOD BRANDS, INC., CENTRALIA, ILL. • MONTGOMERY, ALA.
CANDY BAR 10¢
FUDGE • PEANUTS • CARAMEL
10¢ PAYDAY 10¢
Ⓥ
Hollywood's BUTTER DOUBLE NUT
ZERO
SMOOTH DOUBLE SAILIN WALNUT NOUGAT
SMOOTH DOUBLE SAILIN
WALNUT DIVINITY NOUGAT • BITTERSWEET COATING

CHAMPIONS
wherever displayed
now in Vend 60's

THE BALANCED LINE OF "BEST SELLERS"

Stock Milk Shake and Payday (both winners of 1956 Theatre Sales Champion Awards) plus Butter-Nut, Zero and Smooth Sailin . . . and you'll have a combination that can't be beat. It's Hollywood's famous *balanced line of "best sellers"*. Cash in on the great profit opportunity it offers!

HOLLYWOOD CANDY DIV.
HOLLYWOOD BRANDS, INC. • CENTRALIA, ILL.

Placing Equipment at Indoor Stands

GOOD REFRESHMENT merchandising begins with the physical stand itself—its location and the equipment layout devised.

PALACE THEATRE, WINDSOR

At the Palace theatre, Windsor, Ontario, the snack bar has been placed in the inner lobby adjacent both to balcony stairs and doors to the main auditorium where it catches the eyes of all incoming patrons. Equipment is arranged so that the various products can be attractively and prominently displayed in addition to affording convenience for both patrons and clerks.

The stand is constructed in a corner of the lobby at a right angle, with the popcorn warmer placed on the left. Next to it are the automatic butter dispenser, napkins and salt shakers. The long front counter contains large candy shelves, which are open for self-service by customers. A smaller candy case is next to the large one, and behind it on the counter is an animated beverage dispenser. Next to this in front is the self-service ice cream freezer, on the counter behind which is a display unit for potato chips and a Pepsi-Cola dispenser. At the end of the counter is a frankfurter warmer, in front of which is a built-in shelf with plastic containers for condiments. (*See photo below.*)

Placed about the stand are a great many signs, prominently displayed to identify the various items offered.

The stand is well stocked with the various types of products at all times—especially candy which is sold from open display shelves in massive array. In arranging the candy stock the most expensive items—such as the 25c cellophane packages—are placed on the first shelf so that they will be closest to the customers.

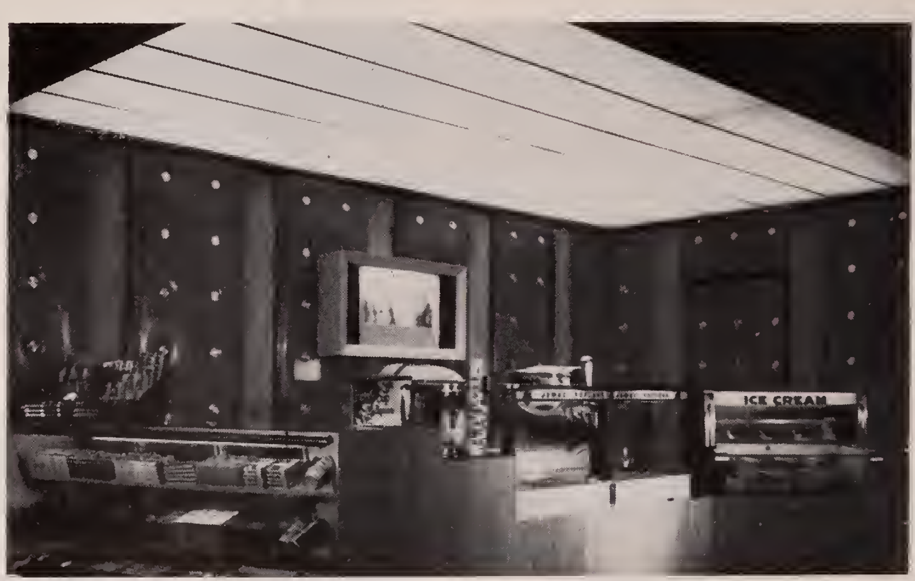
Self-service is also applied to as many other products as possible on the theory that it not only speeds up turnover and increases sales but relieves personnel of work as well.

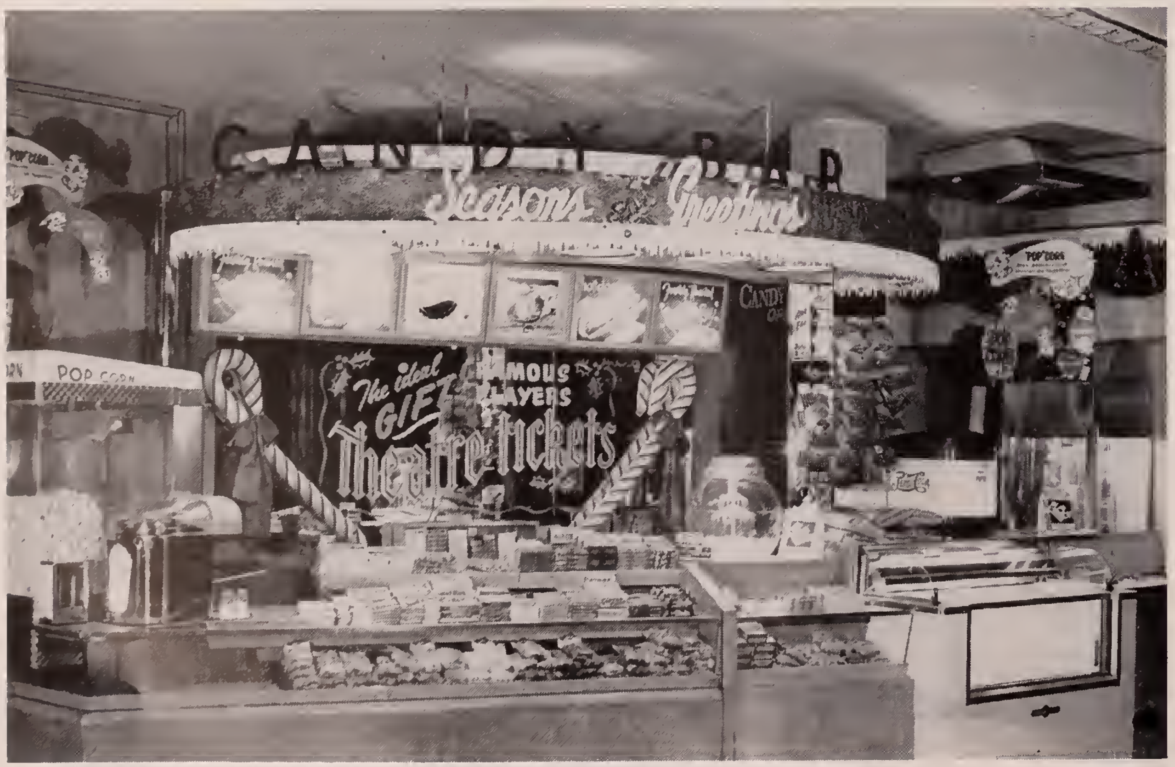
TOWER THEATRE, MILWAUKEE

Brilliant lighting is the major device used to attract the attention of patrons entering the Gran Enterprises circuit's Tower theatre in Milwaukee to the refreshment stand in the lobby. The entire stand and the immediate area around it are well illuminated by fluorescent lights in the ceiling which have been covered over with frosted glass in an effort to give them a recessed appearance.

The stand is constructed primarily of Formica in a blonde natural wood finish—which is used for both the sides and top of the counter. The back wall of the stand is leatherette in royal blue dotted with aluminum discs. (*See photo below.*)

The L-shaped construction of the stand places candy at the base, with the front dominated by a Manley popcorn machine to the left of which is placed a "Butter Mat" dispenser. The Supurdisplay ice cream freezer is located at the right.





The refreshment stand at the Tower theatre, Milwaukee (above) is constructed in an L-shape with candy at the base. The front is dominated by a Manley popcorn machine to the left of which is placed a "Butter Mat" dispenser. A Supurdisplay ice cream freezer is to the right. Arrangement of the equipment at the Palace, Windsor, Ontario, is indicated in the view at left taken when the stand was also decorated for the Christmas season. The popcorn warmer is placed on the left, and on the counter next to it are the automatic butter dispenser, napkins and salt shakers. The long front counter contains large candy shelves, which are open for self-service. A smaller candy case is next to the large ones, and behind it on the counter is an animated beverage dispenser. Next to this in front is the self-service ice cream freezer, on the counter behind which are a display unit for potato chips and a Pepsi-Cola dispenser. At the right end is the frankfurter warmer and the condiment table.

Soft Drink Merchandising Techniques

Summarizing tested and proved techniques for selling beverages in indoor and drive-in theatres—including syrup and dispensing equipment.

WHILE differences exist in several important aspects of handling soft drinks at outdoor and indoor theatres, there are other fundamental factors that are the same for both. First is quality syrup—that manufactured by a company which advertises nationally. This also gives the advantage of a "brand" name widely accepted by the public.

Also of importance to quality is the carbonated water used. In this respect two factors are to be considered—pressure and proper refrigeration. Pressure from the gas drum keeps the water carbonated while it is in the dispenser and proper refrigeration retards the rapid escape of gas after the drink has been dispensed. The colder the water, the greater the carbonation.

To produce a carbonated drink that it sufficiently "sparkling" it is essential that the equipment make the carbonated water "ice-cold" and keep it that way. It has been found that a drink at 50° contains only 75% of the gas that a drink at 36° holds, which is regarded as the ideal temperature for that "quality" drink.

Drinks at Drive-Ins

At the drive-in theatre keeping carbonated beverages cold presents a special problem, since they must often make long trips to distant ramps. In some cases operators have adopted the practice of using ice cubes although syrup manufacturers have pointed out this leads to dilution, which tends to destroy flavor. If icing is used, it is considered wise to add a little *extra* syrup to the drinks.

With non-carbonated drinks icing is, of course, less important since there is no "fizz" to be lost in transit. For this reason Redstone Drive-in Theatres of Boston has adopted a policy of stressing sales of the "still" drinks at their many outdoor operations.

In other drive-ins in the New England area various plans have been adopted to shorten the treks from farthest ramps to the refreshment building. In some situations an additional snack stand has been erected; this is the case at the Natick, an operation of the Smith Management circuit in the Massachusetts town of that name. There it was deemed worthwhile to eliminate space for a number of cars in the center of the field to make a more spacious children's playground immediately behind the main concession building with a second concession building at the rear of the playground.

Thus any parent leading a child to the playground must pass close enough to one or the other of the buildings to arouse the hunger or thirst of his offspring.

Number of Flavors

On the question of the number of different kinds of flavors which should be offered patrons in order that the greatest possible number of sales can be achieved, there is some controversy. There *is* general agreement, however, among both indoor and drive-in operators, that there should always be *more than one kind.* From that point there are recommendations for two or three flavors to up to as many as eight or ten.

Type of Machine

Choice of the type of machine—automatic cup vender or manual equipment for over-the-counter service—does not necessarily depend on the size of the theatre or its location, but on such factors as patron preference and available space.

Advantages claimed for the manually operated unit begin with the theory that many patrons come directly to the stand to purchase some other product and will buy a drink when they see the dispenser attractively and prominently in evidence *at the stand itself.* This has particularly been found effective when the machine is a counter model with special display features, including animated effects and illumination.

Some exhibitors have cited the appeal for many patrons of the "personal touch," which can only be achieved by a pleasant attendant giving "service with a smile."

On the other hand, the automatic cup dispenser has distinct advantages of its own, including the ability to serve heavy traffic speedily and efficiently.

In many theatres, both large and small, the automatic cup dispenser has been found through experience to do a sufficient job on its own. In other operations it has been employed as a supplement to service at the stand. In either case the *location* of the automatic unit is extremely important. Some exhibitors find it does better business placed adjacent to the stand while others prefer a remote location.

BANNER CANDY
4 STAR PRESENTATION

Banner
Jordan Almonds
Boston Baked Beans
Red Devils
Cinnamon
Chocolate Almonds
Delicious
Roasted

Huge 1955 sales of these four movie confection favorites guarantee consumer satisfaction and volume profits for you in 1956.
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MIdway 7-4747

TERRITORIAL DEALERS IN THE UNITED STATES

ALABAMA

1—Queen Feature Service, 1912½ Morris Ave., Birmingham.

ARIZONA

2—Southwest Theatre Supply, 3750 E. Van Buren, Phoenix.

ARKANSAS

3—Arkansas Theatre Supply, 1008 Main St., Little Rock.
4—Theatre Supply Co., 1921 Grand Ave., Fort Smith.

CALIFORNIA

Fresno:

5—Midstate Theatre Supply, 1906 Thomas.

Los Angeles:

6—John P. Filbert, 2007 S. Vermont Ave.*
National Theatre Supply, 1961 S. Vermont Ave.
7—Pembrex Theatre Supply, 1969 S. Vermont Ave.
8—B. F. Shearer, 1964 S. Vermont Ave.

San Francisco:

National Theatre Supply, 255 Golden Gate Ave.
9—Proddey Theatre Supplies, 187 Golden Gate Ave.
10—B. F. Shearer, 243 Golden Gate Ave.
11—United Theatre Supply, 112 Golden Gate Ave.
12—Western Theatrical Equipment, 337 Golden Gate Ave.*

COLORADO

Denver:

National Theatre Supply, 2111 Champa St.
13—Service Theatre Supply, 2054 Broadway.
14—Western Service & Supply, 2120 Broadway.*

CONNECTICUT

New Haven:

National Theatre Supply, 122 Meadow St.

DISTRICT OF COLUMBIA (Washington)

15—Brient & Sons, 925 New Jersey Ave., N.W.*
16—Ben Lust, 1001 New Jersey Ave., N.W.
17—R & S Theatre Supply, 920 New Jersey Ave., N.W.

FLORIDA

18—Joe Hornstein, 329 W. Flagler St., Miami
19—Southeastern Equipment, 625 W. Bay St., Jacksonville.*
20—United Theatre Supply, 206 Memorial Highway, Tampa.
21—United Theatre Supply, 329 W. Flagler St., Miami.*

GEORGIA

Albany:

22—Dixie Theatre Service & Supply, 1010 N. Slappey Dr.

Atlanta:

23—Capitol City Supply, 161 Walton St., N.W.
24—Dixie Theatre Service & Supply, 95 Walton Ave., N.E.
National Theatre Supply, 187 Walton St., N.W.
25—Southeastern Theatre Equipment, 201-3 Luckie St., N.W.
26—Wil-Kin Theatre Supply, 301 North Ave., N.E.

ILLINOIS

Chicago

27—Abbott Theatre Supply, 1311 S. Wabash Ave.*
28—Gardner Theatre Service, 1314 S. Wabash Ave.
29—Movie Supply, 1318 S. Wabash Ave.
National Theatre Supply, 1325 S. Wabash Ave.

INDIANA

Evansville:

30—Evansville Theatre Supply, 2900 E. Chandler Ave.

Indianapolis:

31—Ger-Bar, Inc., 442 N. Illinois St.
National Theatre Supply, 436 N. Illinois St.

IOWA

Des Moines:

32—Des Moines Theatre Supply, 1121 High St.
National Theatre Supply, 1102 High St.

KANSAS

Wichita:

33—Suothwest Theatre Equipment, P.O. Box 2138.

KENTUCKY

Louisville:

34—Falls City Theatre Equipment, 427 S. Third St.
35—Hadden Theatre Supply, 209 S. 3rd St.

LOUISIANA

New Orleans:

36—Hodges Theatre Supply, 1309 Cleveland Ave.
37—Johnson Theatre Service, 1409 Cleveland Ave.
38—Southeastern Theatre Equipment, 214 S. Liberty St.*

Shreveport:

39—Alon Boyd Theatre Equipment, P. O. Box 362.

MARYLAND

Baltimore:

40—J. F. Dusman Co., 12 East 25th St.
National Theatre Supply, 417 St. Paul Place.

MASSACHUSETTS

Boston:

41—Capitol Theatre Supply, 28 Piedmont St.*
42—Independent Theatre Supply, 28 Winchester St.
43—Major Theatre Equipment, 44 Winchester St.
44—Massachusetts Theatre Equipment, 20 Piedmont St.
National Theatre Supply, 37 Winchester St.
45—Standard Theatre Supply, 78 Broadway.
46—Theatre Service & Supply, 30 Piedmont St.

MICHIGAN

Detroit:

47—Amusement Supply, 208 W. Montcalm St.
48—Ernie Forbes Theatre Supply, 214 W. Montcalm St.*
49—McArthur Theatre Equipment, 454 W. Columbia St.
National Theatre Supply, 2312 Cass Ave.

Grand Rapids:

50—Ringold Theatre Equipment, 106 Michigan St., N.W.

MINNESOTA

Minneapolis:

51—Elliott Theatre Equipment, 1110 Nicollet Ave.
52—Frosch Theatre Supply, 1111 Currie Ave.*
53—Minneapolis Theatre Supply, 75 Glenwood Ave.
National Theatre Supply, 56 Glenwood Ave.
54—Western Theatre Equipment, 45 Glenwood Ave.

MISSOURI

Kansas City:

55—Missouri Theatre Supply, 115 W. 18th St.*
National Theatre Supply, 223 W. 18th St.
56—Shreve Theatre Supply, 217 W. 18th St.
57—Stebbins Theatre Equipment, 1804 Wyandotte St.

St. Louis:

58—McCarty Theatre Supply, 3330 Olive St.
National Theatre Supply, 3212 Olive St.
59—St. Louis Theatre Supply Co., 3310 Olive St.*

MONTANA

60—Montana Theatre Supply, Missoula.

NEBRASKA

Omaha:

61—The Ballantyne Co., 1712 Jackson St.
National Theatre Supply, 1610 Davenport St.
62—Quality Theatre Supply, 1515 Davenport St.
63—Western Theatre Supply, 214 N. 15th St.*

NEW MEXICO

64—Eastern New Mexico Theatre Supply, Box 1009, Clovis.

NEW YORK

Albany:

65—Albany Theatre Supply, 443 N. Pearl.
National Theatre Supply, 962 Broadway.

Auburn:

66—Auburn Theatre Equipment, 5 Court St.

Buffalo:

67—Eastern Theatre Supply, 496 Pearl St.*
National Theatre Supply, 500 Pearl St.
68—Perkins Theatre Supply, 505 Pearl St.
69—United Projector & Film, 228 Franklin St.

New York City:

70—Amusement Supply, 341 W. 44th St.
71—Capitol Motion Picture Supply, 630 Ninth Ave.*
72—Crown Motion Picture Supplies, 354 W. 44th St.
73—Joe Hornstein, 341 W. 44th St.
National Theatre Supply, 356 W. 44th St.
126—Norpat Sales, Inc., 630 Ninth Ave.

Syracuse:

74—Central N. Y. Theatre Supply, 210 N. Salina St.

NORTH CAROLINA

Charlotte:

75—Bryant Theatre Supply, 227 S. Church St.
76—Charlotte Theatre Supply, 209 S. Poplar St.
77—Dixie Theatre Supply, 213 W. 3rd St.
National Theatre Supply, 304 S. Church St.
78—Southeastern Theatre Equipment, 209 S. Poplar St.*
79—Standard Theatre Supply, 219 S. Church St.
80—Theatre Equipment Co., 220 S. Poplar St.
81—Wil-Kin Theatre Supply, 229 S. Church St.

Greensboro:

82—Standard Theatre Supply, 215 E. Washington St.
83—Theatre Suppliers, 304 S. Davie St.

OHIO

Cincinnati:

84—Mid-West Theatre Supply, 1638 Central Parkway.*
National Theatre Supply, 1637 Central Parkway.

Cleveland:

National Theatre Supply, 2128 Payne Ave.
85—Ohio Theatre Equipment, 2108 Payne Ave.
86—Oliver Theatre Supply, 1701 E. 23rd St.*

Columbus:

87—American Theatre Equipment, 165 N. High St.

Dayton:

88—Dayton Theatre Supply, 111 Volkenand St.
89—Sheldon Theatre Supply, 627 Salem Ave.

Toledo:

90—American Theatre Supply Co., 439 Dorr St.
91—Theatre Equipment Co., 1206 Cherry St.

OKLAHOMA

Oklahoma City:

92—Century Theatre Supply Co., 706 N. Grand
93—Howell Theatre Supplies, 12 S. Walker Ave.
National Theatre Supply, 700 W. Grand Ave.
94—Oklahoma Theatre Supply, 628 W. Grand Ave.*

OREGON

Portland:

95—Modern Theatre Supply, 1935 N.W. Kearney St.*
96—Portland Motion Picture Supply, 916 N.W. 19th St.
97—B. F. Shearer, 1947 N.W. Kearney St.
98—Inter-State Theatre Equipment, 1928 N.W. Kearney St.

PENNSYLVANIA

Philadelphia:

99—Blumberg Bros., 1305-07 Vine St.*
National Theatre Supply Co., 1225 Vine St.
100—Superior Theatre Equipment, 1315 Vine St.

Pittsburgh:

101—Alexander Theatre Supply, 84 Van Bramm St.
102—Atlas Theatre Supply, 402 Miltenberger St.
National Theatre Supply, 1721 Blvd. of Allies.

Wilkes-Barre:

103—Vincent M. Tate, 1620 Wyoming Ave., Forty-Fort.

RHODE ISLAND

104—Rhode Island Supply, 357 Westminster St., Providence.

SOUTH DAKOTA

105—American Theatre Supply, 316 S. Main St., Sioux Falls.

TENNESSEE

Memphis:

106—Monarch Theatre Supply, 492 S. Second St.*
National Theatre Supply, 412 S. Second St.
107—Tri-State Theatre Supply, 320 S. Second St.

TEXAS

Dallas:

108—Hardin Theatre Supply, 714 South Hampton Rd.
109—Herber Bros., 406 S. Harwood St.
110—Modern Theatre Equipment, 1916 Jackson St.
National Theatre Supply, 300 S. Harwood St.
111—Southwestern Theatre Equipment, 2010 Jackson St.*
112—Sterling Sales & Service, 2019 Jackson St.

Houston:

113—Southwestern Theatre Equipment, 1622 Austin St.*

San Antonio:

114—Alamo Theatre Supply, 1306 Alametee St.

UTAH

Salt Lake City:

115—Intermountain Theatre Supply, 264 East First South St.
116—Service Theatre Supply, 256 East First South St.
117—Western Sound & Equipment, 264 East First South St.*

VIRGINIA

118—Norfolk Theatre Supply, 2700 Colley Ave., Norfolk.

WASHINGTON

Seattle:

119—American Theatre Supply, 2300 First Ave.
120—Inter-State Theatre Equipment Co., 2224 Second Ave.
121—Modern Theatre Supply, 2400 Third Ave.*
National Theatre Supply, 2319 Second St.
122—B. F. Shearer, 2318 Second Ave.

WEST VIRGINIA

123—Charleston Theatre Supply, 506 Lee St., Charleston.

WISCONSIN

Milwaukee:

124—Manhardt Co., 1705 W. Clybourn St.*
National Theatre Supply, 1027 N. Eighth St.
125—Ray Smith, 718 W. State St.

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- Ticket Sales & Admission Control: page 88

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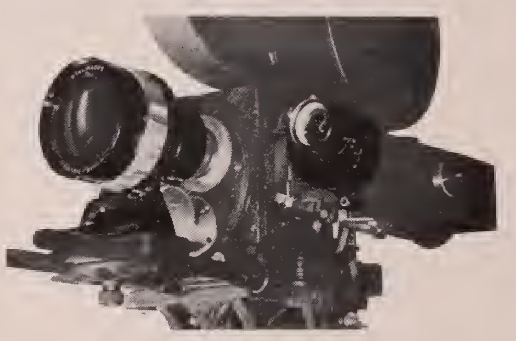

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Catalog Data . .

on lines of equipment, materials and supplies,
including their distribution, presented alphabetically according to product

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★ ***For identification of dealers by number and symbol see page 66. Similar data on vending products are given in refreshment section.***

Air Supply & Conditioning

AIR DEVICES, INC., 185 Madison Ave., New York 16, N. Y.

Air filters, diffusers, exhausters.

DIFFUSERS, Square or rectangular: Available in three basic types and a variety of vane arrangements, patterns and sizes. **Type R** is for surface mounting; **Type RV** for mounting on exposed ducts; **Type RTC** for flush mounting in acoustically treated ceilings, fitting flush with acoustic tiles of standard sizes. All types have units of stamped steel, spot welded for rigidity, and are finished in baked enamel lacquer. They can be assembled in many vane arrangements for diffusion in one, two, three or four directions.

DIFFUSERS, Circular: Fabricated of spun aluminum in a variety of sizes for flush or suspended mounting. Available for combination supply and recirculation; also for combination with built-in light sources. Finished in baked aluminum lacquer.

FILTERS (TYPE FM "Agitair"): Permanent cleanable viscous type with filtering media consisting of layers of expanded metal to stop and hold dust for long periods of time.

EXHAUSTERS: Wind-actuated for general ventilating exhausting service. Constructed of heavy-gauge steel with corrosion-resistant finish. Wide "venturi-type" orifices for maximum exhaust efficiency. Designed for positive elimination of down draft. Weatherproof.

DOMESTIC DISTRIBUTION: Authorized dealers in heating and ventilating industry.

Cable Address: AIRDEVICES.

ANEMOSTAT CORP. OF AMERICA, 10 East 39th St., New York, N. Y.

Air diffusers.

ASPIRATING TYPE OUTLETS ("Anemostats") in ceiling and wall models for flush or projected mounting, frabricated for assembly according to air volume and adjustable directionally; line includes model for frequent air change with low velocity **(AR-3)**; for use with **unit heater (HU)**; combination supply and exhaust **(AC)**; supply with adjustable flow pattern **(C-2)**; combination diffuser and cove light **(CSL)**; combination diffuser and globe light **(NL-1)**; flush-mounted ceiling supply **(C)**; wall supply **(W)**. Sound attenuators for high velocity systems.

DOMESTIC DISTRIBUTION: Air-conditioning contractors.

CARRIER CORPORATION, 300 South Geddes St., Syracuse 1, N. Y.

Air-conditioning and refrigeration equipment. Unitary, self-contained and central station equipment. Industrial heating equipment.

DOMESTIC DISTRIBUTION: Branches in principal cities.

FOREIGN DISTRIBUTION: Carrier International Division, 385 Madison Ave., New York 17, N. Y.

CHRYSLER AIRTEMP, 1600 Webster Street, Dayton, Ohio

Packaged air conditioners, central system cooling equipment, packaged water chillers.

PACKAGED AIR-CONDITIONERS: Self-contained units with sealed radial compressors; available in 2, 3, 5, 8, 11 and 15 ton cap., 20, 25 and 30 ton cap. in addition, for use on either city water or cooling tower applications. Air handling cap. for both cooling and ventilation with steam coils available for building and ventilation air heating. Air cooled models available in 2, 3 and 5 ton capacities; 7½ h.p. in addition.

CENTRAL PLANT COOLING: Direct-connected, heavy-duty, radial compressor and condensing units available in 10 to 125 ton sizes with variable cap. control to balance output of machine with cooling load.

PACKAGED WATER CHILLERS: Assembled chillers consisting of Chrysler Airtemp variable cap. radial condensing or compressor unit, water chiller, heat exchangers, liquid solenoids, expansion valves, liquid strainers, suction strainers, control and automatic safety thermostats available in 10 to 200 ton cap.

DOMESTIC DISTRIBUTION: Authorized air-conditioning dealers.

CURTIS MANUFACTURING CO., Refrigeration Div., 1905 Kienien Ave., St. Louis 10, Mo.

Air conditioning.

TYPE PA AIR-CONDITIONERS: Self-contained cooling units for use within the conditioned space, or with ducts, including heating coils. MODEL CA-400, 3 h.p.; MODEL CA-600, 5 h.p.; MODEL CA-800, 7½ h.p.; MODEL CA-1200, 10 h.p.; MODEL CA-1600, 15 h.p,; MODEL CA-2200, 20 h.p.; other units up to 50 h.p.

CONDENSING UNITS: Complete range of sizes from ¼-h.p. to 40 tons incl.; ¼ to 2 h.p. air-cooled units; ⅓ to 5 h.p. water-cooled units with shell & coil condensers; 7½ to 40 tons water-cooled condensing units with cleanable shell and tube condensers; ¼ through 3 h.p. combination air- and water-cooled units.

COOLING TOWERS & EVAPORATIVE CONDENSERS: Complete range of sizes from 3 to 100 tons cap. for indoor or outdoor use.

AIR HANDLING UNITS AND UNIT COOLERS: Complete range of sizes to match with condensing units above.

DOMESTIC DISTRIBUTION: Authorized air-conditioning dealers. Cable Address: CURTISAW ST. LOUIS USA.

GENERAL ELECTRIC CO., Air-Conditioning Div., Bloomfield, N. J.

Mechanical refrigeration equipment, evaporative condensers, boilers.

TYPE FD UNIT CONDITIONERS: Self-contained cooling equipment for direct space or duct conditioning; include heating with addition of suitable coils. Type FD-100D, 10 tons; FD-75D, 7½ tons; FD-50D, 5 tons; also 2 and 3 tons.

TYPE HD CENTRAL STATION CONDITIONERS: Horizontal (HDH) and vertical (HDV) models; provide both cooling and heating; five basic frame sizes in each type; cooling range 2 to 49 tons; heating range 34,000-1,169,000 Btu's per hr.; flexible design for space accommodation. Face and bypass dampers for effective humidity control.

TYPE CM CONDENSING UNITS: Cap. range from small room to building requirements. Max. single-unit rating 60 h.p.

TYPE LM BOILERS: Gas-fired for steam, vapor, hot water or radiant heating; eight sizes from 76,800 to 345,600 Btu's per hr.; single or multiple installations.

TYPE LA BOILERS: Oil-fired for all types of heating; five sizes from 100,000 to 450,000 Btu's per hr.

DRINKING WATER COOLERS: 4, 7, and 10 gal. per hr. air cooled pressure types; 10 gal. per hr. water cooled pressure type; 3 gal. per hr. bottle type. Hermetically sealed refrigeration system, 5-year warranty.

DOMESTIC DISTRIBUTION: Authorized air-conditioning dealers.

Cable Address: INGENETRIC. **EXPORT:** International General Electric Co., 570 Lexington Ave., New York.

TYPHOON AIR CONDITIONING CO., Division of Hupp Corp., 505 Carroll St., Brooklyn, N. Y.

Unit air-conditioners, heat transfer surfaces.

UNIT CONDITIONERS: Self-contained free-standing units with mechanical refrigeration, crackle-finish steel exterior, in 11 cooling capacities, 2, 3, 5, 7½, 8, 10, 15, 20, 25, 30 and 40 ton units. Sizes from 2 h.p. cabinet, 22⅛" x 35¼" x 80½" high to 40 h.p. cabinet, 45" x 84" x 92" high. Weights from 680 lbs. for 2 h.p. to 4,800 lbs. for 40 h.p. model.

HEATING EQUIPMENT: Water and steam coils to fit any capacity Typhoon package air-conditioner, same coil construction and large heat transfer surface used in cooling coils.

NATIONAL DISTRIBUTION: Controlled by home office and district managers.

Cable Address: TYPHOON. **EXPORT DIVISION:** 505 Carroll St., Brooklyn, N. Y.

U. S. AIR CONDITIONING CORP., 33rd and Como Ave., S.E., Minneapolis, Minn.

Unit air-conditioners, heat transfer coils, unit heaters, fans.

UNIT CONDITIONERS: "Kooler-aire" line of air-conditioning plants with mechanical refrigeration in steel casing designed for convenient servicing. **(Models RK 10 to 60** in 8 cooling capacities—10, 15, 20, 25, 30, 40, 50 and 60 tons; evaporative condenser; thermal overload protection; max. dimensions **(40** tons) 146½ in. wide, 60¼ in. high; shippable in sections for limited openings. **Models RKW** in same capacities for well water or cooling tower applications. **Models RKC** with water chiller for cold well water air-conditioning. **Models RKCW** with evaporative water chillers, water cooled shell and tube condenser for remote air-conditioning applications. Models DRK in capacities from 10 to 60 tons, with two complete refrigeration systems.

FANS AND BLOWERS: Single- and double-inlet types in all sizes, backward and forward curve fans, with standard discharge available; may be used for simple ventilation, with air washers, and for exhaust.

HEATING EQUIPMENT: Gas-fired unit heaters, 55,000 to 400,000 Btu's per hour. Available in propeller fan, blower and duct types.

COILS: For water or direct expansion (Freon or methyl chloride) cooling; depths 1 to 8 rows of tubes, 11 standard header and tube lengths 1 to 10 ft. Heating coils available in complete range of capacities—water and steam types.

DIRECT SPACE CONDITIONERS: Packaged units in 2, 3, 5, 7½, 10 and 15 ton cap. refrigeration; designed for direct space cooling.

CONDENSING UNITS: Air-cooled in 2, 3, 5 and 7½ ton cap. for waterless air-conditioning.

ROOM CONDITIONERS: Window Model, ½ ton, ¾ ton and 1 ton models available.

DOMESTIC DISTRIBUTION: Authorized theatre supply and air-conditioning equipment dealers.

Cable Address: USAIRCO.

Architectural Materials, Design & Interior Decoration Service

F & Y BUILDING SERVICE, 319 E. Town St., Columbus 15, Ohio.

Theatre design and construction.

ARCHITECTURAL AND CONSTRUCTION SERVICE includes complete planning and contracting. Complete air-conditioning design and installation.

(ALSO SEE PAGE 34)

KNOXVILLE SCENIC STUDIOS, INC., Maryville Pike, P. O. Box 1029, Knoxville, Tenn.

Interior Decoration and Stage Installations.

WIDE-CURVE SCREEN FRAMES: For CinemaScope with automatic masking top and sides, complete with curved tracks and curtains, 3 types, stationary, flying, portable, steel and aluminum construction.

COMPLETE DECORATING SERVICE: Design, decorative and mural painting, black-light decoration, Fiberglas ceilings, wall fabrics. Complete theatre decorating service.

STAGE INSTALLATIONS: Curtains and track and control equipment, draperies, lighting, hardware, rigging, cycloramas.

DISTRIBUTION AND SERVICE CONTRACTS: Direct, or through theatre supply dealers.

EXPORT: Knoxville Scenic Studios, Old Maryville Pike, Box 1029, Knoxville, Tenn.

MARSH WALL PRODUCTS, INC., Dover, Ohio.

Prefinished wall and ceiling panels, mouldings, adhesives and installation accessories.

"MARLITE" PANELS: Prefinished wall and ceiling panels in colors and various texture and grain finishes, available in full range of standard colors and related shades in the "HI-GLOSS" finish; in solid colors, scored horizontally ("Horizontaline") or 4 inch squares ("The Pattern") in white or harmonizing color. Standard sizes (in ft.) 4 x 4, 4 x 5, 4 x 6, 4 x 8. Thickness 5/32 inch.

"MARLITE" PLANK AND BLOCK: Tongue and groove prefinished paneling. Planks are 16″ wide and 8′ long. Blocks are 16″ square. Both are 3/16″ thick. Available in ten new "companion colors" styled by Raymond Loewy Associates, and in four authentic wood grains.

"MARLITE" WOOD PANEL AND "MARLITE" MARBLE PANEL: Exact reproductions of Natural Walnut, Silver Walnut, Blond Mahogany, Striped Mahogany, Gray Prima Vera, Natural Prima Vera, Combed Oak, and Birch. Size (in ft.) 4 x 6, to 4 x 8; 8 foot mouldings grained to match in.

WALLBOARD INSTALLATION MOULDINGS: Aluminum Alloy in all forms, plain, alumilited, color-matched and wood and marble-grained; Presdwood in wood and marble grain and black (other colors on special order) with scoring.

ADHESIVES: For waterproof bonding of wallboard, glass, insulation, metal, plywood; C-300 rubber-base type in quart and 1- and 5-gal. cans.

DOMESTIC DISTRIBUTION: Building supply dealers through U. S.

NOVELTY SCENIC STUDIOS, INC., 426-432 East 91st Street, New York 28, N. Y.

Interior decoration.

INTERIOR DECORATION DESIGN, PAINTING & DRAPING, including supply and installation of wall fabrics and stage curtains and drapes; murals.

POBLOCKI & SONS, 2159 S. Kinnickinnic Ave., Milwaukee, Wis.

Front materials including doors, door hardware and box-offices. (See also listing under Attraction Advertising Equipment and Marquees).

FRONT FINISHING MATERIALS: Stainless steel to any design, and structural porcelain enameled facing members, erected or shipped for erection by local labor, with or without related components such as poster cases, box-offices, marquees, attraction signs and name signs (see listing under Attraction Advertising Equipment & Marquees).

DOMESTIC DISTRIBUTION: All theatre supply dealers, or direct.

STROBLITE CO., 75 W. 45th St., New York, N. Y.

Blacklight materials and equipment.

FLUORESCENT PAINTS: Quick-drying transparent liquids of lacquer consistency for painting fabrics; also quick-drying opaque paints of ordinary paint consistency. Cover original materials and can be used on light and dark surfaces. Glow in dark when under ultra-violet (blacklight) radiation; in 12 standard colors including blue, green, yellow, orange, red, pink and white.

FLUORESCENT MATERIALS AND FABRICS: Fabrics with flowers, "glo-dots," rainbow, etc., designs; satins dyed in 7 solid colors; fluorescent American flags.

LUMINOUS PAINTS: Glow in dark after short exposure to strong electric light or daylight; glow strongest immediately after activation; afterglow serviceable only in completely dark surroundings.

HAND STAMP: For eliminating pass-out checks; stamp makes mark on hand visible when patron re-enters, passing black-light unit.

DOMESTIC DISTRIBUTION: All theatre supply dealers, and direct.

UNITED STATES PLYWOOD CORPORATION, New York 36, N. Y.

Weldwood plywood and allied products for construction and decoration.

"WELDWOOD" PLYWOOD: Softwood and hardwood panels ranging from utility grades to the finest matched hardwoods in architectural paneling. Stock and custom panels. Some types prefinished. Fire resistant panels available. Variety of thicknesses and panel sizes in all types.

"PLANKWELD": Prefinished Weldwood wall panels in decorative hardwoods. ¼ inch thick, 16¼ inches wide, up to 8 feet long. Edge-grooved for plank effect.

"WELDTEX": Plywood panels with striated faces produce textured effect. For walls and furniture—5/16 and ¾ inch thicknesses—4 feet wide up to 12 feet long. Also in exterior grade ⅜ inch thick.

"NOVOPLY": Mosaic textured all wood laminated paneling. Decorative, practical—stays remarkably flat. ⅜ and ¾ inch thick panels 30 to 48 inches wide, up to 8 feet long.

"MICARTA": High pressure plastic laminate made by Westinghouse. Takes lots of abuse, remains colorful and attractive. Many colors and patterns. For walls, wainscots, counter and furniture tops. Unharmed by burning cigarettes.

"WELDWOOD" FIRE DOORS: Hardwood faced flush fire doors approved by underwriters for class B openings.

"KALISTRON": Abrasive-resistant vinyl plastic sheeting, color permanently fused to underside. 33 standard colors, special colors or designs made to order. Used for furniture, upholstery and wall coverings.

"FLEXWOOD": Cloth-backed hardwood flexible veneer wall covering 12 to 24 inches wide, up to 12 feet long. Especially recommended for curved surfaces.

ADHESIVES: **Weldwood Plastic Resin Glue** for all woodworking. **Weldwood Presto-Set Glue,** fast setting white liquid glue for wood, cloth, hardboard, etc. **Weldwood Contact Cement,** waterproof, non-staining, for plastic laminates, hardboards, wood, etc. Bonds on contact without need for presses or clamps.

FINISHING MATERIALS: "Firzite," a sealer for softwoods. Also used for "pickled" effects on hardwoods. **"Satinlac,"** clear "water white" quick-drying, satin smooth finisher for woods.

"AMORPLY": Plywood faced with stainless steel, aluminum, copper, etc., for facades, counters, booths, etc. Made to specification.

Attraction Advertising Equipment & Marquees

ADLER SILHOUETTE LETTER CO., 11843 W. Olympic Blvd., West Los Angeles 64, Calif.

Changeable letters and supporitng frames for marquee and drive-in signs, and commercial changeable signs.

SILHOUETTE LETTERS: Cast aluminum with recessed face and reflecting bevels ("Third Dimension") in many popular combinations. Sizes 8, 10, 12, 16 and 24 inches and interchangeably on Adler frames and Sectional and interchangeable with Adler Plastic letters. Also available in 4-inch and 6-inch letter sizes with special spacing provided on frames. 4-inch size available for Sectional. Word units ("The," "and," etc.) are also available for interlinear mounting.

PLASTIC LETTERS: Molded of durable translucent plastic with solid triangular bevels and mounting means integrally molded on body of letter; available in permanent red, green, blue and other colors in two-tone plastic. Sizes 10 and 17 inches, interchangeable with Adler **Aluminum Silhouette** letters on Adler frames. New 17″ "Lok-Lip" plastic **Safety Letter** is self-locking on frames—cannot fall off or blow off the sign regardless of wind or weather.

"SECTIONAD" DISPLAYS: Reinforced baked enamel or porcelain enamel steel frames for front-lighted changeable letter displays: can be built-up to any height or length. Letter bars stainless steel.

SUPPORTING FRAMES: These are available with patented stainless steel "Remova-Panel" feature to fill large openings **of any height or length** without divider bars, permitting cleaning, repairs and lamp replacement through small lightweight sections of the panel **without removing frames. Regular stainless steel "Glass-in-Frame" units** also furnished; in these, very other unit is made removable for maintenance.

Branches: 30 West Washington Ave., Chicago; 1451 Broadway, New York, N. Y.; Toronto, Ont., Canada: London, England.

(ALSO SEE PAGE 26)

DOMESTIC DISTRIBUTION: All theatre supply dealers.

FIRST AMERICAN PRODUCTS, INC., 1717 Wyandotte St., Kansas City, Mo.

Changeable marquee letters.

Choice of popular sizes and colors in flat opaque weatherproof materials with track and fast-holding, easy-releasing clips.

DISTRIBUTION: Direct.

NATIONAL STUDIOS, 145 W. 45th St., New York, N. Y.

Brass date strip slides, glass slides.

DATE STRIP SLIDES: All date combinations on brass slides, perforated, for superimposed projection on trailer picture: also captions for trailers, such as "Coming Soon," "Starts Tomorrow," etc.

GLASS SLIDES: Stock slides for holidays (Christmas, Easter, New Year's, etc.); patriotic occasions; community singing (old favorites and newer popular songs). Also advertising slides to order for local merchants and national advertisers.

OUTDOOR THEATRES: Special and stock slides for coming attractions, local advertisers, miniature golf course, birthday and anniversary slides.

CURTAIN SLIDES: For big screens used as a drape when showing regular film.

DOMESTIC DISTRIBUTION: Direct.

POBLOCKI & SONS, 2159 S. Kinnickinnic Ave., Milwaukee, Wis.

Poster cases, marquees, signs, snack car.

POSTER CASES: Five types of extruded aluminum poster cases, natural and colored finishes, with and without illumination; made to any size, stainless steel cases in any shape or design.

MARQUEES: Fabricated to specifications; regular, or designed for letter and lamp changing and other servicing from storage room inside marquee; inside service type with special reflector lamping; both available in enamel or painted finish.

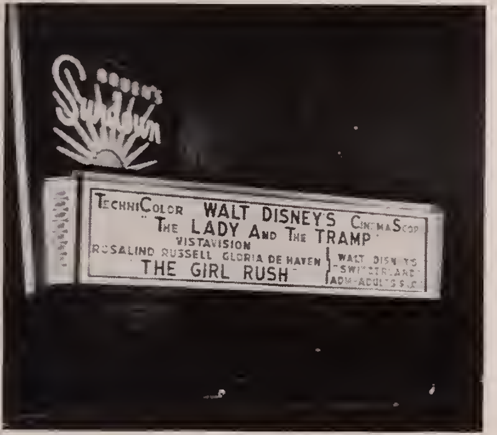
SIGNS: Name signs and attraction panels for regular theatres (also drive-ins: see listing under Drive-In Theatre Equipment).

DOMESTIC DISTRIBUTION: All theatre supply dealers, or direct.

WAGNER SIGN SERVICE, INC., 218 S. Hoyne Ave., Chicago 12, Ill.

Changeable plastic and aluminum letters and supporting frames panels for marquee and drive-in signs, and commercial changeable signs.

FRAMES: Stainless steel construction, in standard and in window type of sectional design for convenient servicing.



Wagner drive-in front-lighted panel and letters.

PLASTIC LETTERS: Adjustable for firm fit and for sliding on bar; in black and translucent red, green, blue, amber; sizes 4, 6, 8, 10, 17 inches; slotted mounting.

(ALSO SEE PAGE 11)

DOMESTIC DISTRIBUTION: Unaffiliated dealers.

Auditorium Chairs & Seating Fabrics

AMERICAN SEATING CO., 901 Broadway, N.W., Grand Rapids 2, Mich.

Auditorium chairs.

MODEL No. 20-001 (Bodiform Retractor): Similar to Bodiform Series but in addition, equipped with smooth silent retracting seat, fully tested mechanism completely shielded.

MODEL No. 16-001 ("Bodiform" Series): The Bodform group has contoured, padded upholstered back with long steel back panel, uniform automatic ¾ safety-fold seat action and concealed, self-aligning, self-lubricating hinge construction. Seat is full-upholstered, with rubber padding over spring-arch construction. Easily-replaceable, tackless upholstery. Wide choice of end standards. All end standards furnished with or without aislelights, and with or without riser-attached middle standards for easier sweeping. Wide choice of color schemes.

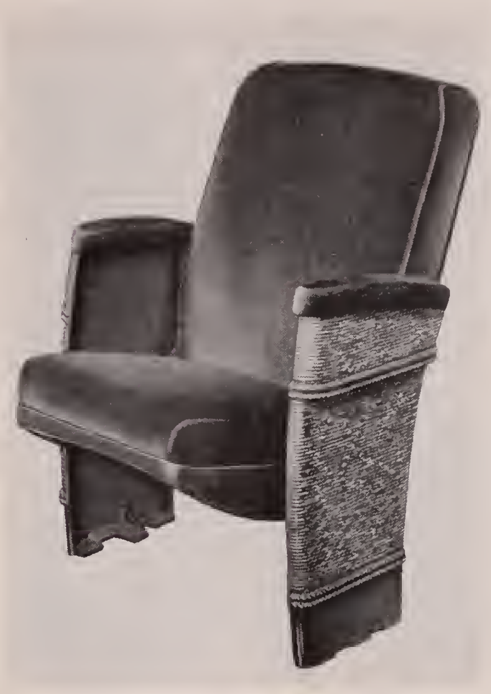
MODEL No. 16-040: Has all the Bodiform features plus deluxe spring-filled padded back for even greater comfort.

MODEL No. 16-870: Super deluxe fully-upholstered deep-springed back and seat—extra wide, extra comfortable.

MODEL No. 17-870: (Bodiform Lounger)—Super deluxe fully upholstered deep-spring back and foam rubber seat. Back reclines when occupant leans back.

(ALSO SEE PAGE 12)

BRANCHES AND OFFICES: 173 W. Madison St., Chicago 2; 1776 Broadway, New York 19; 354 Nelson St. S. W., Atlanta 3; 2930 Canton St., Dallas 26; 701 Bayshore Blvd., San Francisco 24; 1619 Brookpark Rd., Cleveland 9; 16159 Meyers Rd., Detroit 35; 4053 Lindell Blvd., St. Louis 8; 131 Clarendon St., Boston 16; 923 W. Genesee St., Syracuse 4; 16th at Hamilton St., Philadelphia 30; 212 Oliver Ave., Pittsburgh 22; 6900 Avalon Blvd., Los Angeles 3.



Model 17-870—Bodiform Lounger.

DOMESTIC DISTRIBUTION: Above offices and National Theatre Supply.

EXPORT: Amer. Seating Co., Export Dept., 1776 Broadway, New York 19; National Theatre Supply, Export Dept., 92 Gold St., New York 7.

EASTERN SEATING CO., 138, 13 Springfield Blvd., Springfield Gardens, L. I., N. Y.

Auditorium chairs.

Models made up to order with either standard or retractable seat; spring-edge seat cushions, padded back.

DISTRIBUTION: Direct.

GRIGGS EQUIPMENT CO., Box 630, Belton, Tex.

Auditorium chairs.

AUDITORIUM SEATING: Steel construction with Push-Back seat in all models; seats full coil spring; choice of end standards in modern styles. Model 1050, padded back; Model 1051, spring back; Model 1052; loge type with high lounge full spring back.

NO. 30 LINE: Steel construction, available with full metal or plywood backs; coil spring seats; steel tubular edge center standards.

NO. 50 LINE: Curved centers and ends; all types seats and backs.

NOS. 16 AND 12 LINES: Lower-priced group ranging from fully upholstered to veneer styles; all with steel tubular edge center standards.

*Registered.

DOMESTIC DISTRIBUTION: All RCA dealers.

EXPORT: Griggs Equipment Co., Belton, Tex.

HEWITT-ROBINS, INC., Foam and Floor Products Divisions, 666 Glenbrook Rd., Stamford, Conn.

Auditorium chair cushioning, carpet lining, tiles.

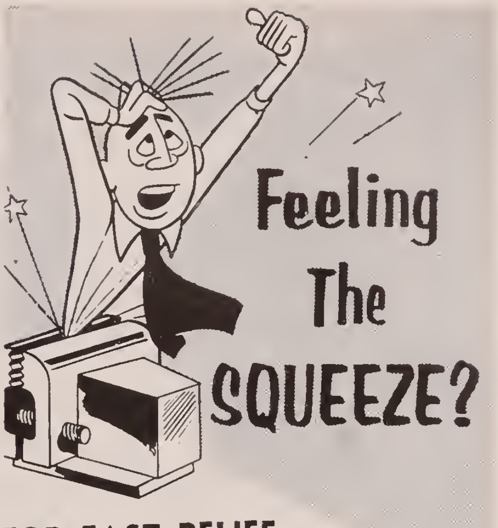
FLOOR PRODUCTS: Rubber and vinyl floor tiles; rubber tile adhesive, counter topping; cove base trim; carpeting backed with foam rubber; rug underlay of sponge rubber carpet lining; stair pads; standing and landing mats.

BRANCHES: 370 Lexington Ave., New York City; Space 1230 American Furniture Mart, Chicago, Ill.

HEYWOOD-WAKEFIELD CO., Gardner, Mass.

Auditorium chairs.

"ENCORE" LINE: No. TC-700, coil-spring seat, padded back, all-steel construction; No. TC-701, coil spring seat, spring-filled back, all-steel.



FOR FAST RELIEF...
Replace worn seats!

Give your patrons fast relief from worn, uncomfortable seats and watch your attendance go up, up, UP! We are specialists in theatre seating. We'll make recommendations within your budget . . . give a low, low, estimate, do the work while your show proceeds. Just shoot through your inquiry . . . leave the rest to us!

WRITE, WIRE or
PHONE ALPINE
5-8459

MANUFACTURERS
Foam Rubber & Spring Cushions, back and seat covers.

DISTRIBUTORS
Upholstery fabrics and general seating supplies.

theatre seat service co.
160 Hermitage Avenue
Nashville, Tennessee

CLARITY! BRILLIANCE!
LONG-LASTING ECONOMY!

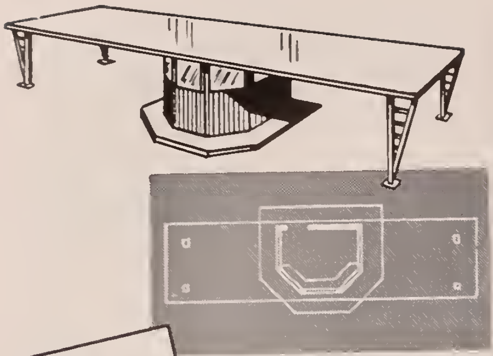
WALKER
High Intensity
SCREENS

You Can See the Difference!

SOLE DISTRIBUTOR FOR WALKER SCREENS

N.T.S.

Your Guarantee
OF CONSISTENT QUALITY AND OUTSTANDING SERVICE!

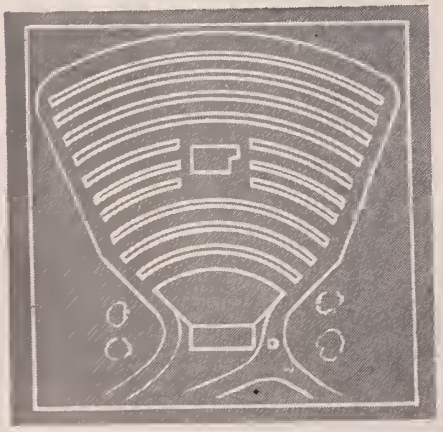


Plan your New Drive-In NOW and let us HELP

When it comes to drive-ins The Ballantyne Company has always taken pride in being more than just a manufacturer of sound and projection equipment. We feel that countless owners and operators want help and advice on how to build a better, more economical drive-in.

That's why we offer these services.

If you have purchased land for a new drive-in, just send us the general plan and elevations. Without cost to you we will lay out the entire theatre. If you need layouts for a projection booth, a refreshment area or ticket entrance, as illustrated above, we'll be glad to furnish them without charge. And of course, we furnish you with complete wiring diagrams as well.



Now is not too soon to plan for next season. Take just two minutes and drop us a line if you're planning a new drive-in. We'd like to help.

Originators of the complete package for the Drive-In Theatres

The Ballantyne Co

1712 Jackson Street Omaha, Nebraska

"AIRFLO" LINE: Patented "Rocking chair" action. TC 706 has spring-fillbed back, coil spring seat. No. TC 703 same, with spring-filled pillow headrest.

"MEDALIST (TC-704): Steel except for wood veneer back; coil spring seat.

Airflo "rocking chair" model.

"ARISTOCRAT" (TC 705): Steel frame,(wood veneer back and seat.

OPTIONAL SEAT CUSHIONS: "Contour" foam rubber, or "Sit-In" coiled spring cushion (both formed relative to body curvature) available for all models.

(ALSO SEE PAGES 4-5)

BRANCHES & REPRESENTATIVES: 1 Park Ave., New York 16; 666 Lake Shore Dr., Chicago 11; 937 S. Alameda Blvd., Los Angeles 21; P. M. Nelson, 1907 St. Paul St., Baltimore; 666 Lake Shore Dr., Chicago.

DOMESTIC DISTRIBUTION: Direct and unaffiliated dealers.

EXPORT: N. Y. Branch, 1 Park Ave.; Frazar & Hansen, Ltd., 301 Clay St., San Francisco 11, Calif.

IDEAL SEATING CO., Grand Rapids, Mich.

Auditorium chairs.

"STREAMLINERS": Three models, two without self-raising seat ("Mercury" and "Challenger"; and "Chief," with self-raising seat having external tension adjustment. Die-cast steel backs and seat pans, coil spring seats, padded or spring backs optional.

Imperial lodge model.

"SLIDE-BACK" TYPE: Seat automatically slides back, rises and locks, back moving to vertical position, when occupant stands; action reversed when patron releases seat; steel construction, coil seat springs, spring or padded back optional.

(ALSO SEE PAGE 19)

DOMESTIC DISTRIBUTION: Authorized theatre supply dealers (name for specific territory on request from manufacturer).

INTERNATIONAL SEAT, Division of Union City Body Co., Inc., Union City, Indiana.

Auditorium chairs.

STANDARD LINE: Stamped steel die formed construction with coil spring edge cushions. Model #50—all veneer 7/16" back and seat; model #101—7/16" veneer back and spring edge seat; model #401—all steel, insert panel padded back and spring edge seat.

Deluxe Line: Stamped steel die formed long form fitting backs and 16 coil spring edge cushions. Model #2000—form fitting padded back; model #2100—form fitting back padded with rubberized hair; model #2450—no-sag spring back construction with patent pending. Model #2550—Deluxe spring back using exclusive no-sag string construction. All models in deluxe line use 16 cone type coil springs with several optional types of padding.

OPTIONAL EQUIPMENT: Foam rubber cushions, both full depth and top pads; self raising seats, wood new ends, end panel designs, metal finishes and

DOMESTIC DISTRIBUTION: Direct from home office at Union City, Indiana, and independent theatre supply dealers.

CANADIAN LICENSEE: Canadian Theatre Chair Co., Ltd.—40 St. Patrick St., Toronto 2B, Canada.

Export: Norpt International Division, 630 Ninth Ave., N.Y.C. or International Seat Corporation, Union City, Indiana.

IRWIN SEATING CO., Grand Rapids, Mich.

Auditorium chairs.

COMET, NO. 4452: Steel construction, spring arch seat. Padded or spring backs.

STANDARD GROUP: No. 2241, coil spring seat, plywood back; No. 1141, plywood back and seat.

DOMESTIC DISTRIBUTION: Authorized theatre supply dealers.

MANKO FABRICS CO., INC., 156 W. 28th St., New York 1, N. Y.

Auditorium chair upholstery fabrics and service. Replacement covers custom made to fit all standard makes auditorium chairs.

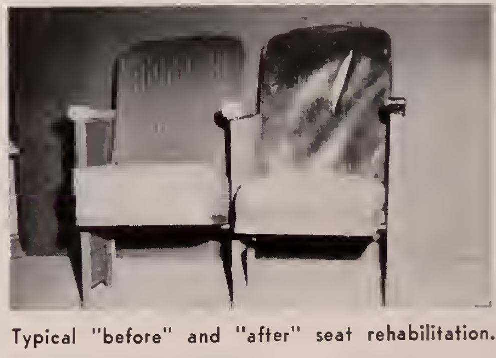
UPHOLSTERY FABRICS: Corduroy, mohairs, velvets, leatherettes and nylon.

(ALSO SEE PAGE 26)

THEATRE SEAT SERVICE CO., 160 Hermitage Ave., Nashville, Tenn.

Auditorium seating service and supplies, cushions and upholstery fabrics.

REPAIR SERVICE: Periodic inspection and service, installation and rehabilitation in the theatre; complete rehabilitation of worn and fire-damaged theatre seats in factory, including sandblasting, sanding and baked-on enamel.



Typical "before" and "after" seat rehabilitation.

CUSHIONS AND FABRICS: All of cushion construction, and various makes of standard fabrics.

DOMESTIC DISTRIBUTION: All theatre supply dealers, and direct.

(ALSO SEE PAGE 71)

[For Box-Office Equipment see Ticket Sales]

Drive-In Theatre Equipment

For projection, sound, ticket booth, attraction advertising equipment, see those divisions (Index page 67). For refreshment service products See Better Refreshment Merchandising Catalog Data (Index page 43.)

AMERICAN PLAYGROUND DEVICE CO., Anderson, Ind.

Drive-in playground and picnic equipment.

PLAYGROUND EQUIPMENT: Castle Tower and **Castle Walk** climbing structures: **Horizontal Ladders,** all steel; **Merry-Go-Rounds; Slides,** all steel, extra heavy duty; **Slides,** nursery and kindergarten; **Swings** and **Swing Sets,** extra heavy duty; **Combination** swing-slide-see-saw units; **See-Saws,** extra heavy duty; **Wave Stride** units.

SWIMMING POOL EQUIPMENT: Diving Boards and Units, official regulation; Pool Ladders, steel; Water Slides, all steel; Lifeguard Chairs; Lifelines; Lifebuoys; Cleaning Equipment for pools; Diving Masks; Diving Belts; Cocoa Matting.

BICYCLE PARKING RACKS: All steel.

BENCHES AND PICNIC EQUIPMENT: Park Benches, Picnic Tables, Picnic Grills, Shuffleboard

DOMESTIC DISTRIBUTION: Direct.

AMERICAN SEATING CO., 901 Broadway, N. W., Grand Rapids 2, Mich.

Drive-in stadium seating.

MODEL No 93: Walk-in chair. Comfortable, durable all-weather stadium chair for walk-ins and for seating around concessions stand. Deep-curved hardwood seats and backs. Weather resistant baked-enameled cast-iron standards.

FOLDING CHAIRS: For incidental use everywhere, indoors and out. Durable, comfortable design and construction.

DOMESTIC DISTRIBUTION: Branch Offices and National Theatre Supply.

BRANCHES: 187 Walton St., N. W., Atlanta 3; 37 Winchester St., Boston 16; 1325 S. Wabash Ave., Chicago 5; 1637 Central Parkway, Cincinnati 14; 2128 Payne Ave., Cleveland 14; 300 S. Harwood St., Dallas 1; 2111 Champa St., Denver 2; 2312 Cass Ave., Detroit 1; 223 W. 18th St., Kansas City 8; 56 Glenwood Ave., Minneapolis 3; 356 W. 44th St., New York 36; 1225 Vine St., 1961 S. Vermont Ave., Los Angeles 7; 1961 S. Vermont Ave., Los Angeles 7; Philadelphia 7; 255 Golden Gate Ave., San Francisco 2; 2319 Second Ave., Seattle 1.

ARVIN INDUSTRIES, Inc., Columbus, Indiana.

In-car heater.

Fan-forced portable electric heater, which plugs into specially wired speaker post and is placed on seat or floor of car. 500 watts, 208 volts, 60-cycle, AC only. 7½" high, 5" deep, with 1½" extended guard rails. Wt. 5 lbs. 2 oz. Model T90-1.

DISTRIBUTION: Authorized distributors of Arvin electric housewares.

THE BEVELITE CORP., 1615 Cordova St., Los Angeles, Calif.

Drive-in speakers.

BEVELITE JEWEL-TONE: 4-in. in-car speaker with case of Tenite II. Junction box illuminated and has die-cast aluminum base with Tenite II cover.

J. E. BURKE PLAYGROUND EQUIPMENT CO., Fond Du Lac, Wisc.; New Brunswick, N. J.

Drive-in playground equipment.

Hobby-horse, glider, climb-around.

DISTRIBUTION: Direct.

COMMERCIAL CONTROLS CORP., ELECTROMODE DIVISION, 45 Crouch St., Rochester 3, N. Y.

In-car heaters.

"ELECTROMODE" heaters of aluminum construction, 500 watts (120, 240 or 280 volts); 11-foot coiled cord

S-T-R-E-T-C-H *Your* SPEAKER DOLLARS

Open Your Eyes to EPRAD IN THE CAR *Speakers!*

(Lowest known maintenance cost of any in-the-car speaker).

If big speaker-maintenance bills have been putting profits to sleep at your drive-in, it's time to awaken to the advantages of EPRAD. Clearer Sound Brings Cars out of Hibernation—keeps business up.

EPRAD "UNIVERSAL"

Recognized as the best sound-reproducing, most trouble-free speaker at any price!

EPRAD "STAR"

Tops in performance, economy, and beauty

ELECTRICAL PRODUCTS RESEARCH eprad AND DEVELOPMENT COMPANY

"The Voice of the Drive-In"

1207 CHERRY ST. • TOLEDO 4, OHIO

TOLEDO 4, OHIO

for variety of locations in car; heat-resistant handle. **DOMESTIC DISTRIBUTION:** All theatre supply dealers and direct.

COUNTY SPECIALTIES, P. O. Box 468, Ossining, N. Y.

Incinerator carts.

PORTABLE BURNERS holding approx. 18 cu. ft. of rubbish; welded steel hopper frame, sheet steel ash catcher: lengths 6 ft., ht. 3 ft. 4": 20" wheels with 2½" treads. removable for storage. Wt. 95 lbs.

DOMESTIC DISTRIBUTION: Direct.

DAWO CORP., 145 N. Erie St., Toledo 2, Ohio.
In-car speakers.

"ACOUSTICRAFT" SPEAKERS: Four-inch speaker unit in cast aluminum case. brass knobs; with straight or coiled cable; available with theatre name stamped in case. Junction boxes with or without downlight.

"LD" in-car speaker.

"LD" SPEAKERS: Four-inch speaker unit in steel case of baked enamel finish (white front, blue back), red plastic control knob. Junction boxes with or without downlight.

(ALSO SEE PAGE 28)

DOMESTIC DISTRIBUTION: All theatre supply dealers.

DIESEL POWER CO., Greenville, Pa.

Fog, humidity and bug control equipment.

"FOGMASTER": Employing the helicopter principle with 32 ft. high horizontal propeller pulls the warmer, upper air down against an adjustable diffuser; covers approx. 5-7 acres, 25 h.p. and 50 h.p. electric models, or direct drives may be used from jeep or tractor.

"WEATHERMASTER": Vertical propeller machines to provide higher air velocities at car level; air movement greater than mosquitoes can combat.

DISTRIBUTION: All theatre supply dealers through exclusive distributor, DOC FAIGE & ASSOCIATES, 630 Ninth Ave., New York City 36.

GENERAL ELECTRIC CO., Electronics Park, Syracuse, N. Y.

Speaker units for in-car reproducers.

MODEL S400C22: PM speaker with aluminum base, moisture-resistant cone designed to prevent warpage, gasket of non-absorptive material to insure correct position of speaker in housing, special treatment of metal parts for outdoor protection; 4-in. input rating 4w, coil impedance 3.2 ohms, magnet wt. 1.3 ozs.

(ALSO SEE PAGE 28)

MODEL S525C18: Same as above except 5¼-in.

HABITANT FENCE, INC., Bay City, Mich.
Rustic wood fences and enclosures.

STOCKADE FENCE: White cedar structures for drive-in theatre area enclosures; available in various heights; factory-fabricated to fit individual ground plan. Available with steel posts and complete with Penta preservative treatment.

DOMESTIC DISTRIBUTION: National Theatre Supply branches (see listing on page 92).

IDEAL SEATING CO., Grand Rapids, Mich.
Drive-in stadium seating.

STATIONARY CHAIR for attachment to flat or inclined floor, indoor or outdoor; cast grey iron standards, slatted wood seat and back; silent direct-attached ball bearing seat hinges; available with wood slats either natural or enamel finish.

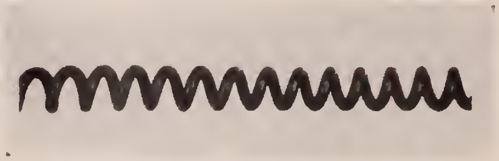
DOMESTIC DISTRIBUTION:

EXPORT: Joe Hornstein, Inc., 630 Ninth Ave., New York City.

KOILED KORDS, INC., BOX K, Hamden, Conn.

Retractile electric cable for in-car speakers and heaters.

KOILED KORDS: Extend at ratio of 5 to 11 retract to compact coil on release; adapted to either speakers or heaters for in-car use.



(ALSO SEE PAGE 77)

DOMESTIC DISTRIBUTION: All theatre supply dealers.

MID-EAST SALES CO., Box 62, Lockland, Ohio.
Outdoor litter collector.

"LITTERBUG": Vacuum litter collector for grounds cleaning; designed to collect and shred such litter as paper trays, ticket stubs, paper matches, wood spoons, etc.; 30" intake section, powered by Briggs & Stratton 2½ h.p. 4-cycle gas engine; ball bearing wheels, pneumatic tires.

DOMESTIC DISTRIBUTION: All theatre supply dealers.

MINIATURE TRAIN CO., Rennsselaer, Ind.

Playground equipment.

MINIATURE TRAINS: Four models, Model G-16 in three styles ("Limited" and "Suburban" and "Commuter") designed on one-fifth scale, with electric diesel type locomotive; and Model G-12 "Kiddieland" type.

DOMESTIC DISTRIBUTION: Direct.

HOW MANY PATRONS DO YOU LOSE BECAUSE OF *Mosquitos?*

PIC is already serving more than 300 satisfied Drive-In Theatres.

PIC saved many Drive-In businesses this summer; it will save yours, too.

INSTANTLY EFFECTIVE
HARMLESS • FRAGRANT
MOST ECONOMICAL

A 25¢ pack will last for 12 hours or approximately 4 full shows. Costs you only 15¢ plus postage.

New
PIC
MOSQUITO REPELLENT
Just Light It..
THE AROMA OF PIC FUMES
PICKS ON MOSQUITOES
Non-Toxic • Instant
Harmless to Children,
and Pets
DIRECTIONS ENCLOSED
PIC
For Drive-In Comfort!

PIC CORPORATION
837 Broad St., Newark, N. J.
Tel.: Mitchell 2-0639

MIRACLE PLAYGROUND EQUIPMENT CO., Box 275, Grinnell, Ia.

Playground equipment.

Carousels, power driven rides. "Miracle" pony ride and "Miracle Merrie" chair ride, "Star Gazer" Ferris wheel. "Miracle Whirl" manually operated, built in 10 ft. and 6 ft. diameters. Slides and swings.

DISTRIBUTION: Direct.

PALMER ENGINEERING & DEVELOPMENT CO., 2459½ Chico Ave., El Monte, Calif.

Car counters.

MODEL C-350, drive-in type, counts any car passing in 10-foot lane at 200 lb. minimum pressure.

"AUTO-CHECK": Model C-360 drive-in type car register, counts any vehicle passing in 10 foot lane at 200 lbs. minimum pressure; counting mechanism sealed in unit; actuator plate heavy gauge steel with hinged actuator lubricated and sealed at factory; heavy aluminum castings at both ends; total height 1½", depressed ¾"; width 12 ft., length 62"; wt. approx. 90 lbs.

DOMESTIC DISTRIBUTION: Theatre supply dealers and specialty sales services.

PERKINS THEATRE SUPPLY CO., INC., 505 Pearl St., Buffalo, N. Y.

Drive-in screen frames and screens.

DRIVE-IN "DAY-LITE" SCREEN: All-weather translucent screen at end of shadow extending from projection room, with protective canopy above screen to intercept extraneous light; special reversing short-focus lenses with f/2.0 speed projects picture 40 ft. wide at distance of 56 ft.

DOMESTIC DISTRIBUTION: Direct.

CANADIAN DISTRIBUTION: Perkins Electric Co., Ltd., 1197 Phillips Pl., Montreal, Que. Branches: Toronto, Vancouver, Moncton.

PIC CORP., 837 Broad St., Newark, N. J.
Mosquito repellant.

"PIC" COILS: Burns like incense; comes in drive-in package 2 coils with metal stand; packed 300 boxes to ct.; shipping wt. 33 lbs.

(ALSO SEE THIS PAGE)

DISTRIBUTION: Direct and all theatre supply dealers.

POBLOCKI & SONS, 2159 S. Kinnickinnic Ave., Milwaukee, Wis.

Drive-in signs, grounds cleaning carts, and projection screen facing.

SCREEN FACING: "Permascreen," all metal permanent, with special face design and finish for wide-screen pictures or drive-in screen tower facing.

SIGNS: Attraction panels and name signs, all types, designed to fit all needs.

MOBILE SIGN EQUIPMENT: Electrical metal sign, choice of plastic sign inserts to mark ramps, give traffic directions, etc.

CARTS: Basket mounted on wheels detachable for dumping or burning debris. Without basket to carry concession items and changeable letters, etc.

DOMESTIC DISTRIBUTION: All theatre supply dealers, or direct.

SIGNS, INC., 48 Geneva Ave., Boston 21, Mass.

Screen towers, attraction signs, outdoor equipment.

SCREEN TOWERS: All-steel, prefabricated members for sizes 45'x100'; other dimensions on special order. Designed for curvature; legs adjustable for tilt.

ATTRACTION SIGNS: Steel structures with steel frame attraction frames; plastic letter boards.

OUTDOOR LIGHTING: All-steel moonlight tower. Entrance, and other directional signs, also decoration fixtures, with galvaneal light boxes having plastic covers, strip neon. Mushroom fixtures for pipe standards any height for traffic area illumination.

DISTRIBUTION: RCA theatre supply dealers.
EXPORT: RCA International, Inc., 30 Rockefeller Plaza, New York 20, N. Y.

INFORMATION ON PRODUCTS advertised in this issue may be procured through Better Theatres. In using postcards supplied for this purpose, indicate products by Reference Numbers given in Advertisers Index below.

ADVERTISERS *Alphabetical* INDEX

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2	Altec Service Corp. Projection and sound equipment maintenance service.	25
3	American Motion Picture Supply Co. Distributors.	79
4	American Seating Co. Auditorium chairs. NTS.	12
5	Ashcraft Mfg. Co., C. S. Projection arc lamps. Unaffiliated dealers.	3rd Cover
6	Ballantyne Co., The Drive-in equipment and planning package. Dealers 3, 20, 22, 24, 35, 37, 42, 47, 68, 76, 87, 92, 100, 105, 106, 116, 126.	72
7	Banner Candy Co. Candy. Direct.	65
8	Bausch & Lomb Optical Co. Projection lenses. Direct, branches and affiliated dealers in all major cities.	31
9	Bert Mfg. Co., Sam Ice machine. Direct.	50
10	Blue Seal Sound Devices Projectors (10A), projector bases (10B), soundheads (10C), magazines (10D), stereophonic attachments (10E), amplifiers (10F), speakers (10G). Direct.	33
11	Bodde Screen Co. Projection screens. Direct.	33
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To Quigley Publications Service Department:

Please have literature, prices, etc., sent to me according to the following reference numbers in 1956 Market Guide Number—

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STREET ADDRESS ....

CITY .... STATE.................

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PERMIT NO. 8894
(Sec. 34.9, P. L. & R.)
NEW YORK, N. Y.

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SONKEN-GALAMBA CORP., Riverview at 2nd St., Kansas City 18, Kans.

In-car speaker posts.

Pipe 2″ through 3″ cut to specifications; or seamless tubing especially adapted to speakers

---

TALLER & COOPER, INC., 75 Front St., Brooklyn 1, N. Y.

Toll systems.

DRIVE-IN ADMISSION CONTROL: Treadle car counter unified with car passenger admission registration ins;tead of tickets, attendant presses key according to number of pay passengers and passes; admission data automatically registers on sign visible to management at distance.

DOMESTIC DISTRIBUTION: RCA theatre supply dealers.

EXPORT: RCA International Division, 30 Rockefeller Plaza, New York 20, N. Y.

THERMOLATOR CORP., 1628 Victory Blvd., Glendale, Calif.

In-car heaters.

FORCED AIR HEATERS of 400 or 500 watts (220, 208 of 110 volts); cast aluminum construction; aluminum chimney.

DOMESTIC DISTRIBUTION: All theatre supply dealers and direct.

TODD SHIPYARDS CORP., Combustion Equipment Div., Columbia & Halleck Sts., Brooklyn 31, N. Y.

Insecticidal fog applicator.

Dry fog insecticide dissemination equipment, Series 40-E, gasoline motor-driven, self-contained for one-man operation, for insecticide effective against flies, mosquitoes, etc., without moist or discoloring residue; equipment 24x32 in., 36 in. high, adapted to jeep or trailer mounting; ship. wt. 650 lbs.

SERIES 15-M, electrically driven, portable for indoor operation for insecticide effective against flies, moths. beetles, ants, etc., without moist or discoloring residue; equipment 21 x 42 in., 36 in. high; ship wt., 325 lbs.

DISTRIBUTION: Dealers and direct.

EPRAD COMPANY, 1206 Cherry Street, Toledo 4, Ohio.

Drive-in speakers.

SPEAKERS: In-car speakers in four designs: "Stereo 2" with 3½″ cones, Fibreglas case; "Universal" 4″ driver unit, die-cast aluminum case, glass fiber tone filter; "Star" 3½″ cone, Fibreglas case; "Stereo 3" 3 driver units, 3 3½″ cones, Fiberglas case.

Eprad's "Star" in-car speaker.

Speakers can be supplied with either straight cords or Koiled Kords. Junction boxes supplied in four colors and can be equipped with a down-light, giving them a glow-top effect.

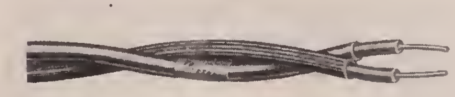
(ALSO SEE PAGE 73)

DISTRIBUTION: Independent theatre supply dealers.

WHITNEY BLAKE CO., Box K, Hamden, Conn.

Underground wire for drive-in theatres; straight cords for in-car speakers.

"TELESEAL" NEOPRENE JACKETED ELECTRIC CABLE for direct trench burial to wire in-car speaker systems, and for comparable wiring, with either No. 14 wire (**Cat. No. 14-TSC-2**) or No. 12 wire (**No. 12-TSC-2**).



DOMESTIC DISTRIBUTION: Graybar Electric Company. All theatre supply dealers.

(ALSO SEE PAGE 34)

Floor Coverings

AMERICAN MAT CORP., Toledo 2, Ohio

Rubber Mats.

LINK TYPE LOBBY MATS: "Ezy-Rug" heavy-duty rubber link matting; available in black or colors.

PERFORATED TYPE: Entrance matting, perforated and corrugated; available in black or colors.

SPONGE RUBBER RUNNERS: Air-Tred Sponge Rubber Runners, colors black or maroon, thickness ¼″ sponge rubber base, topped with resilient long wearing semi-hard surfaces, width 36″ x 48″, length 60 feet to the roll.

DO-ALL: Lobby and entrance matting of corded rubber. Available in runners. Colors red, green, blue, black and mosaic pattern. Also used for carpet protection.

DOMESTIC DISTRIBUTION: Direct and all dealers.

BIGELOW-SANFORD CARPET CO., INC., 140 Madison Ave., New York 16, N. Y.

Theatre carpeting.

PATTERN WILTONS AND BROADLOOMS: Wilton

Koiled Kords*
HELP DRIVE-IN OPERATORS...

by **MINIMIZING SPEAKER LOSSES**

by **LONG-LASTING SERVICE**

Koiled Kords are retractile cords that . . .

EXTEND up to 8 feet or as little as needed with no slack, drooping, looping wire to catch on and be broken by car projections *and* . . .

RETRACT to a neat 16 inch coil that hangs close to the speaker standard, completely out of the way.

LONG LASTING, tough neoprene jacket withstands sunshine or storm, high or low temperatures without failing.

SPECIFY KOILED KORDS on all new speakers you buy and when straight cords need replacing order Koiled Kords from your theater supply house or your local electrical dealer.

© 1955

Koiled Kords
INCORPORATED

BOX K
NEW HAVEN 14
CONNECTICUT

*Trade Mark of Koiled Kords, Inc.

and Velvet weaves in standard broadloom widths.

"CUSHIONLOK": Heavy-duty Velvet all-wool carpeting with foam rubber backing (foam rubber blown into backing to bind tufts, increase resilience, eliminate lining); available in 27-inch widths with pre-trimmed edges, pattern or solid colors.

DOMESTIC DISTRIBUTION: Through branches and authorized dealers in furnishings field; direct inquiries to home office contract dept.

EXPORT: Through home office contract dept.

A & M KARAGHEUSIAN, INC., 295 Fifth Ave., New York 16, N. Y.

Carpeting.

WILTON AND VELVET: All-Wool, heavy-duty theatre carpets available in wide assortment of qualities, patterns, colors.

Also available in special design for specific interior.

Radio City Music Hall "Gulistan" special design.

(ALSO SEE PAGE 3)

DISTRIBUTION: Authorized dealers.

THOMAS L. LEEDOM CO., Bristol, Pa.
Carpeting.

RCA THEATRE CARPETING: Exclusive patterns designed especially for theatres, in three Wilton weaves ("Headliner," "Top Performer," "The Showman") and one Saxony Wilton ("Achievement").

LEEDOM WEAVES in contract grades, available in solid colors and variety of stock patterns and color schemes; also in special colors to suit interior. Grades "Latonia," "Lipton," "Laverock," "Radcliffe," "Radcliff Loop," "Woodcliffe."

BRANCHES: 295 Fifth Ave., New York; 1881 Merchandise Mart, Chicago; 1311 St. Clair Ave., Cleveland; 812 West 8th St., Room 306, Los Angeles 17.

DOMESTIC DISTRIBUTION: RCA line through RCA theatre supply dealers (see dealers marked by asterisk on page 100; Leedom line direct and through branches and representatives.

C. H. MASLAND & SONS, 295 Fifth Ave., New York, N. Y.

VELVET WEAVES in standard and de luxe grades.

WILTON WEAVES in heavy-duty grades and de luxe qualities. Special colors and designs for minimum weavings.

DOMESTIC DISTRIBUTION: Local branch offices; National Theatre Supply branches and carpet contractors.

MOHAWK CARPET MILLS, INC., 295 Fifth Ave., New York, N. Y.

Carpeting.

WILTON: Shelburne and Saratoga—any color combination and design, for formal interior design. Royal Sagamore and Alhambra—any color combination for modern interior design.

DOMESTIC DISTRIBUTION: Local carpet contractors.

ALEXANDER SMITH, INC., 295 Fifth Ave., New York, N. Y.

Carpeting.

CRESTWOOD, CRESTMONT: De luxe specialty carpet in a wide assortment patterns and color effects. Also available in special design for specific interiors.

DOMESTIC DISTRIBUTION: Local branch offices: National Theatre Supply branches and carpet contractors.

RADIO CORP. OF AMERICA, Engineering Products Dept., Camden 2, N. J.
See under THOMAS L. LEEDOM CO., Bristol, Pa.

UNITED STATES RUBBER CO., Chemical Sponge Department, Naugatuck, Conn.

Carpet padding.

RESILIENT SPONGE RUBBER CARPET CUSHIONING: Available in thicknesses 3/16", ¼" and ⅜". Widths 36" and 53". Colors: Mottled buff and tan. Moth and vermin proof. Durable, will not pack or mat.

DISTRIBUTION: Direct.

Lighting

GENERAL ELECTRIC CO., Lamp Div., Nela Park, Cleveland 12, Ohio.
Filament and fluorescent lamps; black-light sources; germicidal lamps projection lamps. (See Projection and Sound.)

GENERAL SERVICE FILAMENT LAMPS: All standard wattages up to 1,500 watts in inside frosted type; clear lamps regularly in wattages above 100 (also 10 watts). These require protection from weather; **for outdoor use, vacuum lamps** are available from 6 to 40 watts, either frosted or colored. Round and flame shapes available in outside-colored lamps, in small wattages.

LUMILINE LAMPS: Tubular filament type in clear and inside-frosted varieties, also inside-colored (straw, orange, blue, green, pink); 30 and 60 watts (17¾ inches), 40 watts (11¾ inches).

FLUORESCENT LAMPS: Phosphor-coated tubes in various diameters up to 2⅛ inches; lengths in inches for popular wattages—15w, 18; 20w, 24; 30w, 36; 40w, 48. New simplified line of white types. Standard cool white and standard warm white for highest efficiency; deluxe cool white and deluxe warm white for best appearance of room finishes and patrons' complexions. Colors—pink, gold, blue, green, red.

SLIMLINE LAMPS: Most popular sizes—8', 6', 4' lengths in 1½" diameter. Also available in 42" and 64" lengths of ¾" diameter and 8' and 6' lengths of 1" diameter.

CIRCLINE LAMPS: Fluorescent lamps of circular shape; diameters, 8, 12 and 16 inches; white.

PROJECTOR LAMPS: (PAR38) Filament type with built-in reflector, hermetically sealed for outdoor as well as indoor use; available for spot and flood applications; 150 watts; base for regular sockets. New 200-watt PAR46 and 300-watt PAR56 narrow beam spotlamps and 300 watt PAR56 floodlamp.

REFLECTOR LAMPS: Filament type with built-in reflector fabricated for indoor use; a spot and a flood variety; 75, 150 and 300 watts, base for regular sockets. New 300 and 500-watt spot and flood with heat resistant glass bulb for outdoor use.

BLACK LIGHT SOURCES: Filament ultraviolet (Purple X) lamps, 250 watts, bulb dark glass to filter out visible light (relatively low output), for intermittent burning; **fluorescent** tubular blacklight lamps in regular fluorescent lamp sizes and wattages available with bulbs of clear glass or dark purple filter glass; **mercury** ultra-violet lamps **(Type H)**, used with filter for visible light. Popular sizes: 100-watt EH4 (flood) and CH4 (spot) sealed beam type, and 250-watt AH5.

GERMICIDAL LAMPS: Ultraviolet tubular lamps for placement in air ducts, and for room installation in special fixtures.

OZONE LAMP for odor reduction. 4 watts S11 bulb.

DISTRIBUTION: Lamps most used by theatres stocked by many theatre supply dealers; others by electrical supply dealers; orders through either for lamps not in stock.

KLIEGL BROS., 321 W. 50th St., New York 19, N. Y.

Stage borderlights, footlights, spots, floods. switchboards, auditorium, downlights, covelights, architectural, display, lighting control equipment.

STAGE BORDERLIGHTS: Individual Alzak-finished reflector-type, 60w to 100w for glass roundels; compartment-type 100w to 200w individual Alzak-finished reflector for gelatine or glass color frames; reflector lamp compartment-type, 150w to 300w for gelatine or glass color frames; open trough type 60w to 100w painted or Alzak-finished, continuous reflector.

STAGE FOOTLIGHTS: Individual Alzak-finished reflector-type, 60w to 150w, single or double-row with glass roundels; open trough type, 60w to 100w, painted or Alzak-finished, continuous reflector; disappearing type with individual Alzak reflectors, 100w to 150w, or with continuous painted reflector in 60w to 100w sizes.

STAGE SPOTS: Fresnel lens type, 100w to 5000w, 3- to 16-in. lens; plano-convex type, 250w to 2000w, 4½- to 8-in. lens.

STAGE FRONT LIGHTS: Auditorium recessed ceiling lights for front stage lighting, "Klieglight" type with or without remotely operated color changing color frames; balcony front "Klieglight" or Freznel lens units with balcony front housings.

"KLIEGLIGHTS": 250w to 3000w types with ellipsoidal reflectors, 6- to 12-in. lenses, drop-in or built-in square shutters, iris shutters and curtain shutters.

STAGE FLOODS: Compartment or reflector types, all sizes, for hanging and stand use.

FOLLOW SPOTS: 2000w to 3000w "Klieglights" with rear-operated iris and curtain shutters, color frame boomerang; arc types 60 amp., 6- or 8-in. lens units.

SWITCHBOARDS: "Kliegl boards," rotolector (selector switch) type, patch boards, electronic boards, all sizes and capacities to specifications; also portable types.

AUDITORIUM DOWNLIGHTS: 200w to 1000w, relamped from above ceiling; plaster ring, 6-in. opening.

AUDITORIUM LENS UNITS: Flush ceiling mounting, above or below ceiling relamping, 100w to 500w, lenses 4½- to 16-in. diam.; recessed lens type with lenses 2 in. above ceiling line.

AUDITORIUM LOUVRE TYPE: Flush ceiling mounting, relamping above or below ceiling, 100w to 500w, cast aluminum concentric ring louvres.

AUDITORIUM COVE STRIPS: All sizes, all shapes, with or without Alzak-finished reflectors; use standard filament lamps, lumilines, fluorescent, slimline and reflector lamps.

AUDITORIUM EXIT SIGNS: All sizes, all finishes, surface or flush mounting, sheet metal or cast frames, glass or sheet metal stencil letters.

DISTRIBUTION: Through electrical contractors, and direct.

Maintenance and Wash Room Equipment

ACTIVEAIRE DEVICES, INC., 105 East 16th St., New York City.
Electric hand dryers.

MODEL DR-4: Hand dryer, deodorizer, bug-destroyer, sanitizer, 2"x6" open; vaporizes deodorant blocks; equipped with germicidal lamps, Aerovap bug bulb.

MODEL TH-4: As above, but hand dryer only.

DISTRIBUTION: All theatre supply dealers through exclusive distributor, DOC FAIGE & ASSOCIATES, 630 Ninth Ave., New York City 36.

BREUER ELECTRIC MFG. CO., 5100 Ravenswood Ave., Chicago 40, Ill.

Maintenance equipment.

"TORNADO" Theatre Blowers Nos. 83, 85, 87. ¾ h.p. to 1½ h.p. May also be used as pack carried vacuum cleaner and insecticide sprayer.

"TORNADO" commercial wet and dry pickup. ¾ b.p. to 1½ h.p., three models; also moiseless models.

"TORNADO" NO. 7000 Series: Floor maintenance machines in four sizes, eight models. Scrub, shampoo, wax and polish.

DOMESTIC DISTRIBUTION: Authorized dealers (name for specific territory available from company on request).

NATIONAL SUPER SERVICE CO., 1941 N. 13th St., Toledo 2, Ohio.

Vacuum cleaners.

Heavy duty equipment available in six models. Three models for both wet and dry pick-up. Four models with inside filters operate at absolute minimum noise level. Two models can be quickly converted to blowers. Specially developed tools for cleaning screens, air-conditioning filters and extension tubes for overhead work; effective carpet tools for removing embedded dirt.

DOMESTIC DISTRIBUTION: All theatre supply dealers—maintenance supply distributors.

PULLMAN VACUUM CLEANER CORP., 25 Buick St., Boston 15, Mass.

Vacuum cleaners.

Thirty pound, portable, maneuverable cleaner for theatres. No outside filter. Use for wet or dry floor cleaning. All floor, wall and upholstery tools available. Converts in two seconds to a power blower.

VACUUM CLEANER ACCORDION HOSES: Stretch from 6 to over 16 ft. Reaches up rows without moving cleaner in aisle. Sizes to fit Pullman and all other makes.

DISTRIBUTION: All theatre supply dealers through exclusive distributor, DOC FAIGE & ASSOCIATES, 630 Ninth Ave., New York City 36.

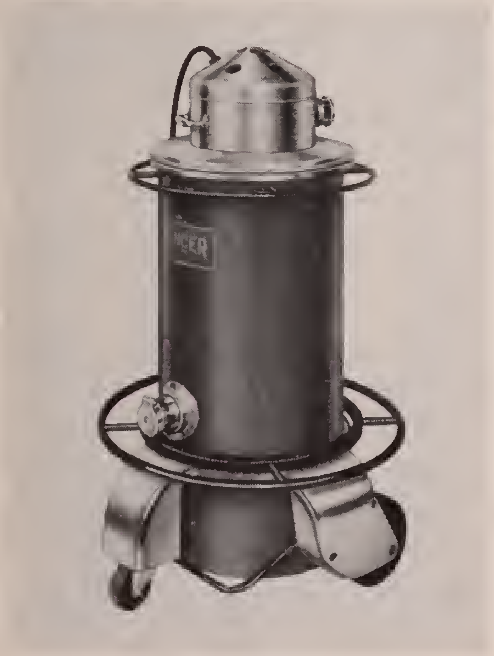
SPENCER TURBINE CO., Hartford 6, Conn.

Vacuum cleaning equipment.

COMMERICAL MODEL: Mounted on 10-in. rubber-tired rear wheels and single front caster; 1 h.p. universal motor operable on a. c. or d. c.; 50-in. water lift at end of 25-ft. hose of ⅝-in. orifice; wt. 188 lbs. net; attachments include wet separator for wet pickup, dry mop cleaner; dirt pan cap. 6 gal.

MULTI-VAC SENIOR: Motor ¾ h.p.; wt. 58 lbs.; dirt can cap. 4 gal.; 47-in. water lift at 25 ft. ⅝-in. orifice. **Multi-Vac Junior,** ½ h.p., dirt cap. 1.6 gal.

STATIONARY SYSTEMS: Central vacuum cleaning plants in capacities to requirements of theatre.



Spencer portable P-118.

DOMESTIC DISTRIBUTION: Authorized dealers, and direct.

(ALSO SEE PAGE 21)

Projection and Sound

ALTEC LANSING CORPORATION—9356 Santa Monica Boulevard, Beverly Hills, California—161 Sixth Avenue, New York 13, N. Y.

Sound reproducing systems—speakers, preamplifiers, power amplifiers, controls and accessories for motion picture theatres.

STEREOPHONIC SOUND SYSTEMS—S-15A (3 channel) amplifier system—S-15B (4 channel) amplifier system (for theatres with seating capacities 800 to 1200). 1530T (70 Watt) amplifier—1520 T (35 Watt) amplifier—A-150C (4 channel) preamplifier for larger capacity theatres. A-336A Monitor amplifier—A-337A amplifier—A-338A amplifier—A421 preamplifier—Switching amplifiers—Horj switching panels, etc.

A-4 speaker system.

SPEAKER SYSTEMS: A-6, A-7 for S-15A and S-15B amplifier systems—A-1-X, A-1, A-2-X, A-2, A-4-X, A-4, A-5 for 1530T, 1520T amplifier systems for larger theatres, monitors, driver units, networks, etc.

(SEE ALSO PAGE 25)

DISTRIBUTION: Unaffiliated dealers.

AMERICAN SELECTIFIER DIVISION, 630 Ninth Ave., New York 36, N. Y.

Selenium rectifiers, voltage boosters, emergency switching systems; magnetic-amplfier voltage controls

"SELECTIFIERS": Selenium rectifiers, 500-400 amps., 28/125V, d. c. arc power; "50,000 Hour" and "Superior" models in all sizes. Glass insulated transformers, 50,000 hr. stacks, 12-phase, 1% ripple, volt amp. controls, continuous duty, industrial types.

REPAIRS & CONVERSIONS: All makes of metal rectifiers converted to selenium.

"ADJUSTAVOLT" VOLTAGE BOOSTERS: 1500-watt voltage booster regulators for use with 16mm sound equipments, popcorn machines, etc. All sizes made to order.

Selenium rectifier

"SWITCHMASTER": Emergency switching system, transfers output of one rectifier, or generator, to either arc or both arcs in parallel.

MAGAMP CONTROLS: Magnetic amplifiers to supply very close output of power from rectifiers.

DISTRIBUTION: All theatre supply dealers through exclusive distributor, DOC FAIGE & ASSOCIATES, 630 Ninth Ave., New York City 36.

AMPEX CORP., 934 Charter St., Redwood City, Calif.

Sound systems.

STEREOPHONIC SOUND SYSTEMS: Available in 30, 60, and 120 watt output per channel.

COMBINED OPTICAL MAGNETIC SOUND SYS-

#6400 Penthouse reproducer.

AMPS

Featuring the new low cost

SINGLE CHANNEL MAGNETIC SOUND SYSTEM

$785. F.O.B.
Redwood City, Cal.

AUTHORIZED DISTRIBUTORS OF

AMPEX

THEATER SOUND EQUIPMENT

- 3, 4 and 6 CHANNEL STEREOPHONIC SYSTEMS
- AMPEX LOUDSPEAKERS
- ALL REPLACEMENT PARTS
- ASSOCIATED EQUIPMENT

American Motion Picture Supply Co.

DEPT. B • 1310 BEDFORD AVE. • BROOKLYN 16, N. Y. • MAin 2-6662

TEMS: Available for reproduction of one optical or magnetic track, or for three, four or six magnetic tracks with integrated optical sound; 30, 60 or 120 watts per channel.

SINGLE-TRACK MAGNETIC, for addition of single-channel magnetic reproduction to existing optical system.

(ALSO SEE PAGE 79)

AMERICAN MOTION PICTURE SUPPLY CO., 1310 Bedford Avenue ,Brooklyn 10, N. Y.

DOMESTIC DISTRIBUTION: Circuit Construction Corp., 233 W. 49th St., New York City; Radio Shack, 167 Washington, Boston; Bing Crosby Enterprises, 9030 Sunset Blvd., Hollywood; United Theater Supply, 172 Golden Gate, San Francisco; Kaminga Electric Company, 1337 Judd Ave., S.W., Grand Rapids, Mich.; Graybar Electric in more than 120 cities; David Sarser,

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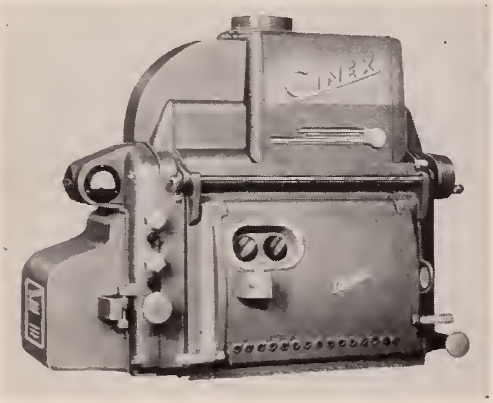
C. S. ASHCRAFT MFG. CO., 36-32 38th St., Long Island City, N. Y.

Projection arc lamps, rectifiers for d. c. projection arc supply.

80-170 AMPERE REFLECTOR LAMP: "Cinex-170" using 9mm, 10mm, 11mm, and 13.6mm standard high-intensity positive carbons and 10mm and 11mm special carbons; 18-in. reflector; water-cooled jaws, Lamphouse ventilation by blower system taking cold air from outside lamp and directing it over filter through hollow walls and ducts across reflector, ejecting it into projection room exhaust stack. Equipped with diehroic filter.

75-115 AMPERE REFLECTOR LAMP: "Super-High" using 9 m/m x 20 in. or 10 m/m by 20 in. rotating positive (water cooled)—5/16 x 9 and 11/32 x 9 in. negative—16 in. F1.9 reflector.

60-85 AMPERE REFLECTOR LAMP: "Hydro-Arc" using 9 m/m x 20 in. or 8 m/m x 14 in. positive (water cooled) 7 m/m x 9 in. neg. 15 in. reflector.



Ashcraft Cinex-170 Lamp

40-65 AMPERE REFLECTOR LAMP: "Suprex C70" using 7 or 8 m/m x 14 in. positive, 6 or 7 m/m x 9 in. negative, 14 in. reflector.

RECTIFIERS: Selenium 60-90 amperes and 60-100 ampere. 3 phase.

(ALSO SEE THIRD COVER)

WATER CIRCULATORS for water cooling positive carbons.

DOMESTIC DISTRIBUTION: Authorized theatre supply dealers (name for specific territory on request from manufacturer).

EXPORT: Westrex Corp., 111 Eighth Ave., New York 11; except in Canada: Dominion Sound, 114 Bond St., Toronto.

AUTOMATIC DEVICES CO., 2121 S. 12th St., Allentown, Pa.

Motor-generator sets for d.c. supply from a.c. lines.

STANDARD MODEL ("Stabilarc" No. 1373): A complete package unit with generator, ballast resistors, across-the-line starter and control panel; available in most output ranges and regular voltages, 60 cycles (other line conditions accommodated on special order).

DISTRIBUTION: All theatre supply dealers.

THE BALLANTYNE CO., 1712 Jackson St., Omaha, Neb.

Projectors, Arc Lamps, Rectifiers, Pedestals, magazines, Soundheads, Amplifiers, Horn Systems, Drive-In Speakers, Drive-In Directional Signs, Prefabricated drive-in screen towers.

COMPLETE SOUND SYSTEMS: Arranged in five capacity groups—to **1250** seats (with No. 39 horn systems), Models 530, 630, 730; **up to 900 seats** (with No. 20 horn system) Models 520, 620, 720; **Up to 600 seats** (with No. 14 horn system), Models 514, 614, 714; **up to 350 seats** (with No. 11 co-axial two-way speaker), Models 511, 611, 711; **up to 350 seats** (with HF-7 "Silver Spiral" speaker). Models 507, 607, 707. Sound systems also available with **Altec-Lansing horn systems.**

COMPLETE STEREOPHONIC SOUND SYSTEM arranged in four models, Model 6400 series (60 watt) for larger theatres, Model 3400 series (30 watt) for for medium sized theatres and Model 2400 series (20 watt) for smaller theatres. Model 4452 for drive-ins.

SOUNDHEADS: Designed for use with all standard makes of projectors, and adaptable to Power's. **Model 6** has directly connected all-gear flexible soundhead-projector motor drive, vibration-filtering exciter lamp mounting, isolated sound feed sprockets, gyroscopically controlled rotary scanning drum, constant axis optical system carriage, prefocused exciter lamp. Gear boxes for 25-, 50- or 60-cycle current; boxes interchangeable. **Model 9,** a later development with new film travel, gear box, simplified drive, oil damped filter fly-wheel, patented tilt-out exciter lamp holder, with all moving parts in sealed ball-bearings.

STEREOPHONIC SOUNDHEAD: Model SX400 button-on with 4-track pick-up.

HORNS AND SPEAKERS: Three two-way systems with cellular higb-frequency horn (alnico 5 PM driver), 15-inch PM low-frequency speaker unit mounted in acoustically reinforced horn baffle; and two small theatre models (HF-7-SS and No. 11). **Model 30** has two low-frequency units; dividing network crossover at 500 cycles; five-step bigh-frequency attenuation for acoustical adaptation to auditorium. **Model 20** similar to No. 30, but with single low-frequency unit. **Model 14** has smaller low-frequency baffle witb simpler high-frequency cellular horn mounted on top for adaptation of units to smaller theatres. **Model HF-7-SS,** for auditoriums up to 350 seats, has a "Silver Spiral" speaker mounted in born baffle for full frequency output. **Model 11** has two-way speaker unit, combining cellular high-frequency horn by means of an acoustical coupler, with dividing network and horn baffle mounting. Also **Altec-Lansing horn systems.**

HIGH-INTENSITY ARC LAMPS: Model 4570, 45-70 amps., arc magnetization by Alnico 5 permanent magnet; 14-in. reflector at 32-in. working distance for optical efficiency witb f/20 lens; each carbon fed by independent screws with 12-in. travel on positive; mirror flame shield and dowser operated by handles on both sides; finished in grey wrinkle with anodized aluminum trim.

RECTIFIERS: Six sizes of tungar rectifiers, in single or three phases; 40 amperes, 4-tube; 60 amperes, 4-tubes; 80 amperes, 6-tubes; 90 amperes, 6-tubes; 100 amperes, 12-tubes; 130 amperes, 16-tubes. All models are finished in gray baked-on wrinkle paint. Selenium rectifiers for 135 amp. operation.

PEDESTALS: Two regular theatre models, either available with upward-tilt equipment carriage for drive-in theatres. **Model 1500** is straight-column type; **Model 1800** bas forward slant (streamline effect). Lamp and motor switches available for mounting on either.

EXCITER LAMP SUPPLY: Model N50-D, tube type for two 10v, 5 amp. lamps, DC and also 50 x 44 AC

KX amplifier for small size drive-ins.

GENERATORS: Four sizes—75-150, 125-250; 150-300 and 200-400.

AMPLIFIERS: Amplification units for regular theatres, in dual or single channel cabinet; MX, RX, KX for drive-in theatres; SX series for stereophonic sound. **Dual channel** system (PD-56) has two amplifiers with switch changeover, monitor and its amplifier built in. PD-55 provides **single channel** in dual cabinet for adding standby (PD-50), single channel in single channel cabinet. All volume controls of step type with silver contacts. Also available are **speaker-amplifier equipment for cry-rooms,** etc. (PD-52); **hearing aid amplifier** (PD-53); **monitor cabinet** (PD-54). The **MX Series** for drive-ins provides systems for from 400 to over 1,000 cars. MX-1 single-channel 200w; **MX-2** dual channel 200/400w; both systems include **MX-28A ramp control panel** to monitor or cut out any speaker section; room panel accommodates cabinet for non-sync, radio, etc. The RX Series for drive-ins provides systems to 600 cars. RX-11 single channel 125w; RX-12 dual channel 125/250w; both systems include RX-228A ramp control panel. The KX system is designed for 200 to 400 cars. System same as RX but amplifier is 75 watts.

MAGNETIC SOUND SYSTEMS: Four sizes. Series 4452 for single channel, drive-in and indoor. Series 2000 and 3000 for theatres seating up to 900. Series 6000 for theatres seating over 900.

PROJECTORS: Model BW (mfd. by Wenzel Projector Co.), oilite bearings, drive a stationary stud turned by main drive gear, lens mount with adjustments front of case, framing light and full-size door on operating side, rear shutter, provisions for 4-inch lens mount. PRO-1 air cooling device optional on all b.w. projectors.

DRIVE-IN SPEAKER: types. **AX90,** Doub'l Cone, PM speaker with aluminum voice coil, alumizite treated diaphragm, and two cones, one superimposed on the other for protection from weather*, in a die-cast aluminum housing with baked finish in several contrasting colors, junction box of same housing design, with or without downlights, speaker with straight or coiled cords. AX 45 overflow crowd speakers consisting of bell-shaped marine all-weather speakers, complete with box cap and volume control.

DRIVE-IN SPEAKERS: Type AX and **QX** double cone PM speaker with aluminum voice coil, Alumizite treated diaphram and weather treated cones. Front cone fits over rear cone for protection from weather and is replaceable at the speaker post. Die-cast aluminum housing with baked enamel finish in several colors. TYPE EX AND HX single cone speakers in case and finished with or without downlights. AX45 single bell with box cap and volume control.

DRIVE-IN SIGNS: New cast aluminum signs with letters cast as a part of the aluminum housing for ramp signs, enter and exit, and directional signs. Available for post mount or wall mount.

(ALSO SEE PAGE 72)

SCREEN TOWERS: Prefabricated laminated wood. Available as complete tower or trusses can be purchased only. Designed for drive-in theatres by drive-in engineers. Can be shipped by common carrier. Available in 56 and 64-foot trusses, curved or straight, and any width. Trusses set 10-feet on center and face can extend 4-feet beyond eng leg for wing.

DOMESTIC DISTRIBUTION: Authorized theatre supply dealers (name for specific territory available from manufacturer). **Cable Address:** BALCO. **Export Agent:** K. Streuber & La Chicotte, 250 West 57th St., New York 19, N. Y. (cable KASTREUBER).

BAUSCH & LOMB OPTICAL CO., 658 St. Paul St., Rochester, N. Y.

Projection lenses.

SUPER CINEPHOR: Coated lenses working at an aperture of f/1.8, available in focal lengths from 2 through 4½ inches in ¼ inch steps, 4¾ inch f/1.9 and 5 inch f/2.0. In permanently sealed mounts to prevent internal dust, dirt or oil vapor, 2 25/32" dia. barrel.

Bausch & Lomb CinemaScope projection lens.

LONG FOCUS SUPER CINEPHOR: Coated lenses f/1.8 focal length 4¾ inch to 6½ inch in ¼ inch steps

6¾ inch and 7 inch f/1.9.4" diameter one piece barrel, increased illumination, heat resistant cement, regular production for prompt delivery.

CINEPHOR SERIES II: Coated lenses available in the longer focal lengths, from 5¼ to 9 inches; hence, maximum speed f/2.5 (down to f/3.7, depending on focal length). Permanently sealed.

POPULAR-PRICED CINEPHOR: Coated f/2.0 available in focal lengths 3½ to 5 inches. Mounted in No. 2 barrel.

BRANCHES: 1324 Eye St., N. W., Washington 5, D. C.; 16849 Grand River, Detroit 27, 730 Fifth Avenue, New York 7; 18 S. Michigan Ave., Chicago 3; Box 2142, 1814 Chestnut St., Philadelphia 3; 131 Clarendon St., Boston 16; 20 Jones St., San Francisco; 314 W. Sixth St., Los Angeles 14; 16 Grosvenor St., Toronto, Ont., Canada.

DOMESTIC DISTRIBUTION: NTS branches: RCA dealers (asterisk); and unaffiliated dealers (name for specific territory availahle from manufacturer).

EXPORT AGENTS: RCA International Division, 30 Rockefeller Plaza, New York 20; K. Streuber & La Chicotte, 250 W. 57 St., New York 23; Westrex Corp., 111 Eighth Ave., New York 11; Norpat Sales, Inc., 630 Ninth Ave., New York City; Cinematograph International Inc., 341 W. 44th St., New York City; national Theatre Supply, Export Dept., 92 Gold St., New York City; General Theatre Supply, 86k Buy St., Toronto, Ont., Can.

(ALSO SEE PAGE 31)

BODDE SCREEN CO., 11541 Bradley Ave., P. O. Box 711, San Fernando, Calif.

Motion picture projection screens for theatres, studio process cinematography.

THEATRE SCREENS: Aluminized surface type in six reflective grades from 4.1 gain factor (Type A) to low gain of 1.25 (Type C). Also available with matte surface in three gain factors. Perforated. All types cast seamless in material of ethyl-cellulose plastic base; washable.

PROJECTORS: Still, fully automatic, 3¼ x 4 slides for hackground advertising, 4" x 5" slide background projectors, manually operated. Both models come in 2,000 and 5,000 watt models, voltage increase to lamps on both models from 115 to 165 volts.

DOMESTIC DISTRIBUTION: All theatre supply dealers.

(ALSO SEE PAGE 33)

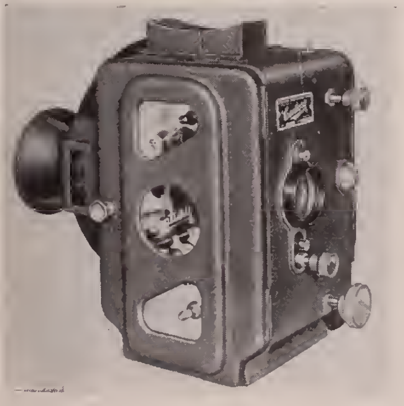
CENTURY PROJECTOR CORP., 729 Seventh Ave., New York 19, N. Y.

Projectors, pedestals, magazines, soundheads, amplifiers, rewinders.

PROJECTOR MECHANISMS: Single rear shutter (Model C) and douhle shutter (Model CC) with two rear shutters operating in one casing. Mechanisms also supplied with water cooled apertures. 4" diameter lens mount standard equipment. Double frame Vistavision horizontal projectors. Magazines, 3,000-foot and 4,000-foot 26" magazines for standard and for drive-in theatres. An air deflector (CI-T-100) is available for mounting on any mechanism of rear shutter type where lamp shows sensitivity to air disturbance.

PEDESTALS: Model C for regular theatres and for drive-in theatre upward tilt. Special heavy pedestals on order.

STEREOPHONIC EQUIPMENT: Penthouse reproducers with hydro flutter suppressors. CinemaScope conversion kits for projector mechanisms and soundheads.



Century Projector Mechanism.

SOUNDHEADS: Two series, each with "Hydro Flutter Suppressor," rated to reduce film-flutter to .08% or less. The "Master" (Model R2) is further equipped with an "electro-tension governor" for flutter elimination, and vertical drive motor with flexihle coupling. The "Standard" (Model R3) is of simplified design, with hydro flutter suppressor. Model 20 deluxe sound reproducer including hydro flutter suppressors and twin exciter lamps.

AMPLIFIERS: Main amplifier, W3-11, 15 watts, with low-capacity cahle connector to photocells; main amplifier, W5-17, 18 watts, used with pre-amplifiers.

POWER amplifiers W5-16 (40 watts), W5-19 (200 Watts).

REWINDERS: Two heavy-duty models—M & P clamp type, and MM & PP hench type.

(ALSO SEE THIS PAGE)

3RD DIMENSIONAL DEVICES: Synchronizers and Polaroid Booth Filters for Century equipment and adaptahle for most other makes of projectors and sound reproducers.

ACCESSORIES AND PARTS: Replacement parts for Century Model C, Model K and Kaplan projectors; rear shutter attachment (No. D-90) for converting front shutter mechanisms; douhle hearing (No. BB) and super movements (No. BBB) for Kaplan mechanisms; tools for repairing projector mechanisms, and "Century Certified" projected oil availahle in 1 gal. tins.

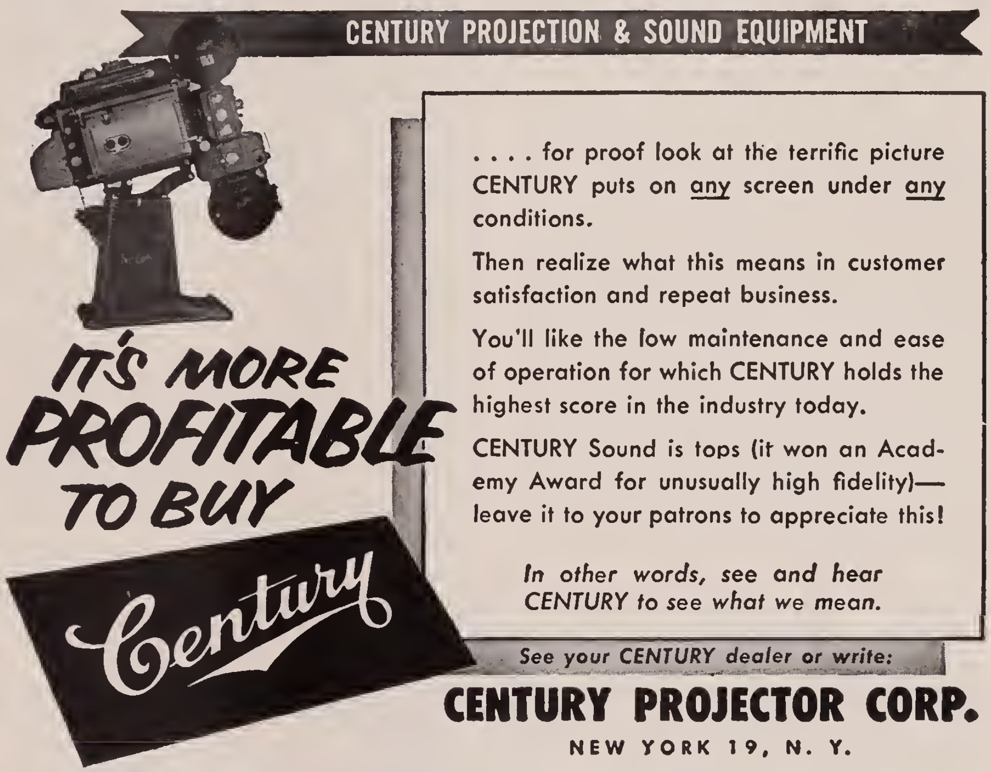
DOMESTIC DISTRIBUTION: Unaffiliated dealers.

EXPORT: Westrex Corp., 111 Eighth Ave., New York 11.

BLUE SEAL SOUND DEVICES, P. O. Box 1008, New Cannan, Conn.

35mm projectors, sound equipment.

PROJECTORS: "Superior" Model A mechanisms, magazines and bases.



CENTURY PROJECTION & SOUND EQUIPMENT

IT'S MORE PROFITABLE TO BUY Century

. . . . for proof look at the terrific picture CENTURY puts on any screen under any conditions.

Then realize what this means in customer satisfaction and repeat business.

You'll like the low maintenance and ease of operation for which CENTURY holds the highest score in the industry today.

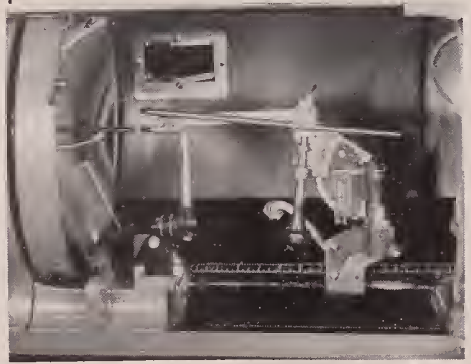
CENTURY Sound is tops (it won an Academy Award for unusually high fidelity)—leave it to your patrons to appreciate this!

In other words, see and hear CENTURY to see what we mean.

See your CENTURY dealer or write:

CENTURY PROJECTOR CORP.

NEW YORK 19, N. Y.



The Most Expensive Carbons are those Which Aren't Burned

If you have Ashcraft "D" or "E," Brenkert-Enarc, Peerless Magnarc, or Strong Mogul projection lamps, a

CRON-O-MATIC

Fully Automatic

CARBON SAVER

Pays an average return of 900% on your money. You invest only $42.50 and save $400.00 annually!

Uses positive carbon stubs of any length, without preparation. When entirely consumed, the new carbon goes into use without losing the light, or otherwise affecting lamp operation. Burns average lengths (3¼") down to ¾", saving 2½" or 22.2% of carbon costs. If your dealer can't supply you, order direct.

PAYNE PRODUCTS CO. (Cron-O-Matic Division)
2451 W. Stadium Blvd. Ann Arbor, Michigan
☐ Send literature on the Cron-O-Matic.
Ship Cron-O-Matic
☐ C.O.D. inc. postage ☐ Remittance herewith
Name . . . .
Theatre . . . .
Street . . . .
City & State . . . .
EXPORT: Frazar & Hansen, Ltd.,
San Francisco, New York, Los Angeles

SOUND EQUIPMENT: Model SR-2000 soundheads, optical; amplifiers and speaker systems.

(ALSO SEE PAGE 33)

DOMESTIC DISTRIBUTION: All theatre supply dealers.

CONTINENTAL ELECTRIC CO., Geneva, Ill.

Electronic tubes for sound systems and current rectification.

"CETRON" LINE of photocells for motion picture soundheads; tungar tubes for projection a. c. power line rectifiers (also Thyratron tubes for lighting control consoles and comparable current control).

DOMESTIC DISTRIBUTION: All theatre supply dealers.

Cable Address. CONTINENTAL. **EXPORT:** E. D. Magnus & Associates, 188 W. Randolph St., Chicago 1.

FREELAND SCREW MACHINE PRODUCTS CO., 2305 N. Sydenham, Philadelphia 32, Pa.

Carbon saving devices; arc lamp jaw adaptors.

AUTOMATIC CARBON SAVER: Twin, positive carbon jaw assembly, pivoted to changeover from 1" stub during reel to another full size carbon in suprex-type arcs; pivot bearing, self-locking nuts, enlarged jaws, free-running clamp screws; all nickel-plated on bronze, non-magnetic assembly.

DISTRIBUTION: All theatre supply dealers through exclusive distributor, DOC FAIGE & ASSOCIATES, 630 Ninth Ave., N. Y. 36, N. Y.

FAIRCHILD RECORDING EQUIPMENT CO., 154 St. & Powell's Cove Blvd., Whitestone, N. Y.

Perspecta sound integrator.

MODEL 330 for universal use with all makes of sound reproducers, complete with volume control, preamplifiers, balancing controls and power supply.

FIRST-AMERICAN PRODUCTS, INC., 1717 Wyandotte St., Kansas City 8, Mo.

Projection screen frames, auditorium speakers, lamphouse exhausts, porthole blowers, projection cooling systems.

SCREEN FRAMES: Heavy-gauge steel, adjustable curvature and tilt for any aspect ratio.

AUDITORIUM SPEAKERS (stereophonic systems): Wall-mounting auditorium models with 12-in. wide-range speakers in large acoustically-treated cabinets; choice of finishes.

PORTHOLE BLOWERS: For indoor theatres or drive-ins, strong blast of air prevents insects in projection beam and protects lenses from grimy deposits.

DISTRIBUTION: Direct.

FOREST ELECTRONIC CO., INC., 358 W. 44th St., New York 36. N. Y.

Projection arc lamps.

TYPE M: 14-inch reflector taking carbon trims utilizing from 42 to 70 amps., producing up to 15,000 lumens on the screen, built-in electronic control system with electro magnetic arc device.

TYPE H: 16-inch reflector taking carbon trims utilizing from 70 to 90 amps., producing up to 21,000 lumens on the screen, built-in electronic control system with electro magnetic arc device.

DISTRIBUTION: Authorized dealers.

GARVER ELECTRIC CO., Union City, Ind.

Bulb type projection rectifiers.

SIXTEEN TUBE: 130 ampere for angular trim, single-phase.

TWELVE TUBE: 100 ampere for Angular trim, single and 3 phase.

SIX TUBE: 80 ampere for coaxial trim, single and 3 phase.

FOUR TUBE: 60 ampere for coaxial trim, single and 3 phase.

FOUR TUBE: 40 ampere for coaxial trim, single and 3 phase.

TWO TUBE: 30 ampere Low Intensity single phase.

SELENIUM RECTIFIERS: 135 amps, single and 3 phase; 100 amps, single and 3 phase; 75 amps., single and 3 phase.

DOMESTIC DISTRIBUTION: The Ballantyne Co., Omaha, Neb.

FOREIGN DISTRIBUTION: Streuber & LaChicotte, 250 W. 57th St., New York, N. Y.

GENERAL ELECTRIC CO., Lamp Div., Nela Park, Cleveland 12, Ohio.

Filament projection lamps, exciter lamps.

PROJECTION LAMPS: Tungsten filament lamps in all types and sizes for motion picture and other light projection.

EXCITER LAMPS: All types and sizes for motion picture sound reproduction.

DISTRIBUTION: Theatre supply dealers and electrical distributors.

GOLDBERG BROTHERS, P. O. Box 448, Denver 1, Colo.

Rewinders, reels, projection room cabinets and tables, sand urns, box office speaking tube, ticket boxes.

REWINDERS: Fully enclosed type, motor-driven, for diameters 15 and 18 inches; equipped with automatic stop.

REELS: Fabricated of aluminum in 4 sizes—diameter 15 inches, hub 5 inches (2,000 feet); diameter 14 inches, hub 4 inches. Double-slot threading. Approx. wt. 2½ lbs. Aluminum 3,000 ft. 35mm., 17" diameter and 5,000 ft. 35mm., 23" diameter, and 5,500 ft. 35mm., 24" diameter.

BOOTH TABLES: Constructed of heavy angle iron, with steel top reinforced. Made in 2 sizes, 45 in. and 60 in. long. Cabinets: Fabricated of zinc-bond steel, with inner reinforcements between the one inch hollow wall that separates each section. Made from 2 to 12 section units.

SPEAKING TUBES: Chrome finish in sizes 2¼ inches to 4½ inches and 2¼ inches to 5½ inches.

SAND URNS: Bronze, red, green, blue, yellow and black.

EDITING TABLES AND CABINETS: Tables constructed of heavy-angle iron and reinforced with special steel top, finished in brown hammertone, 4' x 5' long. Cabinets formed of heavy zinc bond steel with inner reinforcement between hollow one-inch walls of each section. Doors close automatically, and each compartment holds 15" reel of film. Made in units of 2 to 12 sections.

TICKET BOXES: Floor type with white-finish stub container; door lock; schedule holder; finish blue, green, red, yellow, bronze or orange crackle overall, or choice of black crackle base and top. Wt. 40 lbs.

Portable Box—in 2 sections, schedule holder, cover lock. Finish same as floor type. Wt. 6 lbs.

DOMESTIC DISTRIBUTION: All theatre supply dealers.

GOLDE MANUFACTURING CO., 4888 North Clark Street, Chicago, Ill.

Stereopticons, spotlights, rewinders.

STEREOPTICONS: Model No. 1043 — "Air-Flo," 1000 watts, 3¼x4 slides; ship. wt. 30 lbs. Model No. 1048—all-purpose type, 1000 watts, 3¼x4, 2x2 and all other size slides; single- and double-frame film strip.

REWINDERS: Model DH—automatic 35mm, wt. 100 lbs.

SPOTLIGHTS: From 150w to 1000w, blower-cooled, six changing colors.

DOMESTIC DISTRIBUTION: All theatre supply dealers.

Cable address: GOLCH.

GRISWOLD MACHINE WORKS, Port Jefferson, N. Y.

Film splicers.

MODEL R-2, 35mm: For 1/16- or 1/10- or 5/32-inch splice; also non-perforated type for 1/16- or 1/10- or 5/32 inch splice; also single perforated type for 1/16- for 1/10- or 5/32-inch splice.

MODEL T, 35mm: For 1/16- or 1/10- or 5/32-inch splice.

DUPLEX MODEL R-2, 35mm and 16mm: For 1/16 and 1/10-inch splice.

NON-PERFORATED MODELS: R-3 non-perforated for 16 mm, 1/16- or 1/10-inch splice; Models T, R-3, Junior for 16 mm and 8 mm, 1/16- or 1/10-inch splice.

DISTRIBUTION: Neumade Products Corp., 250 W. 57th St., New York City.

HERTNER ELECTRIC CO., 12690 Elmwood Ave., Cleveland 11, Ohio.

Motor-generators for projection arc supply.

33-VOLT ("Transverter" LV-40/80): For 1kw high-intensity arcs; 40 amp. continuous, 80 amp. changeover. **48 VOLT ("Transverter" HI):** Two sizes for high-intensity arcs employing suprex carbons—HI-50/100, 50 amp. continuous, 100 amp. changeover; HI-70/140, 70 amp. continuous, 140 amp. changeover.

60 VOLT ("Transverter" H1H): Two sizes for suprex carbon arcs and spotlight arcs, in continuous and changeover ratings of 50/100, 70/140, 100/200.

75 VOLT ("Transverter" HS 115/230) for 50-63 volt high-intensity and spot arcs. 75 volt. 115 amp continuous, 230 amp changeover, HS 115/230.

90 VOLT ("Transverter" HT 135/270) for 63-70 volt high-intensity and spot arcs including Hitex carbons. 135 amp. continuous, 270 amp. changeover. Designed for 3-D and wide-screen projection.

CONDENSER TYPE LAMP SUPPLY: CP "Transverter," 100 volts for straight high-intensity motion picture projection lamps and spotlights; ampere ratings according to requirements.

DOMESTIC DISTRIBUTION: National Theatre Supply branches.

HEYER-SHULTZ, INC., Cedar Grove, N. J.

Metal projection arc lamp reflectors. Standard rhodium and all aluminum high efficiency reflectors.

For use in the following lamps:

MODEL 10000: Brenkert E100, H & K.

MODEL 1025: Strong Utility H; 14,000, Strong Utility A.C. 14,500 and 14,600, Strong (Early Model Mogul)

A.C. and Hi, Smplex Acme Hi and Lo, Morelite Sunlite, Ballantyne Arcmaster, Peerless A.C.

MODEL 1025-T: Strong Trouper Spotlight.

MODEL 1137-A: Simplex Hi 19,000, Motiograph 19,750, Strong Utility 14,045 and 14,050 and Victory 22,000.

MODEL 1137-B: Motiograph 19,746, Strong Utility 14,046 and 14,100.

MODEL 1200: Brenkert Senarc and Radarc, and Ballantyne Arcmaster.

MODEL 1350-A: Standard Enarc 33½" W.D.

MODEL 1350-B: Drive In Enarc 31½" W.D.

MODEL 1350-C: Hi-Enarc 29½" W.D.

MODEL 1400-A: Peerless Magnarc, Morelite Monarc, Strong Mogul, Forest Universal, Ashcraft Model E. D. and C70, Ballantyne Lightmaster.

MODEL 1434: Same lamps as listed for model 1400-A.

MODEL 1500: Ashcraft Hydro-Arc, RCA Hy-Arc.

MODEL 1550: Motiograph Hi-Power.

MODEL 1600: Ashcraft Super-High, super power, RCA Brite-Arc.

MODEL 1600-F: Forest Electronic Type H.

MODEL 1650: Strong Mighty "90,"Super "135" National "Excelite."

(ALSO SEE PAGE 28)

DOMESTIC & EXPORT DISTRIBUTION: All dealers.

HAL I. HUFF MANUFACTURING COMPANY. 3774 Selby Ave., Los Angeles 34, Calif.

Projection accessories.

CARBON COOLER: Copper water jacket with brush feed for positive carbon, heat concentrated to within 1¼ in. of arc crater; made for all standard lamps; automatic signal switch available for warning when water supply is not on.

RECIRCULATING WATER PUMPS: MODEL R-100 for use with 16" mirror lamps drawing up to 150 amps; pumps 1½ gal. water per minute. MODEL R-200 for use with condenser lamps, heavy duty internal gear type pumps, 3 gals. water per minute. Each adapted to handle two lamps.

DISTRIBUTION: Authorized dealers.

IMPERIAL ELECTRIC CO., Akron, Ohio.

Motor-generators.

Motor-generator equipment for supply of d.c. current to all types and capacities of motion picture projection arcs.

DISTRIBUTION: Independent theatre supply dealers. and direct.

INTERNATIONAL PROJECTOR CORP., 55 La France Ave., Bloomfield, N. J.

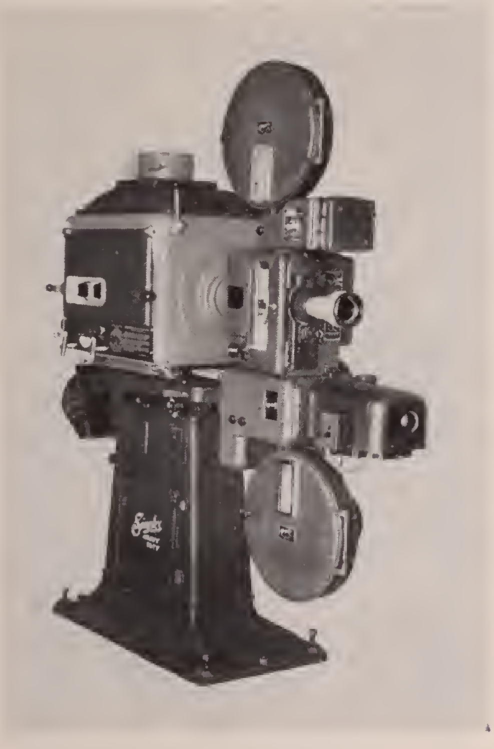
Projectors, magazines, sound systems, in-car speakers, pedestals, stereophonic sound.

PROJECTORS: Simplex X-L professional models and Simplex Type SP semi-professional 35m sound reproducing equipment.

SOUNDHEADS, MAGNETIC: Multi-track pick-up head for instant replacement, film driven; tight loop system; adjustable pick-up mount permits alignment in all directions.

SOUND SYSTEMS: Simplex X-L soundheads (optical or magnetic) amplification units in assemblies, with cabinet and control panel in power amplification ratings to cover all types and sizes of indoor and drive-in type theatre installations.

PEDESTALS: Four models including two with upward tilt for drive-in theatres.



Simplex projector with National-Excelite projection arc lamp.

IN-CAR SPEAKERS: With General Electric 4-in PM speaker unit; cast aluminum housing, gray lacquer finish; straight or coiled cords; junction box and post light; Simplex in-a-car speakers with straight or coiled cords ,junction boxes with post and dome lighting.

MAGAZINES & ACCESSORIES: Upper and lower 35mm magazines; replacement parts and accessories for Simplex projectors and sound equipment.

DOMESTIC DISTRIBUTION: National Theatre Supply branches.

(ALSO SEE PAGE 8)

Cable Address: PRESIMPLEX, New Jersey and NATHESUPPLY, New York. **EXPORT:** National Theatre Supply Export Dept., 92 Gold St., New York 38, N. Y.

ISCO OPTICAL WORKS, 705 Bronx River Road, Bronxville, N. Y.

Projection lenses.

"KIPTAR" SERIES: Focal lengths 4" to 9" in standard diameter; elements; max. speed f/1.9.

"SUPER-KIPTAR" SERIES: Standard diameter—focal lengths 2" to 6"; elements; max speed f/1.9. Four-inch diameter—focal lengths 4" to 6"; 7 elements; max. speed f/1.5.

DOMESTIC DISTRIBUTION: All theatre supply dealers.

KOLLMORGEN OPTICAL CO., 30 Church St., New York City and 347 King St., Northampton, Mass.

Projection lenses, soundhead optical units.

SUPER SNAPLIGHT: Speed f/1.7 for 35mm projectors, coated optics, sizes 2" to 4" in standard 2.781 O.D. barrel.

SUPER SNAPLITE: Speed f/1.9 for 35mm projectors, coated optics; sizes 2" to 4¾" in standard barrel 2.781" O.D.; sizes 5" to 7" in large barrel 4.00" O.D.

SERIES II SNAPLITE: speed f/2.0 for 35 mm projection, coated, sizes 3½ to 5 in.; at slightly slower speeds from 5¼ to 7 in.

SUPER SNAPLITE
f/1.7

Kollmorgen Super Snaplite f/1.7 for wide-screen projection.

MONETTE: Focus scope 8x with adjustable bracket.

SOUNDHEAD OPTICAL UNITS: Straight for 35mm reproduction.

(ALSO SEE PAGE 33)

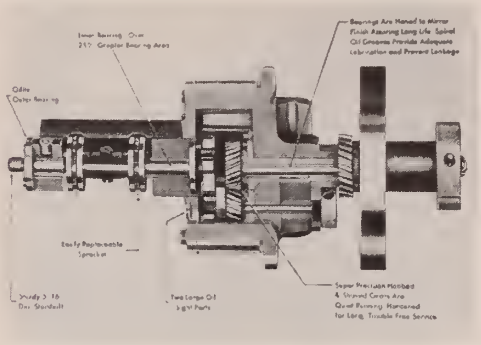
DOMESTIC DISTRIBUTION: All theatre supply dealers.

Cable Address: KOLLMORGEN. **EXPORT:** National Theatre Supply, Export Dept., 92 Gold St., New York.

LaVEZZI MACHINE WORKS, 4635 W. Lake St., Chicago 44, Ill.

Projector and soundhead replacement parts.

PARTS AND SUB-ASSEMBLIES for various projectors and sound reproducers: CinemaScope conversion kits; aperture plates in the various aspect ratios; tools for projector repairing; intermittent movements


Inner Bearing Over 25% Greater Bearing Area
Oilite Outer Bearing
Bearings Are Honed to Mirror Finish Assuring Long Life. Spiral Oil Grooves Provide Adequate Lubrication and Prevent Leakage
Easily Replaceable Sprocket
Sturdy 5/16 Dia. Starshaft
Two Large Oil Sight Ports
Super Precision Hobbed & Shaved Gears Are Quiet Running, Hardened for Long, Trouble Free Service

BB-66 type intermittent movement.

(ALSO SEE THIS PAGE)

DISTRIBUTION: All theatre supply dealers.

LORRAINE CARBONS, INC., 400 Myrtle Ave., Boonton, N. J.

Carbons for projection arc lamps.

"LORRAINE" Carbons (manufactured by Le Carbone-Lorraine, France), comprising a complete line of types and sizes for high-intensity arc lamps for 35mm motion picture and comparable light projection.

(ALSO SEE PAGE 27)

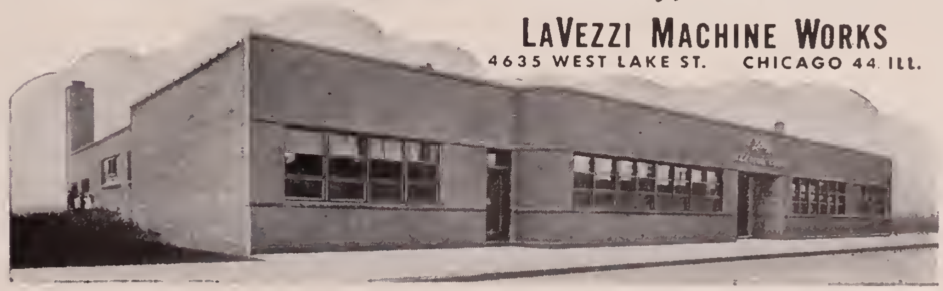
DOMESTIC DISTRIBUTION: By authorized dealers in certain territories (names and addresses on request of Lorraine-Carbons, Inc.) and elsewhere direct.

TIME FOR REPAIRS?

SUPER *LaVezzi* SERVICE
REG. U.S. PAT. OFF.

Any wide screen system puts projection equipment to its severest test. Slight picture jump which may pass on a small screen cannot be tolerated on large screens. Your dealer is prepared to show you how your present equipment can be rebuilt to give unexcelled performance and long trouble-free service with genuine *LaVezzi* Projector Parts.

LaVEZZI MACHINE WORKS
4635 WEST LAKE ST. CHICAGO 44 ILL.



Compare before you invest!

The Superb HILUX 152

STILL the lowest...
and one of the finest...

HILUX

264 & 152
FIXED & VARIABLE
ANAMORPHIC LENSES

$197.50 EACH
$395.00 PER PAIR

See your Theatre Supply Dealer
or write us directly . . . NOW

PROJECTION OPTICS CO.
ROCHESTER, NEW YORK

NOW!
FOR THE FIRST TIME
SPECIAL PURCHASE
and BRAND NEW
The HOLMES 35MM.
PORTABLE
Sound on Film
Equipment

AT $499.50

Factory List Price
$1,550

HERE'S THE AMAZING DEAL:
2 — Holmes Ball Bearing 35 mm. Portable Sound Projectors, constant speed motors, 1000 watt Mazda lamphouses, 2000' upper and lower magazines, photocells, exciter lamps, etc. (Brand New). 2—Series 1 4" lenses, with adapters (New). 1 — Set projector, photocell and exciter lamp cables (New). 1—Amplifier, late model, 25/30 watt output (Rebuilt like New). 1—Jensen Heavy Duty 12" PM speaker, with baffle and 75 feet cable (Reconed and refinished), guaranteed same as new).

★STAR CINEMA SUPPLY CO.
621 West 55th Street, New York 19, N. Y.

YOUR QUESTIONS ARE INVITED. If you have a problem of design or maintenance, the editors of BETTER THEATRES will be glad to offer suggestions. Please be as specific as possible so that questions may be answered most helpfully. Address your letter to BETTER THEATRES SERVICE DEPARTMENT, Rockeller Center, New York.

MAGNASYNC MANUFACTURING CO., LTD., 5547 Satsuma Ave., P. O. Box 707, North Hollywood, Calif.

CinemaScope stereophonic sound reproducers, magnetic film recorders and reproducers, magnaphonic theatre sound systems.

CINEMASCOPE REPRODUCERS: To fit all popular projectors. 3 and 4 channel systems for all size houses.

RECORDERS: Model 6021+C1 portable 39-pound recorder for master sound recording. Model SW-335-RP stereophonic portable film recorder.

SOUND SYSTEMS: Preamplifiers, control track suppressors, speakers, power amplifiers.

DISTRIBUTION: Authorized dealers.

MOTIOGRAPH, INC., 4431 W. Lake St., Chicago 24, Ill.

Projectors, sound reproducing systems for reproduction of optical, magnetic and Perspecta sound prints, projection arc lamps, motor generators, drive-in theatre in-car speakers and sound systems.

PROJECTORS: Model AAA mechanisms, AAA upper and lower magazines. Model S projector bases. AAA Mechanisms are available with forced air blowers and water-cooled gates for film cooling.

INDOOR THEATRE SOUND SYSTEMS: Optical and magnetic soundheads, and single and dual channel amplification systems, also three- and four-channel systems for stereophonic reproduction; outputs for auditoriums all capacities; single and dual channel systems.

DRIVE-IN THEATRE SOUND SYSTEMS: available in 3 different series in 12 single and dual channel systems to serve drive-ins of capacity anywhere from 300 cars to over 2,000 cars.

IN-CAR SPEAKER EQUIPMENT: available in 3 series, the DeLuxe Plastic, the Rainmaster and the 7800 Economy Series, available with straight or coiled cords and junction boxes are available with or without post lights.

REFLECTOR ARC LAMPS: **"Hi-Power"** operates in 75-135 ampere range, available with or without water-cooling devices.

MOTOR GENERATORS: Available in two series, intermittent or continuous duty. Generators run the full range 70-85, 115-125, 160 amps.

RECTIFIERS: Capacities from 65 to 160 amps, 3-phase.

DOMESTIC DISTRIBUTION: Unaffiliated dealers.

Cable Address: FRAZEN, San Francisco. **EXPORT AGENT:** Frazar & Hansen, Ltd., 301 Clay St., San Francisco 11. Also 120 Broadway, New York 5, N. Y.

MURCH ELECTRIC CO., Franklin, Me.

Projection arc lamps.

"CONEMATIC 100" MODEL: For 80 to 110 amps.; photocell carbon feed control by light cone from 16½" reflector; rotating positive 9mm. & 10mm., with carbon brush electrical contacts; flame shield water- and air-blower cooled; feed motor with a.c. continuous emergency drive.

"CONEMATIC 150" MODEL: With above features and 16½" or 18" reflector, for 115-150 amps., plus 11mm and 13.6mm positive holders; blower-cooled dichroic heat filter and available.

DISTRIBUTION: All theatre supply dealers through exclusive distributor, DOC FAIGE & ASSOCIATES, 630 Ninth Ave., New York City 36.

NATIONAL CARBON COMPANY, A DIVISION OF UNION CARBIDE AND CARBON CORPORATION, 30 East 42nd St., New York 17, N. Y.

Projection carbons.

Carbons for all types of motion picture projection arc lamps and other arc lamps. "Hitex," "National," "Suprex," "Orotip."

(ALSO SEE PAGE 10)

DISTRIBUTION: All theatre supply dealers.

NATIONAL THEATRE SCREEN REFINISHING CO., 129 Zenner St., Buffalo 11, N. Y.

Screen paint; luminous surround screen system.

SCREEN PAINT: White coating for indoor coated screens, and outside white diffusive paint for drive-in screens.

LUMINOUS SCREEN SURROUND: "Halo" system providing surface behind edge of screen illuminated by light sources concealed behind screen, projected picture spilling off screen into this lighted area, eliminating black masking.

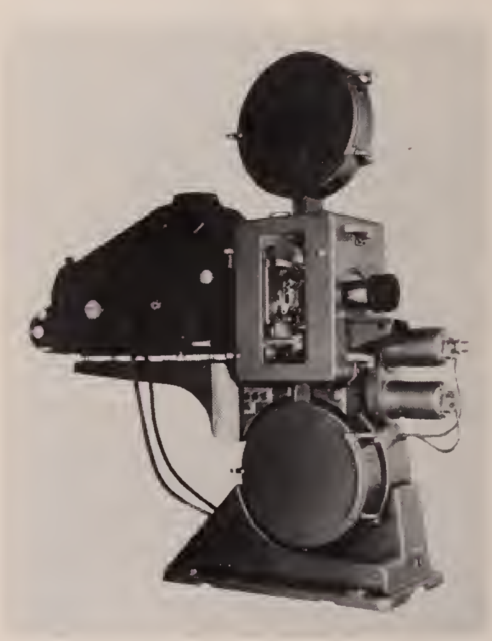
DISTRIBUTION: For paint, theatre supply dealers and direct; "Halo" surround, National Theatre Supply.

PHILIPS, Eindhoven, The Netherlands.

Projectors, sound equipment, arc lamps, rectifiers.

PROJECTORS: **Model FP7,** professional 35mm mechanism, base and magazines, with built-in optical soundhead. Also portable 35mm, and professional 16mm, both of latter with integrated sound system. Also **Todd-AO system** "all-purpose" projector for 70mm, 65mm or 35mm film, with integrating projector mechanism and both optical and magnetic sound reproducers, together with base and magazines.

SOUND SYSTEMS: Optical and magnetic soundheads, amplifiers and speakers for all sizes indoor and outdoor theatres. Magnetic soundheads for six and ten as well as four tracks. Speakers include multicellular horns, surround and monitor units.



Philips Todd-AO system

ARC LAMPS AND D. C. SUPPLY: Reflector lamps for all trims. Tungar tube rectifiers to 90 amps.

(ALSO SEE FOURTH COVER)

DISTRIBUTION: Todd-AO projectors through Todd-AO Corp., 1270 Ave. of the Americas, New York 20, N. Y. All other products, in U. S. A., through North American Philips Co., 100 E. 42nd St., New York 17, N. Y.

OXFORD ELECTRIC CORPORATION, 3911 S. Michigan Ave., Chicago 15.

Drive-in speaker replacement units.

MODEL 5CM-51: 5-inch speaker; all parts plated with cadmium; gasket of waterproof fiberboard used to reduce possibility of delamination under extreme conditions of humidity variance. Magnet material is Alnico V and weighs 1.47 oz.

MODEL 5BA-3: 5-inch speaker same as above except magnet weight is .68 oz. Alnico V.

MODEL 4CM-13: 4-inch speaker with cadmium plating. Has an overplate of "iridite" (dust and fungus inhibitor). Cork gasket covers face. Magnet is 1.47 oz. Alnico V sprayed with silver lacquer.

MODEL 4AM-65: 4-inch speaker version of the two 5-inch ones described above. Employs a .68 oz. Alnico V magnet.

MODEL 3CMWS: 3½-inch speaker. Magnet is 1.47 oz. Alnico V. Construction features and weatherproofing same as 5CM-51.

MODEL 6CMWS: 6-inch speaker. Magnet is 1.47 oz. Alnico V. Construction features weatherproofing same as 5CM-51.

DOMESTIC DISTRIBUTION: Distributor.

EXPORT: Roburn Agencies, New York City.

CANADA: Atlas Radio Corp. Ltd., Toronto.

PAROMEL ELECTRONICS CORPORATION, 3956 West Belmont Avenue, Chicago 19, Illinois.

Manufacturers of DeVRY projectors, magazines, sound systems, bases, stereophonic sound, and especially engineered projectors.

PROJECTORS: DeVry 3500 semi-portable (filament lamp). **DeVry Super XD** theatre Model 10, and **12000 Series** professional models with integrated optical soundhead.

SOUND HEADS: Magnetic multi-track stereophonic and multi-track single-channel, tight loop system, film driven.

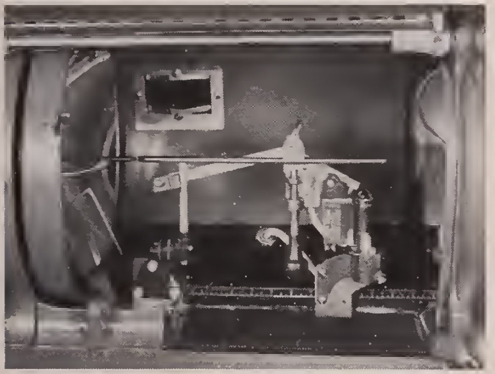
SOUND SYSTEMS: Designed as unit assemblies to meet all power requirements of indoor and drive-in theatre installations and matched to P.E.C.-DeVRY equipment.

BASES: Three Models, including one semi-portable.

MAGAZINES AND ACCESSORIES: Upper and lower magazines, special 5000-foot; replacement parts and accessories for DeVry projectors and sound systems.

PAYNE PRODUCTS CO., 2451 W. Stadium Blvd., Ann Arbor, Mich.
Carbon savers.

"CRON-O-MATIC" TYPE: Takes carbon stubs of from 1¼ to 6 in.; operates automatically in association with carbon feed; designed for adaptation to Ashcraft "D", RCA-Brenkert "Enarc," Peerless "Magnarc," Strong "Mogul" lamps. Carbon head constructed of heat-resisting, non-magnetic alloy.



Cron-O-Matic carbon saver shown installed.

(ALSO SEE PAGE 81)

DOMESTIC DISTRIBUTION: All dealers.

PERKINS THEATRE SUPPLY CO., INC., 505 Pearl St., Buffalo, N. Y.

Wide-screens and frames.

"PANORAMASCOPE" SCREEN AND FRAME: Screens for 2D and 3D projection, metallic base front to back, seamless. Frame for wide-screen installation, prefabricated of aluminum.

DOMESTIC DISTRIBUTION: Direct.

CANADIAN DISTRIBUTION: Perkins Electric Co., Ltd., 1197 Phillipe Pl., Montreal, Quebec. Branches: Toronto, Vancouver, Moncton.

PROJECTION OPTICS COMPANY, INC., 330 Lyell Ave., Rochester 6, N. Y.

Projection lenses for 35mm theatre projectors.

SUPER HILUX, f/1.0 light collecting speed, all coated optics, in focal lengths of 3.75″ to 7″ in standard barrels 2.781″ O.D. Focal lengths 4.75″ to 7″ in large barrel 4″ O.D.

HILUX f/1.8, in focal lengths 2″ to 3/50″ in small barrel diameter.

HILUX-VAL Variable Anamorphic Lens, for all aspect ratio anamorphic prints.

SUPER-LITE SERIES III-C, speed f/2.0, coated optics, in focal lengths 3.50″ to 5″; in slightly slower speeds from 5.50″ to 8.50″.

HILUX-264 Prismatic fixed anamorphic projection lens.

HILUX-152 Prismatic variable anamorphic projection lens.

(ALSO SEE PAGE 84)

DOMESTIC DISTRIBUTION: All theatre supply dealers.

RADIANT MANUFACTURING CORP., Theatre Screen Div., 2627 W. Roosevelt Rd., Chicago 8, Ill.

Projection screens, anamorphic lenses.

ULTRA PANATAR X300: Prismatic type variable anamorphic lens, box construction, with single control knob for changing aspect ratios. Equipped with projection throw corrector for any projection distance up to 375 feet; correctors available for other distance. Shipping weight, approx. 11 lbs. per pair.

SUPER PANATAR 100: Prismatic type variable anamorphic lens, box construction, with single knob control for changing aspect ratios. Equipped with mounting brackets for any projector. Short throw attachments for projection distances under 100 feet. Shipping weight, approx. 40 lbs. per pair.

SUPER PANATAR 400: Prismatic type variable anamorphic lens, box construction, for use with 4 in. diameter objective lenses. Single knob control. Shipping weight, approx. 40 lbs. per pair.

SUPERAMA SCREEN: All vinyl, perforated, electronically welded invisible seam construction; available matte or metallic-coated.

PORTABLE SCREENS: Non-perforated, glass-bead or metallic-coated types.

DISTRIBUTION: Authorized dealers.

RADIO CORPORATION OF AMERICA, Theatre Equipment Section, Camden 2, N. J.

Sound reproducing systems, projectors, projection arc lamps and power supplies, screens, in-car speakers.

REGULAR INDOOR THEATRE SOUND SYSTEMS: Three basic types, each complete with rotary stabilizer soundheads, amplification, two-way horn systems—PG-315, PG-320 for small theatres; PG-330, PG-334, PG-340 for medium-sized theatres; PG-342, PG-346 for large theatres.

IN-CAR SPEAKERS AND JUNCTION BOXES: Die-cast aluminum housing with "Starlight" finish ("M" series speakers; "K" series boxes) or natural aluminum finish ("W" series speakers, "U" series boxes). Speakers M-9442-M or M-9442-W, with neoprene-

RAYTONE

A SCREEN SURFACE FOR EVERY NEED

More than 30 years of developing and supplying the right projection surface for indoor and outdoor theatres all over the world have given Raytone the know-how that means best results for the lowest possible cost to you.

✓ Whether your theatre is large or small, the **RAYTONE HILUX AND HILUX JR.** Screens are guaranteed to give you brightness, definition, even light distribution and true color rendition. Whitest white seamless screens are also available.

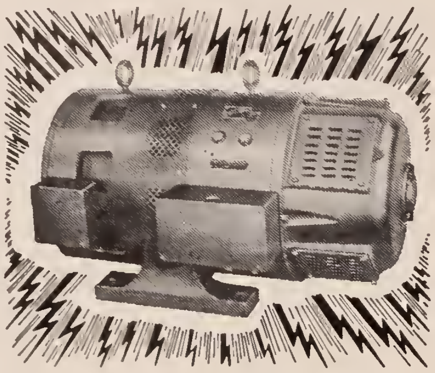
✓ **RAYTONE VINYLKOTE** is the new easy to apply plastic water-base screen paint that is quick, inexpensive and remarkably long lasting. It can be applied over any painted or unpainted surface in good repair by brush, roller or spray. *VINYLKOTE dries quickly and brushes come clean in warm, soapy water. It is non-yellowing and completely washable. (For outdoor plywood a special sealer is recommended as a first coat.) **Not to be used until all danger of frost is passed.*

✓ **RAYTONE SUPER WHITE** (Alkyd Oil Base) is still the most popular paint of all . . . used for years by thousands. It can be brushed, roller or sprayed on any surface and it sticks to the job!

✓ **CINEMAPLASTIC** is the revolutionary new white screen coating that is finding enthusiastic users all over the country.

Contact your regular dealer for full information or write directly to RAYTONE

RAYTONE SCREEN CORP.
165 Clermont Ave., Brooklyn 5, N. Y.
MIDWEST: Raytone Screen Corp., 401 West St. Charles Rd., Lombard, Ill.



ROBIN-ESCO

"Super-power"

MOTOR GENERATORS

A high quality product built especially for motion picture projection service.

The model shown above is intended for wide screen service and is available in 60 volts-145 amperes; 80 volts-135 amperes. These units may be operated on a continuous basis at these ratings.

"ROBIN"

3-PHASE SELENIUM

RECTIFIERS

FOR WIDE SCREEN PROJECTION

The most dependable power conversion equipment for in-door and drive-in theatres.

Operating costs are considerably reduced and amortization of the initial cost is usually effected within 3 years through power savings, unlimited performance and negligible maintenance.

ROBIN

COMPLETE PROJECTION BOOTH EQUIPMENT

PROJECTORS
AMPLIFIERS
SOUND SYSTEMS
RECTIFIERS
MOTOR GENERATORS
BALLAST RHEOSTATS

"RO-RO" for operating 3-phase rectifiers off single-phase lines. A patented attachment.

WRITE • WIRE OR PHONE FOR DETAILS

Sold Thru INDEPENDENT THEATRE SUPPLY DEALERS

J. E. ROBIN, INC. MARK OF QUALITY

J. E. ROBIN, INC.

Motion Picture Equipment Specialists

267 Rhode Island Avenue
EAST ORANGE, N. J.

jacketed straight cable; MI-9442-AM or MI-9442-AW, with Koiled Kord; MI-9442-CM or MI-9442-CW; with 3-conductor theft-resistant cable. **Junction Boxes:** MI-9534-K or MI-9534-U. **Speaker Baskets:** MI-9537 aluminum basket. **Junction Box Lights:** MI-9538-A **lighting kits** (50); MI-9539-AG "Circlite" diffusers (10). green; MI-9539-AR "Circlite" diffusers (10), red; MI-9539-AW "Circlite" diffusers (10), white; lighting transformers (105-115-125 v. primary; 24 to 40 v. secondary, with taps every 2v.); MI-9579-1 transformer, 1 Kva; MI-9579-2 transformer, 2 Kva; MI-9579-3 transformer, 3 Kva. **Replacement Speaker Mechanisms:** MI-9419-C mechanism, 4-inch.

PROJECTORS: Two basic types—RCA-200 double rear shutter, 4" lens mount with an adaptor for Series II lenses supplied. RCA-60 single shuter, and RCA-62 double shutter, automatic lubrication.

D.C. REFLECTOR ARC LAMPS: "Wide-Arc" 16" reflector. "Dyn-Arc" 18" reflector. Both rotating positive carbon, water-cooled lamps.

SCREENS: "Dyna-Lite" silver screen with electronically vulcanized seams. "Snowite" line of vinyl plastic, light or heavy weight, perforated or unperforated, including deluxe "Snowhite" lightweight screen with electronically vulcanized seams.

(ALSO SEE PAGE 21)

IN-CAR HEATERS: "Dyna-Heat" in-car heaters with Calrod heating unit, aluminum diffusing fins, automatic overheat cut-off switch, circulating fan; 500-watt or 750-watt for either 208v or 240v lines.

DOMESTIC DISTRIBUTION: Theatres supply dealers marked with asterisk on page 66.

EXPORT: RCA International Div., 30 Rockefeller Plaza, New York City.

RAYTONE SCREEN CORP., 165 Clermont Ave., Brooklyn, N. Y.

Motion picture screens, drive-in screen paint.

"HILUX" SCREEN: All purpose deluxe metallic screen for CinemaScope, wide-angle, 3-D, 2-D.

HILUX JR. SCREEN: All purpose metallic screen for smaller installations.

NO. 37 SCREEN: Vinyl-coated, flat white, diffusive; any size to order.

SEAMLESS WHITE SCREEN: All-vinyl flat white diffusive; Tearproof.

DRIVE-IN SCREEN PAINT: VINYLKOTE flat white coating. Rugged, non-yellowing, water case. Can be applied in damp weather; CINEMAPLASTIC vinyl plastic screen coating, waterproof and weatherproof. FLAT WHITE: Standard white high reflectance for all type screen structures, with resin base to preserve diffusive characteristics under varying weather conditions.

Raytone screen in Paramount Theatre, N. Y. C.

DOMESTIC DISTRIBUTION: All theatre supply dealers.

EXPORT AGENT: Westrex Corp., 111 Eighth Ave., New York City.

(ALSO SEE PAGE 85)

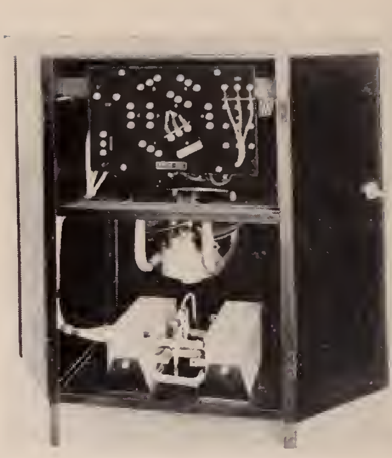
J. E. ROBIN, INC., 267 Rhode Island Ave., East Orange, N. J.

Motor-generators, rectifiers, d. c. for projection arc supply.

ROBIN-ESCO SUPER POWER: Motor generators, 50 to 400 amperes.

RECTIFIERS: Selenium type, 3- and 6-phase, all regular projection arc amperages; 22x14 in., 32 in high; approx. ship. wt. 360 lbs.

DOMESTIC DISTRIBUTION: Unaffiliated dealers.



Robin Selenium rectifier.

(ALSO SEE THIS PAGE)

S.O.S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19, N. Y.

Cinematic IV

Cinematic IV anamorphic lens.

CINEMATIC IV ANAMORPHIC LENS: Variable prismatic type with micromatic control for all aspect ratios from 1.33/1 to 2.66/1. Constructed of lightweight cast aluminum. Designed to fit all projectors, mounting in front of objective lens universal adapter brackets. Balance indicator and distortion controls.

(ALSO SEE PAGE 87)

DISTRIBUTION: Direct.

STRONG ELECTRIC CORP., 87 City Park Ave., Toledo, Ohio.

Projection arc lamps, reflectors, rectifiers, spotlights.

LAMPS: High-Intensity — "Utility" 1kw. "Junior High" 1kw.; "Utility" 46-amp. and 50-amp.; "Mogul" 75 amp; "Super 135" 80-135 amp; portable 15-18 amp. For longer arc projection—"Junior High" 16mm high-intensity.

Super-135 projection arc lamp.

RECTIFIERS: Tungar tube equipment in 40-amp., single-phase; 50-amp., single- and 3-phase; 70-amp. single- and 3-phase; 85-amp., single- and 3-phase; and in 15 (portable), 20 and 30 amps. Selenium rectifiers in 75, 90, 120 and 135 and 180 amps. 3-phase.

REFLECTORS: Elliptical glass mirrors for all standard reflector arc projection lamps.

SPOTLIGHTS: Super Trouper and Trouper model carbon arc automatic high-intensity light projectors mounted on pedestal for flexible follow of performance, adjustable from spot to flood. Also Trouperette model mazda spotlight and arc slide projector.

(ALSO SEE PAGE 29)

DOMESTIC DISTRIBUTION: Unaffiliated dealers.

Cable Address: STRONGLAMP. **EXPORT:** Export mgr., home office.

VIDOSCOPE-WALTER FUTTER, 730 Fifth Ave., New York City 19.

PROJECTION LENSES: Vidoscope-Angenieux Series 86 35mm. Speed f/1.4 for 4.0" to 7.0" EF in 0.2" steps. Barrel standard 2.781" diameter. Focal length of each lens adjustable for exact screen size. Vidoscope Standard 35mm. 4.0" through 7.2" in 0.2" steps. Vidoscope Standard 35mm. 7.5" through 8.5" in 0.25" steps. Vidoscope Wide Angle projection lenses 35mm. Speed f/1.9 from 2.6" to 3.8" in 0.2" steps. Vidoscope-Angenieux 16mm. Speed f/1.2 40mm, 50mm, 60mm.

(ALSO SEE PAGE 68)

ANAMORPHIC ATTACHMENT LENSES: Vidoscope-CinemaScope 35mm, cylindrical non-variable, fully sealed and coated. Focusing from 50' to inf. Vidoscope-CinemaScope 16mm, 32/2X. Vidoscope-CinemaScope 16mm, 46/2X.

35mm Vidoscope anamorphic lens.

CAMERA LENSES: Vidoscope-Dyaliscope 35mm anamorphic "bloc" for Mitchell, Arri, etc. Complete with objective lens and single focusing control. Accessories. "Blocs" available: 50, 75 and 100mm.

DOMESTIC DISTRIBUTION: All theatre supply dealers.

VOCALITE SCREEN CORP., 19 Debevoise Ave., Roosevelt, N. Y.

Projection screens.

MATTE WHITE, DIFFUSIVE, PERFORATED: Vinyl Plastic mold and fungus-proof, flameproof, screens; Super-Lite, "Super-Wite," H-Lite.

BEADED: Glass beaded porous fabric, flameproof "Vocalite" and "Perma-Lite."

SILVER: All purpose—silver surfaced for all wide-screen projection, "Silver-Lite." Seamless.

RESURFACERS: Chromoloid white coating, plastic base, flameproof; Silverlite metallic base paint for silverscreen surface. Drive-in screen paints.

UPHOLSTERY: Plastic Seat: Washable, flame resistant "Plasticover."

(ALSO SEE PAGE 32)

WORLD-WIDE DISTRIBUTION: All theatre supply dealers.

WALKER AMERICAN CORP., 2665 Delmar Blvd., St. Louis 3, Mo.

Projection screens.

SOUND SCREENS: Walker High Intensity, Walker Plastic Molded Silver, Walker Plastic Molded White, Walker Silversheet, Walker Regular White and Walker Vinyl White.

DOMESTIC DISTRIBUTION: National Theatre Supply branches.

(ALSO SEE PAGE 71)

EXPORT: National Theatre Supply, Export Div., 92 Gold St., New York.

WENZEL PROJECTOR CO., 2505-19 S. State St., Chicago 16, Ill.

Projector soundheads, pedestals, rewinders, projectors and soundhead parts, projection booth accessories, amplifiers and speakers.

PROJECTORS: PRO-50 deluxe model; PRO-4 standard model. Both models with rear shutters, double bearing movements, spiral gears, gate opening device, slip-in type film traps. CinemaScope sprockets and pad rollers if desired.

SOUND EQUIPMENT: Soundheads, amplifiers and speakers. Amplifiers for drive-ins.

ASSEMBLIES: Rear shutter attachments; B B and BBB intermittent movements.

PARTS: Regular or CinemaScope type for Wenzel, Ballantyne, Simplex regular or Simplex rear shutter and similar type projectors. Limited supply parts for Powers 6B. Low-intensity and Suprex type carbon savers. Low-intensity lamp parts.

REPAIR TOOLS: Sprocket puller; pin pushers; V blocks; punchers; repair hammers; reamers; running-in stands.

REWINDERS: Various hand models for 8, 16 and 35mm, from 400' capacity to 7000' motor and hand driven special rewinds to customer's specifications.

MAGAZINES: 18" standard upper and lower magazines; 18" de luxe deep type upper and lower magazines; 25" magazines, upper and lower for 5700' film; upper magazines for Powers 6B.

PEDESTALS: Five point L type; WB-650 light weight; enclosed type.

DOMESTIC DISTRIBUTION: Authorized theatre supply dealers.

(ALSO SEE PAGE 25)

FOREIGN DISTRIBUTION: Direct and through recognized exporters.

WESTREX CORP., 111 Eighth Ave., New York 11, N. Y.

Sound reproducing and recording equipment; distributes complete theatre equipment outside U. S.

COMPLETE SOUND SYSTEMS: "Westrex" and "Westrex Standard"—theatre sound systems for multi-channel, single channel, magnetic and optical reproduction. "Economy" system, optical reproduction for smaller theatres. All systems incorporate Westrex R6 or R11 optical reproducer, transmission cabinets for one, three or four channels (for speaker systems see below).

REPRODUCER R6: Optical head adapted to all standard projectors; longer optical path and equilight diffuser; shafts mounted in ball bearings; equipment with timing belts.

REPRODUCER R11: Optical head with turret-mounted dual exciter lamps; olite and ball bearings throughout; silent chain drives; bearing-mounted rotary film drum.

REPRODUCER R10: Magnetic reproducer adapted to any standard projector; has two impedance drums; adjustable idler roller matches length of film path according to projector model; 32-tooth sprocket controls film on both sides of head; 4-track pickup mounted on separate plate replaceable with assembly of fewer tracks; film drive; hall hearings on filter, guide rollers and impedance drums.

The Westrex 50B type multi-channel amplifier.

AMPLIFIERS: Type **50B**, floor transmission cabinets with Type 27 60-watt power amplifiers, power supplies, monitoring, non-synchronous and emergency switching; provide for 3- or 4-channel magnetic or optical reproduction; volume indicator can be switched to each of channel for balancing; uses standard vacuum tubes. **Type 53B** floor cabinets have same basic features of 50B, but equipped with Westrex Type 26 30-watt power amplifiers.

"No hesitancy in recommending CINEMATIC IV Lenses"

—says Wm. A. Suprenant, Director, Faunce House Theatre, Brown University, Providence, R. I.

CINEMATIC IV

Adjustable Prismatic Anamorphic Lenses with Permanent mounting brackets for all projectors

Only $375 PAIR

Get Ready for CinemaScope "55" and Other Magnetic Prints:

Foxhole Sprockets . . . Pad Roller Kit for CinemaScope and Magoptical Film

Magnetic Sound Systems, single channel and stereophonic, promptly available at lowest prices ever!

BEST VALUES IN Metallic Seamless Screens, Aperture Plates and Everything for CinemaScope.

S.O.S. CINEMA SUPPLY CORP.

Dept. A, 602 WEST 52nd St., N. Y. C.

Phone: PLaza 7-0440 — Cable: SOSOUND

AMPLIFIERS: Type 49A cabinet with Westrex Type 27 60-watt power amplifier, power supplies, monitoring, non-synchronous switching; space for emergency amplifier. **Standard 47A** and **45A** floor or wall-mounting cabinets have Type 26 30-watt power amplifiers, power supplies and provision for emergency amplifier.

SPEAKER SYSTEMS: "Westrex" system with 50° network.
low-frequency loudspeaker units with baffle, dividing or 80° horizontal coverage high-frequency acoustic lens,

SPEAKER SYSTEMS: "Westrex" system with 50° or 80° horizontal coverage high-frequency acoustic lens, low-frequency loudspeaker units with baffle, dividing network. "**"Standard"** and **"Economy"** systems utilize Westrex 50° or 80° horizontal coverage multicellular horn and high-frequency driver unit, low-frequency loudspeakers with baffle, dividing network.

SOUND ATTACHEMENTS: Non-synchronous turntable; hearing aids, projection roo mand stage an-

IN-CAR SPEAKERS: Desgined for standard pipe mounting; speakers and associated junction boxes made of die-cast aluminum.

(ALSO SEE PAGE 7)

BRANCH: Hollywood Division, 6601 Romaine St., Hollywood 38, Calif.

DISTRIBUTION: Westrex sound reproducing equipment and complete theatre equipment of other manufacture, distributed outside United States and Canada through subsidiaries in principal countries. (Recording equipment distributed throughout the world.)

WILLIAMS SCREEN CO., 1674 Summit Lake Blvd., Akron 7, Ohio.

Motion picture screens.
All-purpose silver and white screens in sizes up to 55 ft.

(ALSO SEE PAGE 26)

DOMESTIC DISTRIBUTION: The Ballantyne Co., 1712 Jackson St., Omaha, Neb., or direct.

(For Seating see Auditorium Chairs)

Stage Rigging And Curtain Controls

AUTOMATIC DEVICES CO., 2121 S. 12th St., Allentown, Pa.

Curtain control equipment.

CONTROLS: No. 145, ⅓-h.p. resilient for medium wt. curtains, track to 50 ft.; **No. 290,** ½-h.p. for heavy curtains, track over 50 ft.; **No. 93,** ¼-h.p. track to 40 ft. Also steel machine stand, 22 in. high. **No. 67** "Tom Thumb," track to 16 ft., for lightweight curtains. Stop, start and reverse machines for wide, curved screens (available in all models, single or 3 button units). Lift machine for contour curtains, ¾ h.p., lifting 500 lbs.

TRACK: Two types of 14-gauge steel, Nos. 280 and Special 250 for any wt. or span; No. 170 for medium curtains, tracks to 36 ft. Two types of aluminum, No. 130 I-Beam for walk-around cycloramas; No. 104 for lightweight curtains; curved tracks and Nos. 190 and 310 for wide curved screens.

DISTRIBUTION: All theatre supply dealers, scenic studios and drapery houses.

Cable Address: GERKINETO. **Export Office:** 220 W. 42nd St., New York.

J. R. CLANCY, INC., 1010 W. Belden Ave., Syracuse, N. Y.

Stage hardware and rigging.

COMPLETE MECHANICAL EQUIPMENT FOR STAGES: Including rigging, hardware, asbestos and other curtains and draperies, with stage installation design service.

ELEVATORS: Designed and built to specifications, for lifting orchestra or consoles into pit or on to stage

Cable Address: CLANCYCO. **EXPORT:** Westrex Corp., 111 Eighth Ave., New York 11, N. Y.

R. L. GROSH & SONS SCENIC STUDIOS, Hollywood, Calif.

Curtain track and control equipment, screen masking devices, and all types of curtains for theatrical and similar applications.

MASKING CONTROL MECHANISM: Push-button device with pre-set combinations for various mask positions from standrad through all the non-anamorphic ratio to the requirements of CinemaScope.

CURTAIN TRACK EQUIPMENT: Line includes equipment for curving the traveler around the end of the screen. Design permits any combination of compound curves on a single track with radiuses as small as 8 feet, thus allowing placement of screens in front of the stage opening with any degree of screen curvature, the track extending to the side walls and curving back. Track line also includes straight traverse track with a silent carrier having a built-in alignment feature to prevent jamming or stacking the curtains.

HUBERT MITCHELL INDUSTRIES, INC., P. O. Box 690, Hartselle, Ala.

Stage equipment.

DRAPES: Proscenium curtains, including asbestos and contour; screen traveler; painted scenery, related settings.

OPERATING EQUIPMENT: Full rigging and hardware, curtain tracks and controls, lighting devices.

DOMESTIC DISTRIBUTION: Direct.

VALLEN, INC., 225 Bluff St., Akron, Ohio.

Curtain control equipment.

CONTROLS AND TRACKS for every curtain operating need. Equipment for panorama, by-pass tracks and roll-along for wide windows.

DISTRIBUTION: All theatre supply dealers and scenic studios.

(For Stage Lighting Equipment see Lighting)

Ticket Sales and Admission Control

BRANDT AUTOMATIC CASHIER CO., Watertown, Wis.

Coin changing equipment.

MODEL 251: Depression of one key makes change from penny to a dollar, inclusive. Coins roll on edge quickly and with minimum clatter down delivery chute to cup. Chute may be set at any point within radius of 180° on either side of the machine. An automatic control prevents short changing when the supply of coins is too low for proper payment.

MODEL 131: Amounts involving pennies require depression of two keys.

DOMESTIC DISTRIBUTION: Through appointed sales representatives; direct inquiries to manufacturer

---

COINOMETER CORPORATION, 1223-7 South Wabash Ave., Chicago 5, Ill.

Coin changing machines.

SERIES "A": Direct-paying type, with integral penny keys, combining odd amounts in one operation; also four special keys for split change of 10, 25, 50 cents and dollar.

SERIES "B": Changer type, requiring only depression of keys of admission price; keys arranged by color for changing dollar, 50c, 25c or 75c, and penny change.

SERIES "D": For operations requiring no pennies; otherwise direct changer type like Model "B."

DISTRIBUTION: Authorized distributors.

GENERAL REGISTER CORP., 43-01 22nd St., Long Island City 1, N. Y.

Admission Control Equipment.

ELECTRIC TICKET ISSUING MACHINE: Motor-driven, automatic issue, 1 to 5 tickets from each unit simultaneously or individually; constructed in units, with housing accommodating 1 to 5; deal plate dimensions—12 in. wide, 1 to 3 units; 18 in. 1 to 5. Ship. wt. from 135 (1 unit) to 190 lbs.

MANUALLY OPERATED TICKET ISSUING MACHINE: Same design and dispensing as above, but by action.

TICKET TAKER BOX: Manually operated ticket collection machine which automatically collects and files ticket stubs in the sequence of their collection. Final record sealed and divided by time and personnel; capacity of box 14,000 tickets; 17" wide, 14½" deep, 42" high; ship. wt. 160 lbs.

TICKET TAKER BOX SPECIAL: The function the same as above but made to special size and design for Drive-In and other particular work.

BRANCHES: 1018 Wabash S. Ave., Chicago 5.

DOMESTIC DISTRIBUTION: All theatre supply dealers.

(SEE ALSO PAGE 24)

GOLDE MANUFACTURING CO., 4888 North Clark Street, Chicago 40, Ill.

Admission equipment

TICKET DISPENSERS: From one to four units.

DOMESTIC DISTRIBUTION: All theatre supply dealers.

LAWRENCE METAL PRODUCTS, INC., 60 Prospect Ave., Lynbrook, N. Y.

Crowd control equipment, sand urns.

LOBBY EQUIPMENT: Lobby posts, sand urns, velour ropes.
Ash receptacles for auditorium chairs.

DISTRIBUTION: Authorized dealers.

NATIONAL DISTRIBUTORS

CONCESSION SUPPLY CO., 31916 Secor Road, Toledo 13, Ohio.

Distributors of a complete line of equipment and supplies for refreshment stand operation, including popcorn machines, warmers and service accessories, candy and nut display cases and sales supplies, food grills and deep fryers, bun warmers, beverage dispensers, ice cream cabinets, soda fountain appliances, etc.

•

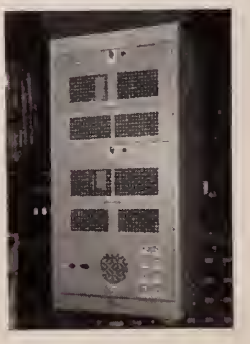
DOC FAIGE & ASSOCIATES, 630 Ninth Ave., New York 36, N. Y.
Distributors through all theatre equipment dealers, of non-competing lines of equipment for leading manufacturers, including air-conditioners, arc lamps, auxiliary lighting power supplies, blowers, carbon savers, coin machines, hand dryers, fire extinguishers, fog dispersal units, rectifiers, sand and water urns, m.p. and TV screens, signs, TV projectors, vacuum cleaners, voltage controls, water colors.

•

NATIONAL THEATRE SUPPLY (division of National-Simplex-Bludworth, Inc.), 92 Gold St., New York, N. Y.
Distributors of a complete line of motion picture theatre equipment and operating supplies, through branches in leading film centers (for cities and addresses see Territorial Dealers.)

•

S. O. S. CINEMA SUPPLY CORP., 602 West 52nd St., New York 19, N. Y.



Distributors in U. S and abroad of motion picture equipment, both 35mm and 16mm, including projection and sound reproducing equipment, booth accessories, auditorium chairs and other equipment and supplies for theatres, also camera, lighting, recording and editing equipment for studios, also film processing equipment. Illustrated is amplifier cabinet for stereophonic sound system.

THE AMAZING NEW

ASHCRAFT

SUPER CINEX

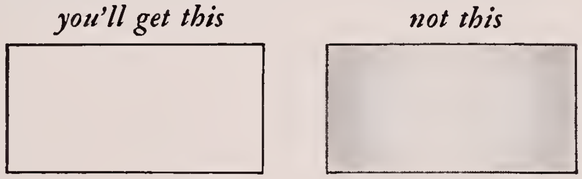
UNLIMITED LIGHT– FOR 35-55-65-70 MM FILM

There is no other lamp that can even approach the light producing qualities of the SUPER CINEX.

SUPER CINEX Is The First and Only Lamp Which Will

1—Project more light than can be used under present conditions of film and projector development. Any part of this enormous light may be used.

2—Project perfectly distributed light from side to side on any size screen.

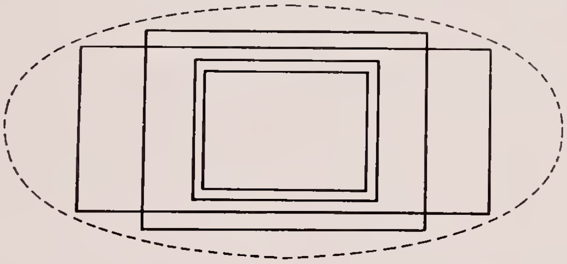


SUPER CINEX Is The First and Only HIGH Brightness Lamp for Any Aperture and Film Width

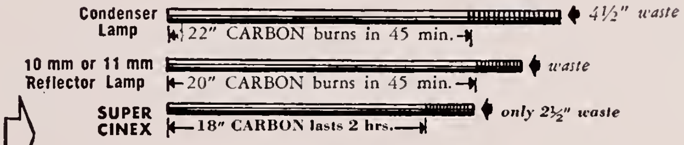
1—Whether the film be 35 mm or 70 mm, SUPER CINEX projects for more total light with much less "Fall Off" on the sides than has ever before been possible.

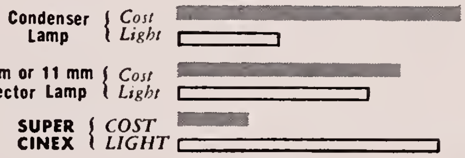
2—SUPER CINEX is the first and only lamp where the point of maximum light coincides with maximum distribution. This is a product of increased brightness through perfected optical efficiency.

3—Diagram at right indicates the enormous encompassing power of the SUPER CINEX light beam.



A PARADOX . . .


Condenser Lamp
22" CARBON burns in 45 min.
4½" waste
10 mm or 11 mm Reflector Lamp
20" CARBON burns in 45 min.
waste
SUPER CINEX
18" CARBON lasts 2 hrs.
only 2½" waste



While we strongly stress *light first* and operating costs secondly, it is a fact that the SUPER CINEX is one of the most economically operating high intensity projection lamps ever designed. The average carbon consumption in all other high intensity lamps is 19 to 22 inches per hour. SUPER CINEX reduces this to from 6 to 10½ inches per hour. No special high cost carbons are used, only the most common grade.

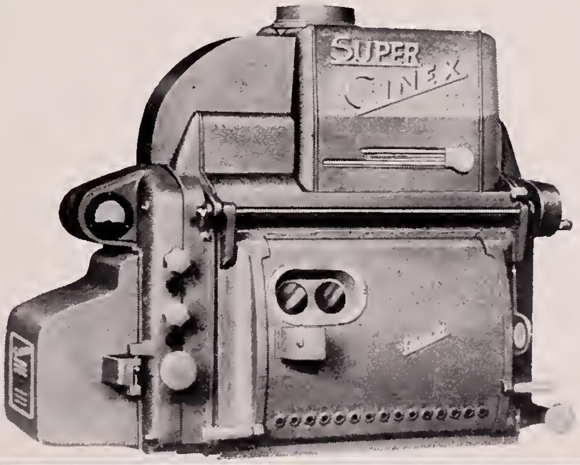
The power consumption is also unbelievably low. Condenser type lamps using 180 amperes with special high cost carbons consume 23 KVA, or more with far less light output, resulting in an hourly cost for carbon and current of $1.60 or more. The SUPER CINEX, when used with our new Multiphase rectifier, reduces this cost to approximately 42c, with an enormous increase in light.

One 18-inch carbon will last from 1¾ to 2⅓ hours, depending upon the light requirements.

> ***Truly—the SUPER CINEX is a lamp powerful enough for a 6,000 seat theatre and sufficiently economical for a 700 seat theatre.***

The New ASHCRAFT Multiphase Rectifier

This new, powerful — highly efficient — heavy duty Selenium rectifier has been designed specifically for the new SUPER CINEX. Extraordinarily smooth in direct current output, with a very high factor of safety, assures perfect projection and long life. No effort and expense have been spared to make this the finest rectifier ever designed for precision motion picture projection. A perfect companion for a perfect projection lamp.



Money Can't Buy These Ashcraft Features in Any Other Lamp!

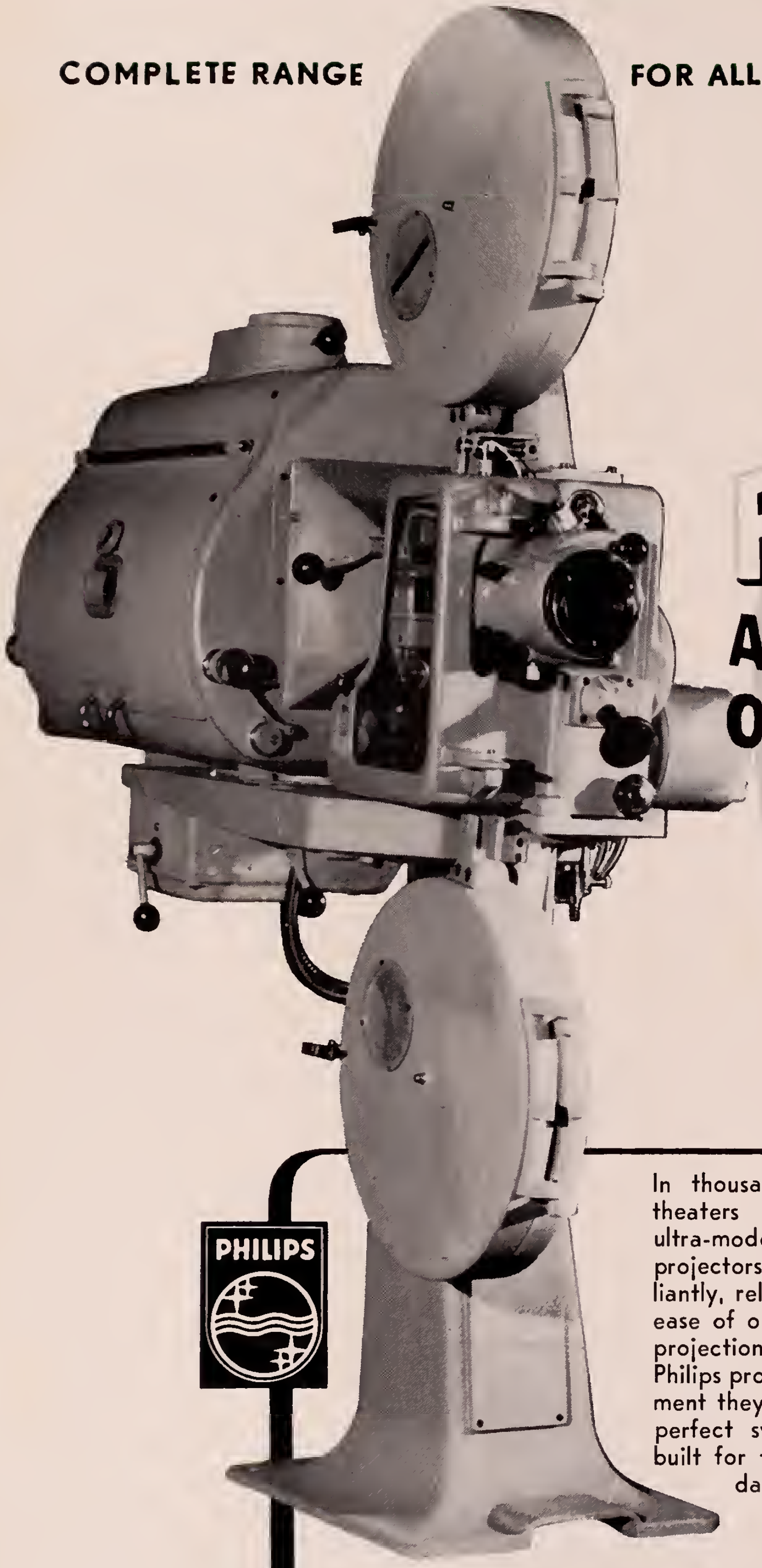
U. S. Distribution through INDEPENDENT THEATRE SUPPLY DEALERS • Foreign: WESTREX CORPORATION • Canada: DOMINION SOUND EQUIPMEMTS, LTD.

C. S. ASHCRAFT MANUFACTURING CO., INC.

36-32 THIRTY-EIGHTH STREET, LONG ISLAND CITY 1, NEW YORK

PHILIPS *Cinema* EQUIPMENT

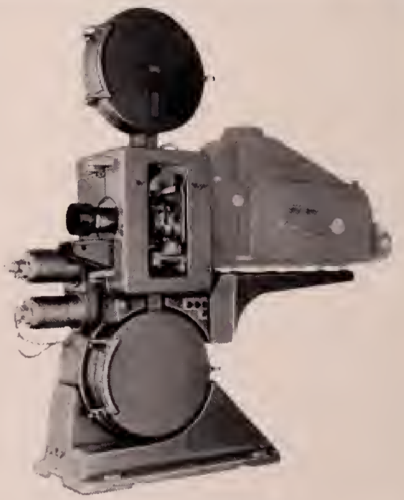
COMPLETE RANGE FOR ALL SYSTEMS



FLASHING ACROSS THE SCREENS OF THE WORLD . . .

PHILIPS

In thousands of motion picture theaters throughout the world, ultra-modern PHILIPS sound-film projectors are performing brilliantly, reliably and with maximum ease of operation. Exhibitors and projectionists know that with Philips projection and sound equipment they are operating the most perfect system now made . . . built for the future, available today.



A MOTION PICTURE MILESTONE was reached recently with the design by PHILIPS of the 70 mm projection equipment for the motion picture version of Rodgers and Hammerstein's "Oklahoma!"—produced in Todd-AO. This is but one of the many notable achievements which have made Philips a leader in the design of motion picture projection equipment.

PHILIPS TODD-AO SOUND PROJECTOR

Represented in the U. S. A. by

NORTH AMERICAN PHILIPS COMPANY, INC., 100 EAST 42ND STREET, N. Y. 17, N. Y.

for perfection in sound and projection

MARCH 31, 1956

MOTION PICTURE HERALD

KEFAUVER REPORT ON FILMS & DELINQUENCY:

- *Deplores Excessive Brutality*
- *Hits Objectionable Ads*
- *Urges Producer Responsibility*
- *Cites Code's Value*
- *Rejects Film Censorship*

REVIEWS (In Product Digest): THE HARDER THEY FALL, THE BIRDS AND THE BEES, GABY, TOUCH AND GO, THE PRICE OF FEAR, EMERGENCY HOSPITAL, DON JUAN, THE RETURN OF DON CAMILLO (In News Section) ALEXANDER THE GREAT, THE MAN IN THE GRAY FLANNEL SUIT

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THE LOVE STORY OF A PRINCESS

M-G-M presents

GRACE KELLY · ALEC GUINNESS

LOUIS JOURDAN

in

THE SWAN

CINEMASCOPE · COLOR

with

AGNES MOOREHEAD · JESSIE ROYCE LANDIS
BRIAN AHERNE · LEO G. CARROLL
ESTELLE WINWOOD · VAN DYKE PARKS

Screen Play by JOHN DIGHTON
From the Play "The Swan" by FERENC MOLNAR
Photographed in EASTMAN COLOR
Directed by CHARLES VIDOR · Produced by DORE SCHARY

★

(Available in Magnetic Stereophonic, Perspecta Stereophonic or 1-Channel Sound)

LAN

BON

THEY LINED UP
STARTING 9 A.M. 1
AND THEY'RE STIL

NATIONALLY IN APRI
CAMPAIGN FOR MO

PRESENTED BY
WARNER BROS.
IN
WARNERCOLOR

MARIO LANZA

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COWBOYS OF THE MAREMMA

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A THOROUGHBRED IS BORN

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PIGSKIN PEEWEES

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HONEYMOON PARADISE

Breathtaking tour of Niagara Falls!

HUNTERS OF THE SEA

The timely sport of skin-divers and spear-shooters!

The Perfect CinemaScope Program Is Complete With CinemaScope Shorts!

MOTION PICTURE HERALD

MARTIN QUIGLEY, Editor-in-Chief and Publisher
MARTIN QUIGLEY, JR., Editor

Vol. 202, No. 13
March 31, 1956

Films and Delinquency

PERSONS who expect reports of Congressional Committees to be sensational and full of headline-making charges must be disappointed with the Kefauver committee report issued this week on "Motion Pictures and Juvenile Delinquency". The 71-page study is a serious one, made with an obvious intention of being fair to producers, association officials and companies involved as well as to the motion picture as a great American institution.

There is no attempt by Senator Estes Kefauver and his associates to over-simplify the problem or make any rash or sweeping generalizations. Of prime importance is the fact that the motion picture industry is not charged with being responsible for any wave of juvenile delinquency. The report states "to say bad movies create additional delinquency is not in keeping with present-day social-psychological thinking." Yet, of course, it is emphasized that the mass media, including motion pictures, have a potent influence in "forming the minds of the younger generation."

In order for the motion picture industry to fulfill its responsibility to young people the Kefauver report calls for a better observance of the letter and spirit of the Production Code provisions on excessive violence and brutality. No one seriously denies that in the Winter and Spring of 1955 a number of films were released that properly were subject to criticism—within and without the industry—on the score of violence and brutality. However, by the time the Senate committee held public hearings in Hollywood, in June, 1955, the Production Code Administration and the studio production chiefs had already taken steps to meet such objections.

IN the field of advertising, another area criticized by the Kefauver group, likewise objectionable elements have been curtailed so the situation today is much improved. The Senate report points out that in the case of advertising, as with pictures, only a comparatively small number occasioned complaints.

In addition to the recommendations concerning violence and brutality a number of other suggestions were made. In fact it is likely that no matter what one's personal approach to films is, he is sure to find pleasing at least one of the committee proposals. Specific recommendations include the following: the Production and Advertising code administrations should consult professionals in "the behavioral sciences" and films made for television by the major studios should obtain PCA approval.

On some other points the industry has already taken action. For example, the Motion Picture Association is urged to study the code and make such changes as seem warranted. A Motion Picture Association committee, headed by Eric Johnston, was appointed in January to study all phases of the production code setup. Many in the industry will be surprised to learn from the Senate subcommittee report that the PCA has approved some films with all or parts of the sound track missing. This custom was used as an excuse by the PCA to explain why certain scenes made gruesome or excessively brutal by sound effects had been passed. The committee comments, "Quite naturally, much of the impact of brutal, violent, sadistic, or horrible scenes may be due to the combined visual-auditory manifestations emanating from the screen." The logical suggestion is made that final approval by the PCA be given only after viewing the whole film, with the complete sound track.

The tone of the whole report is constructive. A firm position is taken against censorship. The introduction of the report pays tribute to the spirit of cooperation of the motion picture industry. The industry always is ready to cooperate with any responsible inquiry. Moreover, recommendations made by any authoritative source will receive careful study. The industry's goal is the presentation of good entertainment. No one wants films that may reasonably be judged to promote juvenile—or adult—delinquency.

■ ■ ■

¶ Dr. Herbert T. Kalmus recently announced to the press in Hollywood a new, improved Technicolor process. The new method involves the use of a new matrix stock, a new blank stock and an improved optical printing procedure. The method may be used with standard or large area negatives and also with an anamorphic process with the squeeze at the camera or in the printer or in both. In other words, the new Technicolor process is one that may be used with all screen systems now in use or currently under consideration. From the first two-component additive Technicolor process of 1916 down to the present, the industry and its patrons have benefited by the ceaseless efforts of Dr. Kalmus and his associates to improve motion pictures made in color.

■ ■ ■

¶ The industry in some foreign countries would be in better shape if more attention were given to building attendance at home than worrying about film exports. For example, Henry Frenay, general delegate of the French producers on an all-industry committee, recently pointed out in Paris that fewer people, in proportion to population, go to the cinema in France than in most other countries of the world.

—*Martin Quigley, Jr.*

Letters to the Herald

Reply to British

To the Editor:

Having been an MGM exploitation field man and now associated with Variety Publicity Associates in Indianapolis as an account executive servicing exploitation and promotion accounts, I believe I am qualified to discuss your editorial, "The Lion Roars," published in the issue of March 3. I do not believe exhibitors practice or have practiced "unfair discrimination" against the films from Britain.

I wish our British friends would remember exhibitors here in America or even in their own England are businessmen and as such are primarily interested in *any* product, be it English, French, American, etc., as long as it is salable and exploitable. I believe if their (English) producing companies would spend more to promote their stars and pictures as we do they would find that the old adage still holds true today—"You have to spend money to make money."

Is it any wonder that our films, whether good or bad, find as good reception all over the world as they do? It surely isn't that way by luck or accident. It's just a case of sheer promotion by our producing companies' exploitation and promotion departments whose heads sell not only a picture's title but also the stars, the story and the company's past prestige. These things are what make exhibitors anywhere in the world want our product, for the American way is by competitive marketing and not by "pressure of our government" on any exhibitor in the United States or in the foreign market.

Why the statement: "Her Majesty's government was urged to bring pressure on the U. S. government to force American exhibitors to book more British pictures." This is really far fetched and I am surprised anyone with Mr. John Rankin's intelligence believes a word like "force" should be used. In our democracy no official force could be exerted on our theatre owners.

Don't our British cousins remember what happened when in days of old the Colonies in America were "forced" with unfair taxes and laws. We didn't like force then and I doubt if we ever will. If these gentlemen from the House of Commons want to really help the so-called "unfair situation" why don't they do it the easy way . . . step by step. First, blame themselves for a bad selling job, then turn around and after knocking themselves down, pick themselves up and resolve to do a better pre-selling job for their future product so our exhibitors will be pleased with their product.

I have the utmost respect for our British cousins but as one who deals daily with our exhibitors and watches the national and international movie scene with interest, especially through informative means such as your publication, I say let them forget the word "force" and use to a better advantage for all concerned the words "work with" for a bigger and better Anglo-American, exhibitor-producer feeling for 1956 and for the future.—*JERRY ALLAN, Variety Publicity Associates, Indianapolis, Indiana.*

•

Good Ones Pay Off

To the Editor:

I have just arrived home from a long trip out west and observing along the trip I found that the movie business is on a decline most everywhere as a general rule. However, I did find that good pictures that the public likes did fine business.

It is hard, no doubt, from the makers' standpoint these days to guess just what the public really likes and a majority of the pictures do not do "past performance" on account of the great competition for the amusement dollar. The television and sports cut in for a great share of the time. One only has to observe the sports enthusiasm, even here in my small city, to see just how folks clamor for baseball, football and basketball, and I can feel it at the box office when these games are in my local area. Even good top pictures have a hard time competing with these amusements when they occur.

I presume I should not feel too badly as here in my home theatre, in Ronceverte, I have been holding my own. However, though I had to go all out in new equipment in the field of stereophonic, CinemaScope as well as VistaVision. I am 100 per cent in top equipment and will be able to play the new 55mm that 20th Century-Fox is coming out with, "Carousel" and "The King and I."

It is keeping up to date in equipment as well as good housekeeping that makes box office these days along with the good pictures. Where I used to run six changes weekly I now only run two changes. I find with the longer runs on the good ones pay off as I gross more on the two as I did on the four to six. Folks, I find, will leave their television sets for the better films, well presented. The big hits this past quarter have been a little thin but as a whole the releases have kept up pretty good the past year or so and the future releases as announced now look still better.

I think Leonard Goldenson is doing a fine job urging the majors to keep the big ones coming each month, as it does not take long for a lull in the top productions to be felt at the box office. Although I am just a small city exhibitor I am still optimistic about the future of the movies.—*J. C. SHANKLIN, Ronceverte, W. Va.*

MOTION PICTURE HERALD

March 31, 1956

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On the Horizon

DE-MOTHBALLED?

Theatre Owners of America has recently urged the directors of Exhibitors Film Financial Group, Inc., to activate the "mothballed" project, according to the latest TOA bulletin. It was put on the shelf for six months last October following TOA's Los Angeles convention. The directors of the production unit had hoped that by the expiration of the half-year period, the Justice Department would have stated its position regarding participation of divorced circuits. In a resolution adopted at the time, the unit "would not be able to fulfill its purposes for which it was formed" without affiliated circuit participation, it was said.

URGES TAX DRIVE

National tax campaign chairman Robert J. O'Donnell has urged all state tax campaign chairmen to arrange meetings of exhibitors with their Senators and Congressmen during the current Congressional recess which lasts until April 9. Expressing great confidence that some measure of tax relief can be obtained in this session, Mr. O'Donnell stressed, however, that no relief would be forthcoming without solid support in Congress.

COLOR TV ON TAPE

Color television programs can now be successfully recorded on magnetic tape and rebroadcast over standard commercial broadcasting facilities, with up to 15 minutes of programming stored on a single 20-inch reel of tape, scientists of the Radio Corporation of America reported recently at the National Convention of the Institute of Radio Engineers. Some of the improvements: Tape-recording programs can be stored for months with no loss in quality. An ingenious system has been designed to regulate tape speed automatically during playback with extreme precision--on the order of one-50 millionth of an inch per second--to eliminate irregularities which might cause the television picture to jump perceptibly. Seven different tracks in the half-inch width of the magnetic tape carry six different types of information.

NOONAN BILL EFFECTS

The New York State Education Department is expected to file with Governor Harriman a statement setting forth the effect on its motion picture division of the Noonan-Zaretzki license fees bill, but will take no further position, according to an official of the department, who said enactment of the measure probably will reduce the figure from some $400,000 to $145,000. The rate for original film will be increased from $3 to $4 per thousand feet, and that for prints decreased from $2 a thousand feet to $4 for an "entire copy."

LARDNER'S CALL-TO-ARMS

The "Daily Worker" recently ran a letter by Ring Lardner, Jr., former Hollywood writer and one of the "Unfriendly Ten," confessing to his "embarrassment" by the recent Moscow Stalin-smashing developments and calling on "American Marxists to face up to their own participation in, and lack of critical attitude" toward the "errors" revealed in Moscow. He also took a rap at American Communists' "cloying panegyrics" on Stalin's 70th birthday in 1949.

NEW POLISH STUDIOS

Engineering surveys are now under way for a new motion picture studio on the outskirts of Warsaw, Poland. Part of a general move to expand the Polish film industry's technical and production facilities, the studio when completed will turn out about 20 feature films a year, doubling Poland's output in this category. The studio will be adapted for wide-screen color film production. The Soviet Union will provide much of the equipment for the new studio as well as technicians to help launch its operations.

William R. Weaver--
Lawrence J. Quirk--Jay Remer

WHEN AND WHERE

April 2-3: 37th annual convention of the Independent Theatre Owners of Arkansas, Velda Rose Hotel, Hot Springs, Ark.

April 4-5: Allied Theatres of Michigan, annual convention, Tuller Hotel, Detroit.

April 17-19: Convention of Washington, D. C., exchange area members of the Virginia Motion Picture Theatre Association, Shoreham Hotel, Washington.

April 29-May 4: Semi-annual convention of the Society of Motion Picture and Television Engineers, Statler Hotel, New York.

May 8: Annual convention of Allied Independent Theatre Owners of Kansas-Missouri, Kansas City, Mo.

May 8-9: Annual convention of Allied Independent Theatre Owners of Iowa-Nebraska, Fontenelle Hotel, Omaha.

May 9-12: Annual convention of Variety Clubs International, Waldorf-Astoria, New York.

May 15-16: North-Central Allied Independent Theatre Owners, annual convention, Nicollet Hotel, Minneapolis.

June 11-13: Annual convention of the New Mexico Theatre Association, Hilton Hotel, Albuquerque.

June 17-19: Mississippi Theatre Owners Association, 16th annual convention, Edgewater Gulf Hotel, Edgewater Park, Miss.

September 19-25: Annual convention of Theatre Owners of America, in conjunction with the annual convention and trade shows of the Theatre Equipment Dealers Association and Theatre Equipment and Supply Manufacturers Association, Coliseum, New York.

October 5-7: Third annual national convention of the Women of the Motion Picture Industry, Dinkler-Plaza Hotel, Atlanta.

October 15-16: Annual regional convention of Independent Exhibitors of New England and the Drive-In Theatre Association of New England, Winchendon, Mass.

October 23-24: Allied Theatre Owners of Indiana, Marott Hotel, Indianapolis.

November 24-28: Allied States Association, Fall board meeting and annual convention, Statler Hotel, Dallas, Texas.

AND IN LONDON . . . the opening of "Alexander the Great," courtesy of United Artists, whose manager there, Montague Morton, right, is seen introducing Princess Alexandra to co-star Claire Bloom, left, director-producer Robert Rossen, Mrs. Rossen, and others. The affair was at Odeon's Leicester Square theatre.

IN LONDON, at the Carlton theatre, the Duchess of Kent comes to the opening of 20th-Fox's "The Man Who Never Was." The greeter at the left is Murray Silverstone, 20th-Fox International president.

Openings (above)

and

Screenings

This week in pictures

DONALD O'CONNOR
JEANMAIRE · PHIL HARRIS
Anything Goes
Technicolor

IN DETROIT, left, screening of Paramount's "The Birds and the Bees" at the Michigan brings out General Theatres' president Carl Burmele, its booker, Bob Burmele, United Detroit Theatres' Jack Haynes and Alice Garham, Paramount's manager Thomas Duane and United Detroit president Harold H. Brown, and Paramount branch sales manager John Gentile.

IN MONTREAL, lower left, 20th-Fox demonstrates CinemaScope 55 at the Palace and in the lobby are seen J. Van der Sande, Peter Myers, W. Elman, E. Gathier, branch manager G. L. Chernoff, D. Robert Granby, J. Ringuette and R. Robert.

IN LOS ANGELES, below, as Warners' showed to the trade its "Serenade" and "The Searchers". At the Boulevard, Everett Sharp, Fox West Coast; Ed Shanberg, Theatrical Enterprises; Everett Cummings, Cummings Theatres; Al Levay, Markay Theatres; Sarita Montiel, star of "Serenade"; Fred Greenberg, Warners' branch manager, and Roy Haines, its western division manager.

THE INTERVIEW. Reginald Armour, executive vice-president of Republic International, faces questioners at a press session Tuesday morning in New York, flanked by the men whose appointments he announced. With him, left, Ricardo Canals, named Caribbean supervisor; and Charles Rosenblatt, assistant. Right, Gerald A. Fernback, publicity director from London; and H. Victor Green, named United Kingdom and Eire director of sales. Mr. Armour, traveling since he took his job, and presiding recently at Republic's first Latin American convention, and who next week goes to Europe, the East and Australia—said international business continued to be so good he can predict a 50 per cent increase and this might raise his department's percentage of company gross from 40 to 60 per cent. He added the industry abroad has stature. Other men he appointed are William C. Heidenrich, to succeed Mr. Green in Australia; Pedro Teitelbaum, from Brazil to Latin-America; Louis L. Lioni, Holland; Carl Ponedel, Spain to Philippines; Alejandro Villamayor, Spain, special representative.

by the Herald

SOUND EDITORS make noise. Occasion: third annual awards dinner, in Hollywood. Left, standing: winners Dore Schary (MGM's "The Battle of Gettysburg"), Patrick McCormack and Ed Luckey ("This Island Earth"), Joe Kavigan ("Lassie"). Seated, presenter Ann Blyth, Lassie, and Motion Picture Sound Editors president Morse Opper.

THE STAR OF SOLIDARITY, Italy's highest honor, goes (at dinner in the Waldorf, New York, last week) to Mrs. George Skouras, wife of the circuit owner, and an invaluable aide to Italy's "Boys' Towns". With her, Monsignor John Patrick Carroll-Abbing, founder of the projects, New York Secretary of State Carmine De Sapio, Italian Ambassador Manlio Brosio, and New York City Council President Abe Stark.

by the Herald

HE SAYS ITS A GREAT PICTURE, and it certainly cost a lot. Arthur Mayer, whom New Yorkers knew many years when he ran the Rialto, Times Square, and whom the industry knows as a foreign film distributor and COMPO and War Activities Committee executive, tells in the Paramount New York home office of "War and Peace". He's been hired to head a special promotional group. Jerry Pickman, Paramount's advertising chief and vice-president (rear) said the picture is the company's second costliest, that its advertising (outside theatres) will cost $1,000,000, and that Paramount expects it will collect more than the $26,000,000 from "The Greatest Show on Earth".

OPERATION SURVIVAL, below. Leon Goldberg, United Artists' vice-president and treasurer, this week becoming chairman of United Jewish Appeal's amusements division, tells at luncheon in New York Monday what he plans and what he expects of volunteers. With him, Harry Goldberg of Stanley Warner; Barney Balaban, Paramount president; Adolph Schimel, Universal, past chairman; and Henry Bernstein, UJA.

by the Herald

SENATORS MIX PRAISE, BLAME IN FILM REPORT

. . . Kefauver committee's study of juvenile delinquency calls for more care in production, but lauds Code operation

by J. A. OTTEN

WASHINGTON: The Senate Judiciary subcommittee studying juvenile delinquency Monday issued its third interim report, a 71-page document on motion pictures and juvenile delinquency. The subcommittee's two earlier interim reports dealt with crime, brutality and sadism in comic books and with the effects on juvenile delinquency of crime and violence as portrayed on television programs.

The report on motion pictures is the end result of voluminous correspondence and hearings held by the subcommittee, under the chairmanship of Senator Estes Kefauver (D., Tenn.) in Los Angeles June 16-17 last year.

Has High Praise

While the subcommittee's report contains much criticism of the industry, it also contains even more praise for the industry's attempts at self-regulation through its Production Code Administration. Most importantly, the report recommends that:

The Code administrators insist that producers adhere to Code principles which outlaw the violence and brutality in motion pictures "which has coincided with increased behavior of this type on the part of young people"; and

The motion picture industry assume the responsibility "of helping young people form opinions and attitudes that will help them meet the problems of living in our complex society to the best interests of both."

The subcommittee concluded that films have a powerful, cumulative impact on juvenile behavior and that many recent films and much recent film advertising have probably promoted juvenile delinquency by their emphasis on crime, brutality and sex.

(It is pointed out that the subcommittee's findings are based on films in final stages of production or in release approximately a year ago. In a recent speech before the National Council of the Churches of Christ, Geoffrey Shurlock, director of the Production Code Administration, reported a lessening of emphasis on violence and crime in current films and said that the fact that "Hollywood product is designed for mass family entertainment" is "borne constantly in mind" by Code administrators.)

In summary, the group also recommended:

"The consultation of professional people from the behavioral sciences" (psychologists, psychiatrists, etc.) "by the PCA and the Advertising Code Administration."

"The board of directors of the Motion Picture Association inaugurate changes in the Codes which are warranted in the light of the social changes which have taken place since they were written." (This apparently is in reference only to the Code restrictions on treatment of dope addiction. The report does not mention any other specific Code restriction in need of overhaul.)

"The movie industry should recognize the value of adhering to Code policies and assume its proper place as an intelligent, objective reporter of social problems to better prepare the viewing audience in understanding and coping with them."

"The major studios who also produce movies for television should submit these films for the Production Code Seal of Approval."

The report makes two other recommendations which do not directly concern the industry itself. It suggests that "the public should recognize the potential they have in shaping the policy of film makers" and that universities should develop research projects to study effects of all phases of mass media.

The report stoutly condemned any attempt at Government censorship of the industry, and urged the MPA to fight local censorship that goes beyond the Code.

The subcommittee said "the industry generally does a fine job in regulating itself" and that "the great majority of people in the film making business are sincere in their efforts to make good products." It praised the industry for its many films promoting good citizenship and international understanding, combating crime and delinquency, and otherwise helping worthy causes.

MPAA, JOHNSTON PRAISED BY GROUP

WASHINGTON: **In the introduction to its report on motion pictures and juvenile delinquency, the Senate Judiciary subcommittee emphasized that its members "at the outset had no preconceived ideas or final conclusions concerning the effects of movies on children." It went on to praise "Mr. Eric Johnston and his office. . . . They cooperated wholeheartedly throughout the several months of the investigation and are to be congratulated for their frankness in discussing their faults as well as their many fine achievements."**

It said the producers who are defying the Production Code "represent a fraction of the total number of producers," and declared that what these "argumentative producers, writers and directors fail to realize is that the Production Code is actually a buffer between them and the large group of zealots who would impose censorship on their endeavors. Rather than restrict their artistic proclivities, the Code allows them certain freedoms, albeit within bounds, that they may otherwise be deprived of if controls their own design and application were not present."

Unit Will Watch

"Whether or not this group of producers will impair the effectiveness of the Code remains to be seen," the report said. It declared that the Code Administration was trying to bring these producers in line and said the subcommittee would watch and report on the situation at a later date.

In releasing the report, Sen. Kefauver issued a statement praising the motion picture industry for the "full cooperation" given the subcommittee during its investigation and its hearings. He said he had been promised by industry leaders that "better pictures for our young people will result from the investigation."

The report, on the matter of Code changes, said that "while the basic principles (of the Production Code) are sound, some of the restrictions in terms of subject matter, for example, are not in keeping with the social changes that have transpired since it was written. While television has rendered hour after hour of drama dealing with many phases of various social problems, the Production Code still forbids the treatment of many of the subjects in motion pictures."

Revolt against antiquated portions of the Code by indignant producers "only tends to weaken the whole structure of self-regulation which has been developed in the past 30 years," the report said. "The subcommittee feels that in the past the framework and administration of self-regulation have been overly moralistic and too closely related to the immediate expediency of the motion picture industry.

"Enlarged Scope" Asked

"This lack of flexibility of story content is not surprising in view of the social attitudes in existence at the time of the code's inception. But a screen maturely performing the functions of mass communication demands a wider orientation. What is needed now is an effort on the part of the industry itself to perform the positive func-

(*Continued on page* 14)

VEGAS

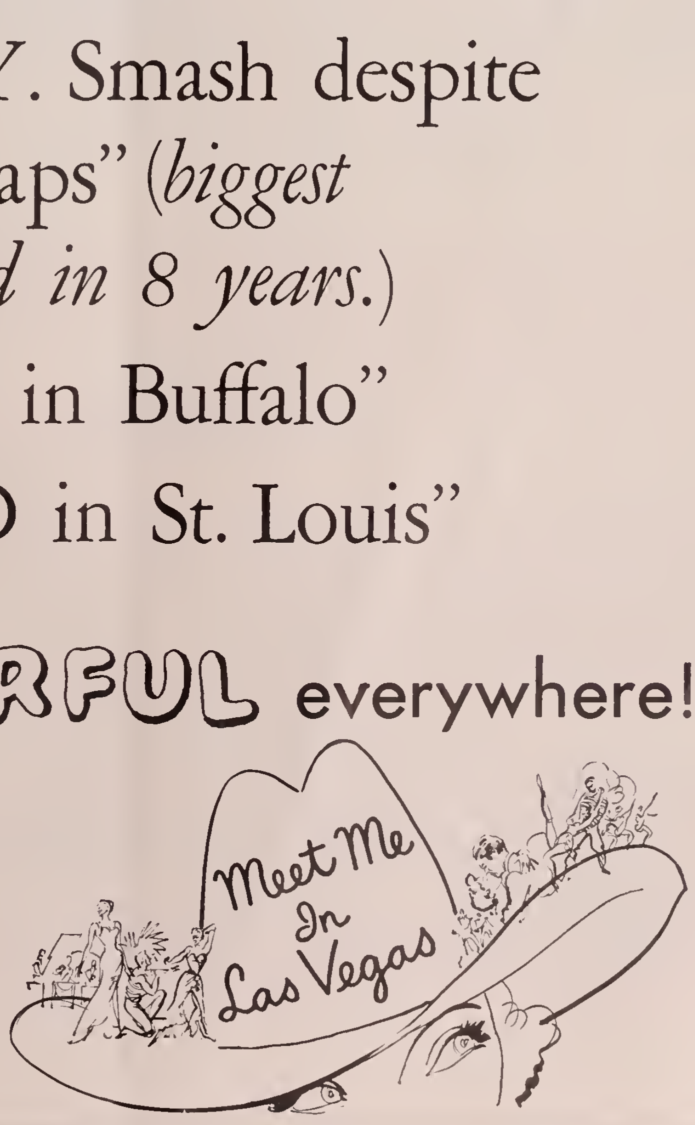
VARIETY says:

"BRIGHTEST newcomer in N.Y. Smash despite handicaps" (*biggest blizzard in 8 years.*)

"LUSH in Buffalo"

"SOLID in St. Louis"

VONDERFUL everywhere!



Meet Me In Las Vegas

ASK M-G-M

KEFAUVER

(*Continued from page* 12)

tion of enlarging the scope of the screen."

Accordingly the report called on the MPAA board to change the Production and Advertising Codes, "since at present they do not encourage the screen in attaining its full stature as a civic and artistic medium." The report said that the board, in doing this, should consult with talent guilds, other industry officials, educators, religious leaders and professional people.

At the same time that the subcommittee called for liberalization of the Code, it criticized sharply the individual producers and companies that didn't abide by the Code and indicated that the Production and Advertising Code Administrations were trying to do a good job in the face of considerable lack of support from particular companies.

The subcommittee discussed at length the growing number of complaints it had been receiving about the content of films and film advertising, and suggested that MPAA report annually to the public on the number and kind of changes it had forced in films during the production process and in film advertising, in order to show how much worse things would be if it weren't for the code. It said MPAA should also "contest the decisions of censor boards which request additional changes or deletions which the association believes unwarranted."

Film Impact Greater

While films are not as accessible to children as comic books or TV programs, each film has more impact on a child than does a book or TV program, the report said. It declared that while social scientists cannot pinpoint the exact cause-effect relationship between a film and a child's behavior, "they do feel that to allow the indiscriminate showing of scenes depicting violence or brutality constitutes a threat to the development of healthy young personalities." The report said these films are frequently viewed by the children who can least afford to see them—emotionally unstable children with sadistic or brutal propensities—and that films of crime or violence could give these children support and ideas and trigger off action that might otherwise lie dormant.

The subcommittee revealed it had surveyed several hundred clinical psychologists, medical men and psychiatrists, and quoted liberally from their response. Many of them assigned great influence to films in stimulating delinquency, while some minimized it. All agreed the wrong kind of films could trigger off crime and violence among susceptible teen-agers.

Much of the film advertising studied by the subcommittee, the report said, was "provocative," "explosive" or "entirely misleading." It specifically criticized as being in bad taste and violating the Ad Code the campaigns for "Hell's Island," "The Prodigal," "East of Eden," "Blackboard Jungle," "Woman's Prison" and others.

SAY PCA SHOULD SEE FULL SOUND TRACK

WASHINGTON: The Senate Judiciary subcommittee studying juvenile delinquency said the Production Code Administration should pass on films with the sound track in, and not on a silent version. In its report, it said that many times the Code Administration sees films without the entire sound track, and that many scenes that are unobjectionable in a silent version take on quite a different impact when combined with a particular sound track. "The obvious answer," said the subcommittee, "is that the Administration require the producers to submit the finished film with the entire sound track dubbed in for the final viewing. . . . Quite naturally, much of the impact of brutal, violent, sadistic or horrible scenes may be due to the combined visual-auditory manifestations emanating from the screen."

The subcommittee said these few violations of the Code were responsible for "a rising tide of public resentment" and criticism of the entire industry. It noted that after the subcommittee hearings last June, Ad Code Administrator Gordon S. White—whom it praised as "earnest" and "conscientious"—had held several meetings with member companies to persuade them to change their advertising practices. "It is to be hoped that the hearings and the subsequent meetings will result in stricter adherence" to the Ad Code, the report declared.

Turning again to the Production Code, the report said, "It is apparent that the current trend toward excessive crime and salacious sex treatment in films is partly attributable to some failure of performance on the part of film producers who are pledged to observe this Code and the industry-appointed officials whose task it is to administer it."

The subcommittee noted approvingly recent efforts by the Code Administration to get producers to cut down on brutality and violence in films. The report discussed at length subcommittee objections to various specific films.

The report said various reasons have been advanced for the increase in motion picture violence, including the need to meet television competition, the feeling that these types of films are what the public desires to see, the increasing resistance on the part of some producers to what they feel to be unfair restrictions in the Production Code, and the feeling that the young people today are looking more and more to TV for their entertainment. "Therefore, the same kind of responsibility to safeguard this very young audience as existed heretofore has been relaxed," the report said, "the more mature audience is given consideration."

It said that quite lately a trend seemed to have started toward less violence, but that this resulted from a realization that many customers didn't like and wouldn't patronize these films. "The desire for a return to the Code Restrictions," the report said, "seems to be inspired by fear rather than by any growth of professional consciousness or sense of responsibility for the public interest."

Shurlock Is Praised

The subcommittee said Production Code Administrator Shurlock was a "man of integrity and intelligence" and that his efforts to curtail film violence were to be commended. The subcommittee warned that unless the industry improves the quality of its films and gives more awareness to the needs in the field of children's pictures, there may be an increasing public demand for censorship.

The report said there are three possible solutions for controlling film content—censorship, complete freedom with only penal sanctions, and self-regulation. It said that none of these would produce a universally acceptable solution, and that self-regulation seemed the answer preferred by the industry.

The subcommittee said it agreed that the best solution was "improved self-regulation which is oriented to the needs of a mature screen purveying meaningful entertainment to mass audiences and which is entered into freely by the movie companies. The Code Administration has demonstrated that the control of pictures during the process of their production is, in the main, very sound. The technique now needs to be adapted to the demands of the widened social sphere which film makers have acquired."

MPIC HITS REPORT AND ITS FINDINGS

HOLLYWOOD: The Motion Picture Industry Council this week took exception to the Kefauver report. Its president, Ronald Reagan, said: "The investigation findings of the committee were based on testimony of a few prejudiced witnesses, who have a long record of seeking to impose thought control on the entire entertainment industry. All evidence we have been able to gather from medical authorities is the reverse of the committee's findings. We do not feel that any emotionally disturbed child should be subject to any kind of stimulating experience, and that includes motion pictures." MPIC will hold further discussions next week.

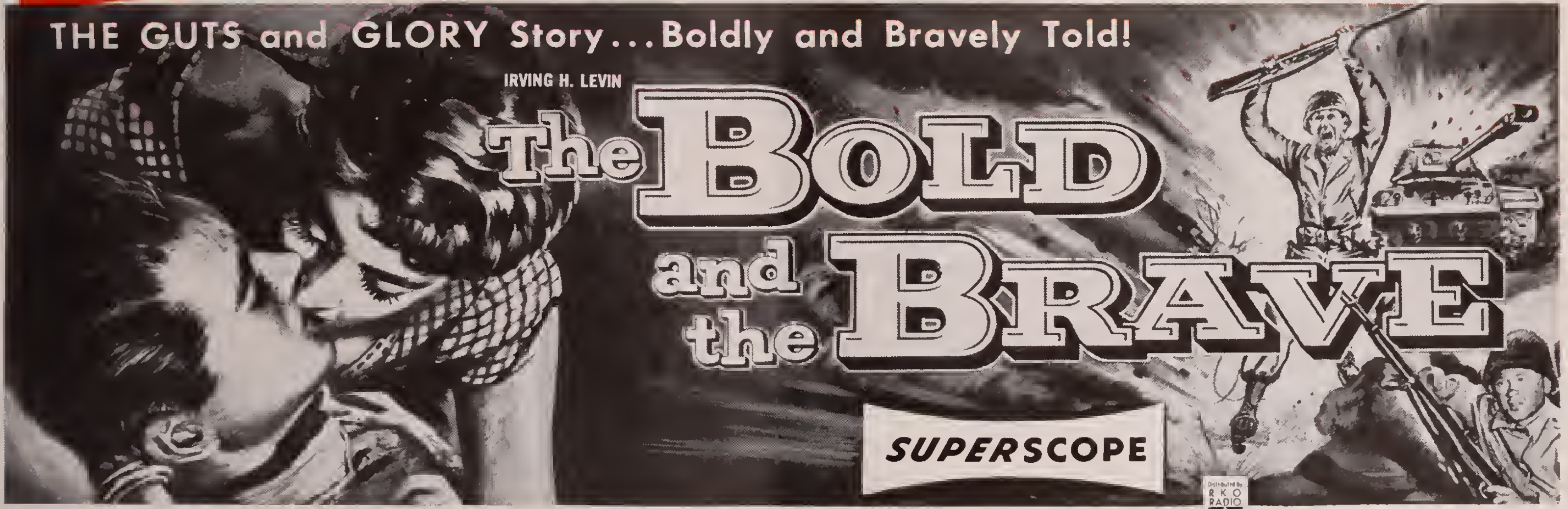
Duty-Free Equipment Bill Passes House

WASHINGTON: The House of Representatives has passed and sent to the Senate bills to permit the duty-free importation of articles to be exhibited at the International Theatre Equipment Show in New York this September and at the International Photographic Exposition in Washington next Spring.

KEEP YOUR BOXOFFICE EYE on the BROADWAY-CAPITOL,

DETROIT

and on the entire Butterfield Circuit


THE GUTS and GLORY Story...Boldly and Bravely Told!
IRVING H. LEVIN
The BOLD and the BRAVE
SUPERSCOPE

Distributed by RKO RADIO

WENDELL COREY · MICKEY ROONEY · DON TAYLOR · NICOLE MAUREY

with JOHN SMITH · RACE GENTRY
A HAL E. CHESTER Production · Directed by LEWIS R. FOSTER
Story and Screenplay by ROBERT LEWIN

R K O The Showmanship Company,
is launching another picture destined
to get **IMPORTANT MONEY** for **YOU!**

DISTRIBUTORS FIRM ON ARBITRATION OF RENTAL

. . . Exhibition heads at Senate hearing press for change to make film rentals arbitrable; distributors continue refusal

WASHINGTON: Although exhibition leaders testifying here Wednesday and Thursday last week, in Phase One of the Senate Small Business subcommittee's hearings on motion picture industry trade practices, made a strong bid for making film rentals an arbitrable item, there were no subsequent indications that distribution might be planning a change in its historic opposition to such a move.

Exhibition Heard First

Phase One of the hearings of the subcommittee, under the chairmanship of Senator Hubert H. Humphrey (D., Minn.) was devoted almost exclusively to exhibition representatives. Leaders of Allied States Association held the stand Wednesday, while their counterparts in Theatre Owners of America and the Independent Theatre Owners Association had the spotlight Thursday. Distribution and Department of Justice officials will testify in Phase Two of the hearings some time after Congress returns from its Easter recess.

With the exception of the ITOA representative, the exhibition leaders were unanimous in the opinion that film rentals should be included in any all-industry arbitration system. In view of this fairly united front, however, distribution officials in New York did not seem inclined to change their stand on the matter. One executive said Friday that he had heard nothing during the two previous days which would make him change his mind.

Another sales executive declared that the present arbitration draft, tabled by TOA after original approval by that group, carries provisions for conciliation of film rentals. He argued that although conciliation is not binding, it is an adequate way to handle the film rental problems.

A Two-Way Street

One of the highlights of the second day of the hearings here last week was a statement by Herman Levy, TOA general counsel, in which he said that both TOA and Allied would accept an arbitration system under which distributors could invoke arbitration to boost film rentals just as exhibitors could seek arbitration to lower film rentals. "We'll give the distributors the right to ask for more money," he said, "on the same set of facts on which the exhibitor comes in and asks for less."

Another highlight came when Chairman Humphrey questioned whether exhibitors would be getting into an "intolerable" situation if divorced circuits were permitted to engage in production again, with first run rights on their own films. Senator Humphrey also sharply criticized the Justice Department for not policing the Paramount case consent decrees more effectively.

The Senator's doubts about permitting the divorced circuits to reenter production with preemptive rights on their own films—something that the Justice Department has permitted for Stanley Warner and National Theatres—were voiced during testimony by Myron Blank, TOA president. Mr. Blank outlined the request TOA and Allied made jointly to the Department of Justice along these lines.

Senator Humphrey wanted to know how the decree in the Paramount case would apply, and whether this was not "a return to exactly where you were before the Paramount case?"

Asks Application

"No," Mr. Blank answered. "It's an involved subject but it wouldn't mean that at all." Divorced circuits entering production now would not be able to operate as companies did before the decree, he said. He pointed out that cross-licensing and forced selling are now enjoined by the Paramount case decrees. The question was picked up later by Louis Odom, committee counsel. He asked whether "the preemptive rights to the picture would be limited to the company making the picture."

EXHIBITOR POLL IS URGED BY SENATOR

WASHINGTON: Chairman Hubert H. Humphrey (D., Minn.) of the Senate Small Business subcommittee suggested here last week that the nation's exhibitors be polled for their views on arbitration and film production by the divorced circuits. At the conclusion of the first phase of the subcommittee's hearings on film industry trade practices, during which time representatives from Allied States Association, Theatre Owners of America and the Independent Theatre Owners Association had testified, the Senator said "it would be very helpful" if the three associations could poll their membership and get the opinions of individual exhibitors. The suggestion was endorsed later in New York by Harry Brandt, ITOA president, who added that such a poll might be more effective if the questionnaire were drawn up by—and sent out in the name of—the subcommittee. TOA last January conducted such a poll of its members but a complete compilation of answers has not yet been made public.

"We ask that the man who risks millions of dollars in production be allowed to run it in his theatres first," Mr. Blank replied. "In order to induce him to take the risk, we ask that he have first run of the picture, but then he will sell it to all the other theatres."

Mr. Odom wanted to know if this would improve things. Mr. Blank said it would "improve the position of every theatre in the country." Chairman Humphrey then asked if exhibitors were not "developing here—to correct present abuses—a system which might become even more intolerable" than the situation which existed before the decree? Mr. Blank replied that the Department of Justice would be watching the situation.

Hits Justice Department

"I am not too happy about the way the Department of Justice has been acting so far," Chairman Humphrey said, "at least not on the basis of yesterday's testimony." This was in reference to Wednesday's testimony by Abram F. Myers, Allied general counsel.

The chairman said he had gathered "there was something wanting in Justice's operation" and that he was "concerned with it." He told Mr. Blank that "other people have made complaints about the failure of the department to do what it was supposed to do."

Mr. Blank bitterly attacked the producers for not turning out enough good films and for demanding unreasonably high rentals for their films. He told the subcommittee that with a normal supply of pictures—"approximately 450 a year"—and with an effective system of arbitration, "the industry will again become and will remain a strong and healthy industry."

Mr. Levy testified how TOA had at first supported and then withdrawn support from the arbitration draft of last October.

Draft Too Narrow

"We have temporarily withdrawn our support," he said, "but we are prepared at this moment to sit down with Allied States in an all-industry conference to establish a system for a trial run of one year, which will have a broader scope and which will include the arbitration of film rentals." He urged the subcommittee "to recommend strongly to the industry that it sit around the conference table."

Senator Andrew F. Schoeppel (R., Kan.)

(*Continued on opposite page*)

HEARING

(Continued from opposite page)

asked whether TOA had withdrawn support from the October draft in return for Allied's support in asking the Justice Department to approve film production by the divorced circuits. Mr. Levy replied that TOA had withdrawn because the scope of the draft was too narrow and "we would have no part in whitewashing" the distributors before the subcommittee. The October draft might have been broad enough in 1953, he said, but it wasn't broad enough to cover the current situation. TOA still is devoted to arbitration, he insisted.

Senator Schoeppel asked if TOA would arbitrate film rentals. "We'll go one step further," Mr. Levy answered. "If the distributors are afraid that they'll come in on a one-way street, we say that if an exhibitor asks for a contract price decrease, the distributor in that case may ask for an increase over the contract. We'll give them the right to ask for more money on the same set of facts on which the exhibitor comes in and asks for less."

At this point, distributor attorneys in the audience broke into laughter. Senator Humphrey said, however, that Mr. Levy had "given real credence" to his offer to sit down with the distributors.

George C. Kerasotes, assistant to Mr. Blank, said exhibitors would be helped if a three-point program were put into effect. He listed a sliding scale for film rentals, increased production of pictures and an industry arbitration system.

COMPANIES' DRAFT TO SENATE UNIT

The film companies have forwarded a draft of the industry's most recent arbitration plan to the Senate Small Business subcommittee and the Department of Justice, it was reported in New York Tuesday. Disclosure that the draft already has been forwarded to the Senate group came as distribution attorneys prepared to hold a preliminary meeting, possibly late this week, to study testimony of exhibition representatives at last week's hearings.

The final witness Thursday was ITOA president Harry Brandt, who spent more than two hours excoriating Allied's Mr. Myers. Mr. Myers' main interest, said Mr. Brandt, "is to keep the industry in a constant state of turmoil, and he succeeded only too well."

Mr. Brandt specifically attacked Allied's request for Federal regulation of the film industry. He urged the subcommittee to support repeal of the 10 per cent Federal admissions tax; legislation to permit theatre owners to obtain Federal loans; an industry arbitration system without film rentals, and permission for divorced circuits to produce films.

Mr. Brandt stated that motion picture theatre operators "find it increasingly difficult to re-finance mortgages in order to obtain capital." He urged the subcommittee to recommend legislation to permit theatre operators to get loans "from or through the intercession of the Small Business Administration."

Afterwards Mr. Myers told the subcommittee that he had been "featured" at some length by Mr. Brandt, whom he called "the film companies' hatchet man," and asked for permission to place his answer in the record. Senator Wayne Morse (D., Ore.), acting as chairman of the subcommittee, agreed to this request.

"Miracle" Benefit Showing April 4

Stage, screen and TV stars, along with civic and society leaders, will attend a special performance of Warners' "Miracle in the Rain" at Loew's State theatre, New York, April 4, for the benefit of the Cathedral Canteen. The guest of honor, Mayor Robert F. Wagner, will present a citation from the City of New York to the Canteen for its service of more than a decade to the spiritual, religious and recreational needs of the Armed Forces.

PARAMOUNT PRESENTS 3 SENSATIONAL ANSWERS TO EXHIBITORS' URGENT PLEAS FOR YOUNG TALENT THAT'S DYNAMIC AND DIFFERENT...

CAROL* OHMART TOM* TRYON JODY* LAWRANCE

* Discovered by Academy Award Director MICHAEL CURTIZ

IN THE SCARLET HOUR

VISTAVISION MOTION PICTURE HIGH FIDELITY

Awards Have Long Range Values as Promotion

Although theatre box offices were hurt somewhat by last week's telecast of the Academy Awards, the long-range benefits from such a telecast were apparent to exhibitors.

Reactions differed as to the extent of the dip at the box office, some saying it was slight, while others said it had a more serious effect. A few exhibitors felt that the telecast, seen by an estimated 46,000,000 people, did no harm at all. The Trendex rating for the show in 15 cities from 10:30 to 11 P.M., EST, was 37.0 which compares favorably with its predecessors.

Among those who stated that the box office was hurt, a number pointed out the benefits resulting from the telecast, mentioning the goodwill won by the industry and the publicity given to "Oscar" winners, publicity which is expected to give the winning pictures a boost at the box office.

One circuit executive, saying he not only was speaking for himself, was highly critical of the nights selected for the nominations and awards this year. Wednesday, he said, is the opening day for films in 90 per cent of the theatres in the U. S. and when an Academy telecast is held that night, he added, "we're competing against ourselves." Nominations were on a Saturday night.

This year, unlike previous years, there were hardly any comments against the commercial sponsorship of the show, by the Oldsmobile division of General Motors. There were many laudatory comments on the way the show was handled and on Jerry Lewis' role as master of ceremonies, with the feeling that the entire performance was favorable to the motion picture industry. In previous years a great deal of sentiment was expressed within the trade that the industry itself should assume sponsorship of the show.

Plans to capitalize on the awards for "Marty," "The Rose Tattoo" and "Samurai" were announced by their distributors following the extensive press, radio and television publicity given the awards.

"Marty," a Hecht-Lancaster production distributed by United Artists, was chosen as the best picture and its star Ernest Borgnine, as the best actor. It went into 400 situations the day after the awards were announced, according to William Heineman, vice-president in charge of distribution for U.A. The company forecasts that the film will have more than 5,000 repeat bookings domestically and 10,000 bookings in theatres which haven't played it. It had played 6,200 domestic dates prior to the Academy Awards. To service the heavy demand for bookings, U.A. has ordered 200 more prints, bringing the total to 475. An extensive advertising campaign is backing the replay program.

"The Rose Tattoo," which stars Anna Magnani, who won the award as best actress, was booked in more than 100 key cities, involving close to 800 situations, last week and this. Paramount, which is releasing the Hal Wallis production, took "a calculated risk" in going slow on its release, according to a company spokesman, in the hope of it winning one of the top "Oscars." It will now put the picture in mass release. One Paramount official believed the company will earn from $500,000 to $1,000,000 extra due to the award and added that the eight nominations received by the picture had a "tremendous boost" at the box office for the picture.

"Samurai," the Japanese film which received a special award as the best foreign language film of the year, will increase its national gross two to three times what it would otherwise have done, according to Bernard Jacon, distributor of the film. His company is ordering 18 more prints to augment the 22 Eastman color prints now available, it was announced.

VistaVision Use Is Seen Expanding

International acceptance of VistaVision is shown by its recent selection for feature film production in Hollywood, England, Italy, Spain and Puerto Rico, according to a survey made by Paramount. The process has also invaded the industrial, educational and documentary fields, results of the checkup announced this week revealed.

VistaVision won additional notice in the Academy Award presentations, when two pictures filmed in the process were awarded Oscars for cinematography by the Academy of Motion Picture Arts and Sciences. Alfred Hitchcock's "To Catch a Thief" won in the color category with cinematography by Robert Burks, and Hal Wallis' "The Rose Tattoo," photographed by James Wong Howe, was the winner in the black-and-white division. Both are Paramount releases.

Other films set to use VistaVision are "The Sleeping Prince," with Marilyn Monroe and Laurence Olivier, to be released by Warners; Stanley Kramer's "The Pride and the Passion," starring Cary Grant and Frank Sinatra, for United Artists release; and Nomad Productions' Paramount release, "Flamenca" to be produced in Spain.

VistaVision has been used recently for "High Society," starring Grace Kelly, Bing Crosby and Frank Sinatra at MGM; John Ford's "The Searchers" starring John Wayne, at Warner; Universal's "Away All Boats," starring Jeff Chandler; "Richard III," starring Laurence Olivier and Ralph Richardson, filmed in England and Spain, and "War and Peace" recently completed in Europe by Dino De Laurentis for Paramount release.

Hits TV Nets As Violating Trust Laws

WASHINGTON: Richard A. Moore, president of KTTV, Inc., in Los Angeles, made an all-out attack on television network policies this week before the Senate Commerce Committee, which is holding hearings on television industry problems. Mr. Moore told the committee that independent producers making films for television have become almost completely dependent on the major networks.

Mr. Moore singled out for particular attack the "time option" and "must buy" agreements between networks and affiliates, charging that these practices violated the anti-trust laws and were the major roadblocks in the way of a competitive television system. He contended that under the "must buy" agreements, individual stations agree to withhold certain desirable time periods from sale to any advertiser unless the advertiser agrees to buy equivalent time on all other affiliates of the same network.

Under the "time option" agreements, he added, all affiliated stations agree to broadcast during certain key hours whatever programs the network offers, and only those programs.

Mr. Moore argued that the effect of such practices on the independent film producer is to make him dependent on the networks, for in order to defray the cost of a good TV film program, the producer must be able to sell in virtually all the important markets of the country, and the only way in which a producer can be assured of enough good time periods is to sell the program to a network or to an advertiser able to place the program on a network.

William B. Lodge, vice-president of the Columbia Broadcasting System, told the committee Tuesday that best solution to allocation problems is the CBS plan to create three to seven additional VHF channels and dropping extra VHF channels into many cities. He said the current situation exists because of the basic mistake of mixing VHF and UHF channels in the same or overlapping markets. The CBS plan, he added, could not conceivably be charged with promoting monopoly control of broadcasting.

Harrison Is 20th-Fox Sales Head

Spyros P. Skouras, president of 20th Century-Fox, last week announced the promotion of Alex Harrison to the post of general sales manager. Mr. Harrison had been western sales manager since 1954. Mr. Skouras cited the promotion from within the ranks as a continuation of long-standing company policy.

A youthful motion picture industry veteran, Mr. Harrison brings to his new post 21 years of experience in the industry. Born and educated in Salt Lake City, Mr. Harrison joined 20th Century-Fox in 1935 as a poster clerk in the San Francisco office. The following year, he became assistant booker of that exchange.

Mr. Harrison entered the Army in 1943 and upon his release three years later was named western division booker in San Francisco. In 1948, he was appointed San Francisco branch manager, a post he held until 1951, when he was transferred to Los Angeles as branch manager.

In recognition of outstanding performance, Mr. Harrison was later named home office representative in the sales department and switched operations to New York in 1952. Two years later, he was named western sales manager. The executive is married and lives in Bronxville, N. Y.

by the Herald

ALEX HARRISON

In announcing Mr. Harrison's appointment, Mr. Skouras paid tribute to Al Lichtman, director of distribution, who, he said, had served the company "valiantly and well." Mr. Skouras added: "His departure from active directorship of our sales forces is tempered by the knowledge that his wise and all-encompassing understanding of the film business will continue to be a source of strength upon which we can draw. I am happy that he will continue in an advisory status.

"Under Mr. Lichtman's guidance," he continued, "exhibitors were rallied to fight the economic inroads made by unfair free television, culminating in the inspiring service he gave to launching CinemaScope."

Extra Reserved Charge Ruled Subject to Tax

WASHINGTON: The Internal Revenue Service has ruled that for admission tax purposes any extra charge for a reserved theatre seat is to be counted into the admission price. The Service said it had been asked to make clear how the admission tax exemption for tickets of 50 cents or less applied in cases where a person pays a general admission charge of 50 cents and then pays an additional 50 cent charge for a superior accommodation, such as a reserved seat. Where a person pays one charge and then pays a second charge for accommodations "which are essentially an extension of the accommodations granted in return for the payment of the first charge," the Service said, "the tax attaches to the total of the two charges made." Thus, it stated, in the case about which the question was raised, the total $1 paid constitutes the amount paid for admission within the meaning of the tax laws, and so is subject to tax.

NEW STAR #1*
One of three sensational boxoffice answers to exhibitors' urgent pleas for young talent that's dynamic and different...
CAROL OHMART*
*
Discovered by Academy Award Director Michael Curtiz and presented by PARAMOUNT
VISTAVISION
MOTION PICTURE HIGH-FIDELITY
IN THE SCARLET HOUR

FILMS ON OWN, COMMONS TOLD

. . . Answering query, a British Trade Board spokesman says showing in U. S. no matter for government negotiation

by PETER BURNUP

LONDON: Labourite needlers of the Government here continue to see a good debating point in the alleged indifference of American exhibitors to British pictures. In a House of Commons question, one of them professed concern at "the large market" provided for American films in United Kingdom circuit bookings; whereas the offerings of British producers were "boycotted by American circuits." The Government, urged this inquisitor, surely should take action to promote reciprocal arrangements.

Not for Government

Blandly, the official spokesman told the House that the Government was anxious that British pictures should be shown as widely as possible in the U. S. but that was not a matter for negotiations between Governments. He pointed out that the Anglo-American film agreement was not negotiated with the U. S. Government or with exhibitors, but with organisations which represented the producers and distributors who, in America, were by law separate from the exhibitors.

The terms of the agreement, he added, provided an incentive for American distributors to apply the Western Hemisphere distribution rights for British films. It was for them, then, to persuade American exhibitors to show these British films, he said.

Parliamentarians are well aware of the sham-fight quality in these exchanges. But, on the doctrine that any stick is good enough to beat the Government dog, a growing spate of these questions may be anticipated from adroit Opposition members in the coming months.

PLANS COMPLETE FOR FILM CLIPS TO TV

Arrangements for the supply of extracts from current films to the two competing TV networks here were swiftly made following the decisions of the joint committee of the Four Trade Associations, reported last week. The arrangements, it is thought, will satisfy the film-hungry networks and ensure film distributors, not to say theatre men, of a gratuitous advertisement of their offerings.

The agreement does not formally prevent individual distributors or producers from promoting "specialist" TV programmes plugging their own pictures. But such enterprises will be closely watched by the Trade's committee. The feeling among exhibitors, in particular, is that the situation might get out of hand unless liaison with TV remains tightly controlled by the trade's joint committee. Meanwhile, the commercial TV service, six months old this week, is counting its current profits and losses and assessing with some concern the probabilities of the future.

It is claimed, in behalf of the Independent Television Authority and on the showing of four audience research organisations, that commercial TV is the preferred viewing of 60 to 70 per cent of people whose receivers give them the choice of two programmes; and that there are more than 2,000,000 of them in the London area alone.

Cite Commercial Gain

The commercial service already has spread to the Midlands with the opening of the Birmingham station and will soon move into the North when the Manchester transmitter gets to work. The claim is made that TV will then account for three per cent of the national expenditure on advertising; a proportion which, it is understood, took American sponsored TV nearly four years to attain.

Precise figures of revenue and outgoings are not readily available, but Associated Rediffusion, London programme contractors on weekdays, claim that in the just completed six months of operation they have carried the "commercials" of 310 advertisers for a revenue "in excess of £2,000,000."

Showmen point out Associated Rediffusion confirmed three months ago that its daily operating expenses were £20,000. That, it is said, means outgoings on a five-day week of around £2,500,000 in the six months, against income of £2,000,000; in other words, a loss of £500,000. It is known, moreover, that the first roseate enthusiasm among potential advertisers has visibly diminished. Time-rates had had to be reduced in several instances. The commercial service clearly still suffers teething pains and even the original determination to bring culture with commercials to the populace has had to be curbed.

Apart from the chronic burden of entertainment tax, TV expansion is a major concern with theatre men. But real showmen among them believe that, for the time being at least, the well-run cinema has the measure of its rival. They have become accustomed to spectacular box office drops in the takes when TV offers an extra-special attraction. That has become an accepted condition in the business. Better showmen declare also that the public more and more is shopping for its pictures.

Vidoscope Lens Demonstrated

Demonstrations of the Vidoscope 16mm anamorphic lens took place here March 28. The show was to reveal the projection qualities of the lens when screening 16mm reduction prints of CinemaScope subjects, loaned by several major renters, on both the Bell and Howell 1,000-watt projector and the Bell and Howell arc projector. Tests have been carried out, it is also claimed, showing the lens' capability of adequately filling and lighting a 15x6 feet screen at extreme distances.

By arrangement with the Board of Trade, manufacture of the lens in Britain follows the pattern set by Vidoscope for their 35mm projection lens. Distribution has been arranged with RCA Photophone.

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London's Variety Tent named the following as the year's outstanding personalities in show business: actress Diana Dors, actor Kenneth More, theatrical impresario Peter Sanders and Ian Carmichael as "the actor who had made the most progress in the year."

Whitney Tells of Goal

HOLLYWOOD: C. V. Whitney Pictures, is implementing a five-year program of outstanding product which will reflect America and its heritage, with life "faithfully portrayed," Mr. Whitney told a luncheon press conference at Romanoff's here on Wednesday.

Mr. Whitney, introduced by Merian C. Cooper, vice-president of the company, said it is a "permanent" organization, that it will compete in the world story market for the best properties, and that it is his intention to sign a permanent staff of "motion picture artisans." Citing his goal in the company of which he is president, Mr. Whitney said, "I feel the motion picture can be as respected an art as any other. Art cannot be produced on an assembly line. The producer must strive for fine entertainment to appeal to the finest taste of our growing audiences."

Among the properties planned he named "The Valiant Virginians," a Civil War story by James Warner Bellah. An option has been obtained on a story by Charles E. "Chuck" Yeager, Air Force test pilot who broke the sound barrier. A story of a midwest farm community will have Ted Tetzlaff as director with a script by Frank Nugent, who did the script on "The Searchers," the Whitney company's first. Rights have been acquired to an unpublished story, "William Liberty," by Frank Clemensen. It is planned also to make a re-production of the famed "Chang" (1927) produced then by Mr. Cooper and Ernest G. Schoedsack."

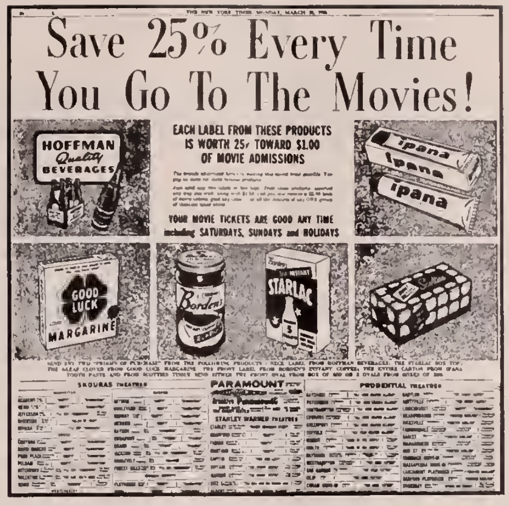
The Whitney product will be in three phases, he said: the American scene, films in which nature is depicted, and fantasy. Mr. Whitney promised that his product "will never misrepresent or paint a false picture of the United States or its people." Mr. Cooper, in his introduction, outlined the background of the formation of Whitney Pictures.

Box Tops For Tickets As Premium

Six metropolitan New York circuits and five manufacturers have joined in a Movie Tix Premium Plan, a merchandise promotional campaign evolved by Cinema Diorama Advertisers, Inc., of New York, according to Ben Martin, president of the concern. Under the cooperative plan, which Mr. Martin believes will include other metropolitan areas shortly, prospective theatre patrons send in two labels or box tops from the products concerned, along with $1.50, and in turn receive a $2 book of film tickets, good for admission to any theatre of a particular circuit.

Circuits Taking Part

Circuits participating are: Skouras Theatres, Randforce (Brooklyn and Queens), the Manhattan and Brooklyn Paramount theatres, Stanley Warner, Prudential and Walter Reade Theatres. The participating manufacturers are: Hoffman Quality Beverages, Good Luck Margarine, Borden's Instant Coffee and Starlac; Ipana Toothpaste, and Scotties Tissues.



Save 25% Every Time You Go To The Movies!

EACH LABEL FROM THESE PRODUCTS IS WORTH 25¢ TOWARD $1.00 OF MOVIE ADMISSIONS

YOUR MOVIE TICKETS ARE GOOD ANY TIME including SATURDAYS, SUNDAYS and HOLIDAYS

HOFFMAN
Quality
BEVERAGES
ipana
GOOD LUCK
MARGARINE
Borden's
STARLAC
SKOURAS THEATRES
PARAMOUNT
STANLEY WARNER THEATRES
PRUDENTIAL THEATRES

The Movie Tix Premium Plan, as advertised in the *New York Times* on a full page, of which the upper portion is reproduced here.

According to Mr. Martin, Cinema Diorama has earmarked a $400,000 budget for TV, radio and newspaper ads to acquaint customers with the premium plan. The advertising firm has also installed animated display units in supermarkets of the metropolitan area to promote the plan. Newspaper coverage, according to Mr. Martin, will embrace an area from northern Connecticut to southern New Jersey.

Other areas expected to participate shortly are Boston, Cleveland, Chicago and Detroit, according to Mr. Martin and his director of publicity, Robert Queen.

"Thrillarama Adventure" Distribution Plans Set

HOLLYWOOD: "Thrillarama Adventure," first picture in the Thrillarama process, will be booked first into the 20 American cities with over 500,000 population. Next in order are the 120 cities ranging between 100,000 and 500,000, then some 500 numbering 25,000 to 100,000. Final showings will be in communities with less than 25,000 population, as announced by Albert H. Reynolds, president of Thrillarama Productions. Mr. Reynolds said that exhibitor demand was at high pitch, and the spreading-out would be accomplished as rapidly as construction of roadshow equipment units can be completed. He added that the first distribution beyond the United States and Canada will be in South America.

Scrip Book Sales Drive Sets All-Time High

The Scrip Book Sales Drive for the 1955-1956 season set an all-time high for the Walter Reade circuit, Walter Reade, Jr., has announced. More than 10,000 books were sold during the annual drive, top honors going to Dave Rogers of the Strand theatre, Freehold, N. J. and Fred Bartholdi of the Eatontown Drive-in theatre in Eatontown, N. J. as the managers whose theatres had the most sales in conventional and drive-in situations respectively.

NEW STAR #2*
One of three sensational boxoffice answers to exhibitors' urgent pleas for young talent that's dynamic and different...
TOM TRYON*
*
Discovered by Academy Award Director Michael Curtiz and presented by PARAMOUNT
VISTAVISION
MOTION PICTURE HIGH-FIDELITY
IN THE SCARLET HOUR

SAG Pact to Cover All

HOLLYWOOD: The Screen Actors Guild announced this week that contracts negotiated with the Association of Motion Picture Producers and the Alliance of Television Film Producers will be signed by all signatory employers producing theatrical or television films, stipulating the Guild's collective bargaining agreements cover all motion pictures, including those made with tape or other electronic devices.

John Dales, national executive secretary of SAG, expressed the hope that a paragraph inserted in the new television supplement of the Guild's codified basic agreement will clarify SAG's jurisdiction of all motion pictures made by motion picture cameras, electronic cameras or devices, on film, tape or otherwise, or by any other means now employed, or to be adopted in the future.

The Screen Actors Guild has written producers of television filmed commercials advising them of its sole jurisdiction for all players employed in production of film commercials, so as to relieve any misinterpretation of AFTRA's identity or function in the motion picture field.

American International Is Formed to Produce

HOLLYWOOD: Formation of American International Pictures was announced this week by James H. Nicholson and Samuel Z. Arkoff. With a release schedule of 14 features in the 12 months beginning June 1, American International will function primarily as a distributing organization. James H. Nicholson is president, Samuel Z. Arkoff, vice-president, Joseph Moritz, treasurer, and Leon Blender, general sales manager.

The new company has set up worldwide distribution, and foreign sales representative Phil Lewis has set up franchises in South America for the entire lineup. Nat Cohen, Anglo-Amalgamated, will distribute in England. Five independent production units have signed to produce features. Mr. Nicholson said, "All of these features are being produced on modest budgets with particular attention given to their exploitation and box office possibilities. Except for the Westerns, we plan to release these features in pairs with double bill ads and exploitation material.

New Film Planned on Israeli Air Force

TEL-AVIV: A feature picture on the Israeli Air Force will be made here in color and CinemaScope, it was announced here by Albert de Matalon and Ben Uzermann, NBC editor. Mr. Uzermann will produce the film, which was written by Moshe Hader. He said that most of the personnel, including technicians and actors, will be Israelis, except the CinemaScope expert. The Air Force will cooperate.

Hollywood Scene

HOLLYWOOD BUREAU

Thirty-one pictures were in camera stage at the weekend, a gain of three over the preceding period, on the start of three and completion of two other films.

Paramount started "The Maverick," in VistaVision with color by Technicolor, under production supervision of Hugh Brown and direction of Rudy Mate. Charlton Heston, Anne Baxter, Gilbert Roland and Tom Tryon are principals.

Columbia's "Reprisal," a Romson Production in color by Technicolor, has Guy Madison, Felicia Farr, Kathryn Grant and Wayne Mallory as leads. Production is by Lewis J. Rachmil and Helen Ainsworth, and direction is by George Sherman.

"Nightfall" is a Cipa Production for Columbia, with Ted Richmond as producer, Jacques Tourneur as director, and with Aldo Ray, Anne Bancroft and Frank Albertson in principal roles.

Republic associate-producer-director Joe Kane started "Warrens of Arizona," in Trucolor, with Skip Homeier, Kristine Miller, George Macready and Wallace Ford.

Bert Friedlob launched "Beyond a Reasonable Doubt," for RKO, which has Dana Andrews, Joan Fontaine, Arthur Franz, Sidney Blackmer and others in the cast directed by Fritz Lang.

The week's completions were "Hold Back the Night," Allied Artists, and "Hot Cars," a Bel-Air Production for United Artists.

Columbia, Warwick Sign 3-Year Deal

Columbia Pictures and Warwick Productions have signed a three-year extension of their agreement, originally initiated in 1952, under which Columbia has exclusive world distribution rights to all Warwick films. The deal was negotiated with Columbia officials by Irving Allen, who with Albert Broccoli heads Warwick, and Harold Berkowitz, the production company's counsel and business representative. Three new films have been announced by Columbia and Warwick. These are "Fire Down Below," starring Robert Mitchum; "Interpol," a story of the International police organization, and "The Long Ship," an historical romance with a Viking background. Also planned are a production to be filmed in Australia and an adventure film which will employ an African bush location.

THIS WEEK IN PRODUCTION:

STARTED (5)

COLUMBIA
Nightfall (Copa Prods.)
Reprisal (Romson Prods.; Technicolor)

PARAMOUNT
The Maverick (VistaVision; Technicolor)

REPUBLIC
Warrens of Arizona (Trucolor)

RKO RADIO
Beyond a Reasonable Doubt

COMPLETED (2)

ALLIED ARTISTS
Hold Back the Night

UNITED ARTISTS
Hot Cars (Bel-Air Prods.)

SHOOTING (26)

ALLIED ARTISTS
The Young Guns
The Intruder

BUENA VISTA
Westward Ho, the Wagons! (Walt Disney Prod.; CinemaScope; Technicolor)

INDEPENDENT
Hot Rod Girl (Nacirema Prod.)
Scandal, Inc. (Bonanza Prods.)
Girls in Prison (Golden State Prod.)
X—The Unknown (Hammer Prod.—Sol Lesser Co.-Prod.)

MGM
Julie (Arwin Prods.)
Somewhere I'll Find Him
The Opposite Sex (CinemaScope; Eastman Color)
Somebody Up There Likes Me

PARAMOUNT
Gunfight at OK Corral (VistaVision; Technicolor)

RKO RADIO
Tension at Table Rock (Color)
Back from Eternity

20TH-FOX
The Day the Century Ended (CinemaScope; Color)
Bus Stop (CinemaScope; Technicolor)

UNITED ARTISTS
The Lonely Gun (Robert L. Jacks Prod.)
The Sharkfighters (Samuel Goldwyn, Jr. Prod.; CinemaScope; Color)
Blood Brothers (Grant Prods.)
Gun the Man Down (Morrison-McLaglen)

U-I
Kelly and Me (CinemaScope; Technicolor)
Battle Hymn (CinemaScope; Technicolor)
Istanbul (CinemaScope; Technicolor)
Francis in the Haunted House

WARNER BROS.
The Burning Hills (CinemaScope; WarnerColor)
Toward the Unknown (Toluca Prods.; WarnerColor)

Pine-Thomas Unit Plans Films for Television

HOLLYWOOD: The Pine-Thomas production firm plans to branch into television, according to an official of the unit. Pilots on two series will be filmed in May, under supervision of a new TV department headed by writer Paul Monash. An adventure series, "Torrid Zone," will be shot on location in Central and South America. Also planned for location shooting is "Outpost," stories of the Old West.

Allied Artists Sales Meet April 4-6

Allied Artists' domestic division and branch managers will meet with key personnel from the company's studios and the home office sales, sales service and advertising-publicity departments in a three-day conference at the Blackstone Hotel, Chicago, April 4-6, Morey R. Goldstein, vice-president and general sales manager, has announced.

Mr. Goldstein said the west coast contingent will include Steve Broidy, president, and John C. Flinn, national advertising and publicity director, and the home office group, including Ed Morey, vice-president, and Martin S. Davis, eastern advertising and publicity manager.

Mr. Broidy will outline future plans of the company. Mr. Goldstein will discuss release plans for forthcoming product, with emphasis on the launching of "Crime in the Streets" and "The First Texan," scheduled for release in June and July, respectively. Mr. Flinn and Mr. Davis are expected to amplify the advertising, publicity and exploitation campaigns for these and other pictures. Other speakers will include Roy Brewer, exchange operations manager, Manny Goodman, eastern contract department head, and Si Borus, western contract department head.

Preceding the over-all meetings, Mr. Goldstein will meet Wednesday with division managers L. E. Goldhammer, eastern; Nat Nathanson, midwest; James A. Prichard, southern; Harold Wirthwein, western, and home office sales executive Arthur Greenblatt. Also on Wednesday, "Crime in the Streets," and "The First Texan" will be screened for the delegates.

Reagan in Defense of Hollywood Workers

FRAMINGHAM, MASS.: Ronald Reagan recently offered a spirited defense of the people of the motion picture industry and an attack on certain false concepts concerning them at a recent annual banquet of the Chamber of Commerce here. "We have the lowest crime rate in the world; and while the divorce rate in Hollywood totals 29.9 per cent, the national average is 40 per cent," he said. "There are 26,000 people in Hollywood in the motion picture industry. Eighty-five per cent are high school graduates; 70 per cent are married to their first wife or husband; 70 per cent have children, some of which are from adoption agencies; and since there are 450 full time correspondents in Hollywood with a two and one half billion circulation, and 26,000 people to write about, there is little reason to wonder why Hollywood is the most publicized town in the world except for Washington, D. C."

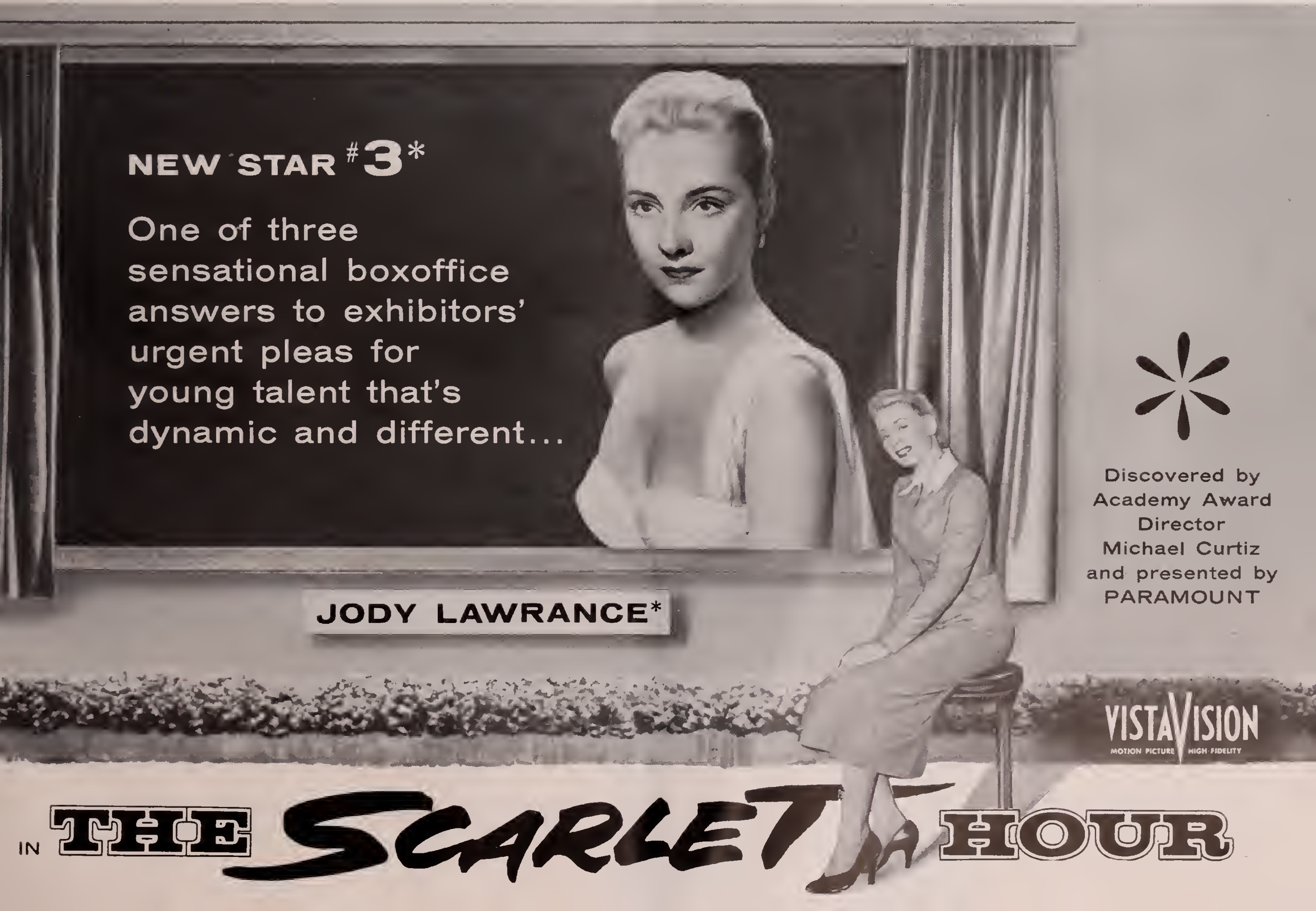
Admission For Charity Is Tax-Free

WASHINGTON: The Internal Revenue Service has ruled that the Federal admissions tax does not apply to any extra admissions charge levied to raise funds for a tax-exempt charity.

The Service also held that the extra amount paid by the theatre-goer could be counted as a charitable contribution and deducted from his individual income tax.

The Service said it had been asked to rule on a case where an organization operated exclusively for charitable purposes and exempt from Federal income tax presented a premiere showing of a film as part of a fund-raising campaign. The entire operation of the theatre, including the picture, theatre, staff and tickets, was made available to the organization without charge, and the net proceeds from the sale of the tickets went exclusively to the organization.

Providing no other entertainment or refreshments are provided, the Service said, the extra amount charged for these tickets, over and above the amount that would normally have been charged for admission to the picture, is free from Federal admissions tax. However, the amount of the normal admissions charge is still subject to the tax.


NEW STAR #3*

One of three sensational boxoffice answers to exhibitors' urgent pleas for young talent that's dynamic and different...

JODY LAWRANCE*

* Discovered by Academy Award Director Michael Curtiz and presented by PARAMOUNT

VISTAVISION MOTION PICTURE HIGH FIDELITY

IN THE SCARLET HOUR

"Alexander" In Glittering Premieres

Top Hollywood, Broadway and television personalities turned out for the New York premiere of Robert Rossen's United Artists production, "Alexander the Great," Wednesday night at the Capitol theatre in New York. The film stars Richard Burton, Fredric March, Claire Bloom and Danielle Darrieux.

At the same time Hollywood premiered the film for the U. S. Olympic Fund.

On hand for the New York opening was Mr. Rossen, who flew to the United States after attending the March 22 London premiere, in which Claire Bloom and other industry personalities figured.

Among the publicity outlets employed in connection with the picture's opening were double-truck and other newspaper ads, cooperative support at 1,900 retail outlets, some 300 radio spots, a campaign in the schools and a street pageant involving elephants, floats and racing chariots. The all-media program was prepared under the supervision of Roger H. Lewis, UA national director of advertising, publicity and exploitation.

The show business headliners at the New York premiere were joined by many state, city and Federal officials, social and civic leaders and prominent members of the New York business community.

Opening night proceeds were turned over to the National B'nai B'rith agencies. The premiere in New York was sponsored by the Cinema Lodge and the Metropolitan Council of B'nai B'rith. Both the Capitol benefit premiere and the simultaneous opening at the Fox Wilshire in Los Angeles were nationally telecast "live" and on film over Steve Allen's "Tonight" show on NBC. Taped recordings of the premiere ceremonies were broadcast over a 300-station Mutual network on the Ray Heatherton program and over the 200-station "Monitor" net on NBC.

Robert Newton Dies

HOLLYWOOD: Robert Newton, 50, well known British character actor, died of a heart attack at his home here March 25. Mr. Newton, who was voted one of the top 10 British money-making stars from 1947 to 1951, appeared in many films, including "Odd Man Out," "Desert Rats," "The Beachcomber" and "Long John Silver."

George Giroux

HOLLYWOOD: George Russell Giroux, 70, field representative for Technicolor Motion Picture Corporation since 1937, died here March 21. He was a member of the Motion Picture Pioneers, the Variety Clubs of America and the Society of Motion Picture and Television Engineers.

THE WINNERS CIRCLE

Pictures which were reported as doing above average business in key cities of the nation for the week ended March 24 were:

Albany: The Conqueror (RKO); Marty (U.A.); Mister Roberts (W.B.); Rebel Without a Cause (W.B.).

Atlanta: Carousel (20th-Fox); Picnic (Col.) 6th week.

Baltimore: Carousel (20th-Fox) 3rd week; The Prisoner (Col.).

Buffalo: Guys and Dolls (MGM) 14th week; Meet Me in Las Vegas (MGM) 2nd week; On the Threshold of Space (20th-Fox) 2nd week.

Chicago: Battle Stations (Col.) 2nd week; The Conqueror (RKO) 5th week; The Court Jester (Par.); Diabolique (UMPO) 14th week; Picnic (Col.) 6th week; The Rose Tattoo (Par.) 5th week.

Columbus: The Benny Goodman Story (U-I); The Rose Tattoo (Par.).

Denver: Backlash (U-I); Carousel (20th-Fox); The Last Hunt (MGM); Rock Around the Clock (Col.); The Rose Tattoo (Par.) 2nd week.

Detroit: I'll Cry Tomorrow (MGM) 2nd week; On the Threshold of Space (20th-Fox); Picnic (Col.) 2nd week.

Hartford: Doctor in the House (Rep.); I'll Cry Tomorrow (MGM) 3rd week; Man With the Golden Arm (U.A.) 2nd week; Never Say Goodbye (U-I) 2nd week; Picnic (Col.) 3rd week.

Indianapolis: Backlash (U-I); Carousel (20th-Fox) 2nd week; I'll Cry Tomorrow (MGM).

Jacksonville: Backlash (U-I) 2nd week; I'll Cry Tomorrow (MGM) 2nd week; Marty (U.A.); It's a Dog's Life (MGM).

Kansas City: I'll Cry Tomorrow (MGM); The Rose Tattoo (Par.) 2nd week.

Memphis: Meet Me in Las Vegas (MGM); The Rose Tattoo (Par.).

Miami: The Ladykillers (Cont. Dist.); Miracle in the Rain (W.B.); Oklahoma! (Magna); Picnic (Col.) 6th week.

Milwaukee: Picnic (Col.) 4th week; The Rose Tattoo (Par.) 3rd week.

Minneapolis: I'll Cry Tomorrow (MGM) 3rd week; Picnic (Col.) 4th week; Rock Around the Clock (Col.); The Rose Tattoo (Par.) 3rd week.

New Orleans: The Last Hunt (MGM); Tap Roots (reissue) (U-I).

Oklahoma City: The Man With the Golden Arm (U.A.) 3rd week; Meet Me in Las Vegas (MGM) 3rd week; Picnic (Col.) 5th week; The Rose Tattoo (Par.).

Philadelphia: Carousel (20th-Fox) 2nd week; The Conqueror (RKO) 4th week; I'll Cry Tomorrow (MGM) 8th week; The Man With the Golden Arm (U.A.) 9th week; Picnic (Col.) 4th week; The Rose Tattoo (Par.) 8th week.

Pittsburgh: Carousel (20th-Fox); Marty (U.A.) 2nd week; The Prisoner (Col.); Picnic (Col.) 5th week; The Rose Tattoo (Par.) 2nd week.

Portland: Carousel (20th-Fox); The Littlest Outlaw (B.V.) 7th week; Picnic (Col.) 3rd week.

San Francisco: Carousel (20th-Fox) 5th week; Diabolique (UMPO) 13th week; Guys and Dolls (MGM) 19th week; The Last Hunt (MGM) 2nd week; Oklahoma! (Magna) 6th week; Picnic (Col.) 2nd week; The Prisoner (Col.) 4th week; The Rose Tattoo (Par.) 4th week; Samurai (Fine Arts) 3rd week.

Toronto: Carousel (20th-Fox); Cockleshell Heroes (Col.) 3rd week; Picnic (Col.) 6th week.

Vancouver: The Court Jester (Par.) 2nd week; I'll Cry Tomorrow (MGM) 3rd week; The Man With the Golden Arm (U.A.) 2nd week; Richard III (Lopert).

Washington: I'll Cry Tomorrow (MGM) 4th week; Picnic (Col.) 5th week; Richard III (Lopert); The Rose Tattoo (Par.) 3rd week.

Hans Peterson

LITTLETON, KANSAS: Hans J. Peterson, veteran exhibitor, died here March 14. He started in show business in 1920 at Jamestown, N. D., where he operated the State and Opera House (now the Grand) theatres until 1935. Later he managed the State theatre, Harlowton, Montana for the Knutson circuit, later owned and operated the Trail theatre in Bridgeport, Neb., and the Delmar, Morrill, Neb. In 1949, he bought the Vogue theatre, Littleton, now operated by his son, James. He is survived by his widow and his son and daughter, Mrs. Jack C. Davis.

George Gobel to Promote "Birds and the Bees"

George Gobel, TV comedian who recently completed his first motion picture, "The Birds and the Bees," will join with the Paramount publicity and exploitation forces in the campaign set for his film, in which he co-stars with Mitzi Gaynor and David Niven. A tour of key cities, leading off with Chicago and New York, where the comedy, in VistaVision and color by Technicolor, opens shortly, will be started by Mr. Gobel the latter part of April. The film premieres May 4 in New York.

YOU EXHIBITORS HAVE ASKED FOR NEW TALENT THAT'S DYNAMIC AND DIFFERENT! HERE ARE 3 GREAT YOUNG STARS IN ONE EXCITING ATTRACTION! GET BEHIND THEM ... SELL THEM ... PROFIT WITH THEM!

Confidently presented
to your boxoffice by
PARAMOUNT
with a bow to
star-discoverer and
Academy Award Director
MICHAEL CURTIZ

CAROL OHMART
TOM TRYON
JODY LAWRANCE

THE SCARLET HOUR

VISTAVISION
MOTION PICTURE HIGH-FIDELITY

Guest Star
NAT "KING" COLE
Produced and Directed by
MICHAEL CURTIZ
Screenplay by
RIP VAN RONKEL, FRANK TASHLIN
and JOHN MEREDYTH LUCAS

FEATURE REVIEW

Alexander the Great

United Artists—Rossen—War Super-Spectacle

(Color by Technicolor)

The conquests of Alexander of Macedonia, who subjugated Greece, Persia and most of the rest of the known world before he was 30, always have fascinated students of history. Robert Rossen, writer, director and producer, now presents a film account of epic proportions of those conquests. Doubtless more millions of people will learn more of Alexander and his wars from this picture than those in the past have learned from books.

As Alexander's life, so the CinemaScope picture. He was a strange and talented man—a military genius who had little time for anything but training, planning campaigns and waging wars. The scope of the production covers early conquests in Greece by Philip, husband of Alexander's mother (she and the son claimed the real father was one of the gods), Alexander's difficulties with Philip, his conquest of Persia and campaign in India. His romances with the wife of an Athenian general and the daughter of Darius of Persia are brief, stylized and entirely overshadowed by the battles.

Filmed impressively in the ruggedly beautiful hills and valleys of Spain, there are many scenes of pictorial splendor. The vivid costumes are also splendidly reproduced in color by Technicolor in all the hues of the spectrum. Technicolor deserves to be marked down as one of the stars.

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The many within the industry and among the public who believe that up to now stereophonic sound, especially auditorium speaker sound, has not been used effectively will be glad to know that in this film such sound is used to enhance effects. Surround sound stimulates the sense of presence with the mobs listening to Demosthenes, cheering Philip and Alexander after their triumphs and right in the middle of the battle charges. Particularly noteworthy is the use of echoes when the drunken Philip rants from a hilltop. Projectionists will need to exercise more than normal care to make sure that the sound range is regulated to be effective without being unduly loud.

Richard Burton is manly, handsome and intense in his portrayal of the title role. He re-lives Alexander's life from the time he was a bright but restless youth tutored by Aristotle to his death a decade later, unhappy and almost friendless although conqueror of the world. It is a tribute to Burton's acting that the part stands out as well as it does in competition with the many long spectacular war sequences.

All the other players have problems in making their parts impressive. Of the many good performers only Fredric March as Philip and Danielle Darrieux as the Queen have enough to do to make a strong impact. Claire Bloom is attractive in what is relatively a small part as wife of a Greek general and later mistress of Alexander.

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Rossen as a screenwriter conceived the story as a triumph of brute power. Whether the theme is supposed to have any modern connotations, allegorical or otherwise, may be a point of dispute among "long-hair" critics and movie fans. Certain lines of dialogue emphasizing this approach stand out: "An idea is divine—an absolute power." "Whatever is done by supreme power is right." Alexander was supposed to seek the hearts of men and be a new force in the world, not understood by the people then living. At the end of the film, on his death bed Alexander cynically leaves his power "to the strongest."

Rossen as the director was torn between emphasizing the role of Alexander the man and conqueror and making spectacular battles come alive. The scenes of warfare are as good as any in recent screen memory. Because there are so many of them perhaps more is shown of ancient tactics than ever before. Especially interesting are the scenes that show how Alexander and his 30,000 men defeated the dread battle chariots of Darius and his massed army of a million soldiers.

Rossen as a producer did an excellent job. The planning and organization of the production were carried out on the grand scale. Noteworthy is the fact that the Spanish army and the Spanish tourist board cooperated fully without any obvious benefit to Spain or its travel business. None of the action depicted was supposed to take place in that part of the world. Perhaps the Spanish Government liked the underlying theme which attempts to deify absolute power.

Backed as the film is with an extensive advertising campaign, it should attract large audiences. Although mixed critical reaction may be anticipated, the paying customers get a big show, colorful and full of action. They are likely to be well satisfied.

Seen at the Capitol theatre, New York. Reviewer's Rating: Excellent.—M. Q., Jr.

Release date, April, 1956. Running time, 141 minutes. General audience classification.

Alexander the Great	Richard Burton
Philip of Macedonia	Frederic March
Barsine	Claire Bloom
Olympias	Danielle Darrieux
Darius	Harry Andrews
Attalus	Stanley Baker
Parmenio	Niall MacGinnis

Peter Cushing, Michael Hordern, Harry Jones, Marisa De Leza, Gustavo Rojo, Puben Rojo, William Squire, Helmut Dantine, Friedrich Ledebur, Peter Wyngarde, Virgilio Texeira, Teresa Del Rio, Julio Pena, Jose Nieto, Carlos Baena, Larry Taylor, Jose Marco, Ricardo Valle, Carmen Carulla, Jesus Luque, Ramsey Ames, Marto De Barros, Ellen Bossen, Carlos Acevedo

Richard Burton as Alexander and Claire Bloom as Barsine in the Robert Rossen-United Artists film, "Alexander the Great."

New Legislation Aimed At Trust Violators

WASHINGTON: Senator Humphrey (D., Minnesota) has introduced legislation providing civil penalties for corporation officials responsible for criminal anti-trust violations. The bill states that officials who authorize acts which violate the anti-trust laws shall forfeit to the U.S. an amount up to twice the pay they received during the period of the violation, and also that they can be enjoined from further work for their company permanently or for a limited period of time. Senator Humphrey claims the bill is necessary to discourage violations because the criminal penalties provided under present law are never invoked.

To Open Four Houses In the Carolinas

CHARLOTTE, N. C.: In a move which observers interpret as a gauge of confidence in the future of exhibition, Stewart & Everett Theatres plan to open four theatres in the Carolinas shortly. Two are new, and two are being rebuilt. The fire-damaged Drake in Wilson, N. C., and Morehead in Morehead City, N. C., are set for reopenings, and the Bragg in Fayetteville, N. C., and the Center in Jacksonville are completely new.

Gets Helen Keller Film

Louis De Rochemont Associates has acquired world distribution rights to this year's Academy Award winner, the documentary feature, "Helen Keller in Her Story." The film traces the career of Miss Keller from birth until her present age of 75.

FEATURE REVIEW

The Man in the Gray Flannel Suit

20th Century-Fox—A Triumph for Zanuck

(*Color by De Luxe*)

In the imaginatively conceived ads for Darryl Zanuck's brilliant new production, "The Man in the Gray Flannel Suit," the hero is depicted as faceless as an apt means of suggesting that he is but one member of a very special Madison Avenue tribe. Fortunately, as presented in this immensely entertaining picture, he is no stock character but a real and sympathetic human being whom a large audience is soon going to be taking to their hearts.

To call the prospective audience for this picture "large" is an understatement; "tremendous" would be closer to the truth. The film is backed by one of the most extensive exploitation campaigns in recent history, for which the publicity men have had much to capitalize on. It has in the cast such outstanding star-magnets as Gregory Peck, Jennifer Jones and Fredric March and such stalwart supporting players as Marisa Pavan, Lee J. Cobb, Ann Harding and Keenan Wynn. It is based on a widely read novel by Sloan Wilson, which is now in its 37th week on the list of best sellers. Thanks to the book, "the man in the gray flannel suit" is already an American household phrase.

But more than those qualities, this picture has in great abundance that without which it could not succeed half so well: It has story appeal. It offers the audience—in Nunnally Johnson's fine adaptation—a continually fascinating view of a contemporary American family beset with problems of everyday living, common to all. And it shows an average husband and wife facing up to one particular and unique crisis with a courage and intelligence that set them apart. Although the picture runs for two hours and 32 minutes, it does not seem that long; interest is steadily sustained.

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That is true from the very beginning when Johnson, who also directed, first introduces the hero (Peck), his wife (Miss Jones) and their three children and sets them in their "average" Connecticut home. In this phase of the picture there is a great deal of humor—as well as realistic detail—in such touches as the children's pleasure at catching the chicken pox or the boy's abortive attempt to run away.

With this atmosphere set, Johnson then proceeds to a brief description (in flashback) of Peck's career as an army captain in the war (which is logically presented as his reminiscences while commuting by train to New York). These episodes include some vividly staged battles and, by contrast, some quiet and moving love scenes between Peck and Miss Pavan as an Italian girl with whom he has an affair in Rome.

This expository material completed, Johnson then turns to the two major issues with which the rest of the film is chiefly concerned. The first is Peck's decision to accept a new job as public relations man for a broadcasting firm which, though it gives him a bigger salary, makes him unhappy in other ways. He finds that to succeed he is forced into compromises with the "yes-men" of Madison Avenue—that he is expected to make their opportunistic standards his. As a man of integrity, he rebels.

In this section of the picture, Peck's moral dilemma soon takes second place in dramatic interest to that of Fredric March, who plays his employer. This character, as brilliantly interpreted by March, is a rich and powerful but lonely man who is just now coming to realize what dedication to materialistic success has cost him in terms of human relationships. (The scenes in which he desperately tries to make some contact with his wife and daughter—and fails—provide pathos on a high plane.)

It is through this character more than any other factor that the picture goes beyond entertainment to make some most biting comments on contemporary moral standards. This is in the tradition of the vigorous and eloquent social comment that has come to be associated with Zanuck through his great films of the past (notably, "The Grapes of Wrath," "Gentlemen's Agreement," etc.). The cachet of Zanuck is all over this film but nowhere so characteristically as in this.

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There is impact also, however, in the resolution of the second major issue which follows. This involves Peck's decision to tell his wife of his affair with Miss Pavan during the war which has resulted in her having a child who now needs his financial support. The scene in which Miss Jones reacts hysterically to this revelation has been conceived with a fine intensity and is acted by her and Peck with terrific force. Her subsequent forgiveness of his moral defection, although abrupt, also has conviction, thanks again to the earnest playing of the stars.

Some words of commendation must also be written for the other players, notably Miss Pavan as the Italian girl devoted to Peck and Cobb as a judge involved in a subplot concerning Peck's inheritance of an estate. Miss Harding is cast as the estranged wife of March, and Wynn is an army friend of Peck. With a minor exception here and there all the other supporting players are extremely well cast.

Dressed up tastefully in color by DeLuxe and in CinemaScope, "The Man in the Gray Flannel Suit" was expensive to produce—and looks it. He was worth it—every cent.

Seen at the home office screening room in New York. Reviewer's Rating: Superior.—RICHARD GERTNER.

Release date, March, 1956. Running time, 152 minutes. PCA No. 17865. General audience classification.

Tom Rath	Gregory Peck
Betsy	Jennifer Jones
Hopkins	Fredric March
Maria	Marisa Pavan
Judge Bernstein	Lee J. Cobb
Mrs. Hopkins	Ann Harding
Caesar Gardella	Keenan Wynn

Gene Lockhart, Gigi Perreau, Portland Mason, Arthur O'Connell, Henry Daniell, Connie Gilchrist, Joseph Sweeney, Sandy Descher, Mickey Maga, Kenneth Tobey, Ruth Clifford, Geraldine Wall, Alex Campbell, Jerry Hall, Jack Mather, Frank Wilcox, Nan Martin, Tris Coffin, William Phillips, Leon Alton, Phyllis Graffeo, Dorothy Adams, Dorothy Phillips, Mary Benoit, King Lockwood, Lomax Study, John Breen, Renata Vanni, Mario Siletti, Lee Graham, Michael Jeffrey, Roy Glenn.

COMPO Ad Scores Tax

A COMPO ad in a recent issue of *Editor & Publisher* has pointed out that continuance of the Federal admission tax, now yielding $80,000,000 annually, threatens the existence of theatres with a combined valuation of $1,457,800,000. The ad says in part: "Of the nation's 19,200 theatres, 10,200 pay an admissions tax of 10 per cent on all admissions over 50 cents. There are 10,900 theatres in financial distress—5,200 actually in the red, 5,700 near the break-even point. The siphoning-off of 10 per cent of these theatres' receipts is one of the principal causes of this condition. And if this siphoning-off continues, it is obvious many theatres will have to close."

Gregory Peck and Jennifer Jones in a scene from Darryl F. Zanuck's CinemaScope production for 20th Century-Fox, "The Man in the Gray Flannel Suit."

Walsh Sees Big Year for Film Labor

Organized labor should have "a very good year in 1956," says Richard F. Walsh, president of the International Alliance of Theatrical and Stage Employees. He makes this happy prediction in view of the fact that the competition between the television and motion picture industries and their current efforts to attain "quantity quality product' has resulted in a "boom in production." Mr. Walsh was interviewed in New York last week.

Mr. Walsh, who is a vice-president of the newly-merged AFL-CIO, added that approximately 90 per cent of labor is engaged in production in Hollywood in motion pictures and in live and film TV.

"The competition within each industry is also another factor which is boosting labor, as one producer is pitted against another in turning out the best possible product in order to meet the ever-increasing demand," Mr. Walsh said, adding, "Labor will always be kept busy despite the slight trend in TV from live to film." The five-day work week at the Hollywood studios will not harm or delay production in any way, he opined, and said that, given time, the operation will smooth itself out and dispel producer complaints that the five-day deal raises production costs. He said that approximately 60 per cent of studio IATSE members had been working on such a schedule long before the program was agreed upon.

Referring to the AFL-CIO merger in the entertainment industry, the IATSE president said that the solidarity engendered "will bring about a resolution to the problems between the competing unions in television and film."

Hollywood Greeting for 32 "Miracle" Contest Winners

HOLLYWOOD: The red carpet will be spread here for 32 lucky secretaries from 32 cities April 5 when the winners of Warner Bros.' "A Miracle Can Happen to You" contest arrive for a visit. Tab Hunter and Peggie Castle will be at the airport to greet the winners of the contest inspired by Warners' "Miracle in the Rain," starring Jane Wyman and Van Johnson. The secretaries' three days in Hollywood will be as guests of Warners. The contest is open to every working secretary (female) in the 32 cities.

Kramer Buys "Wind"

Stanley Kramer has purchased screen rights to the Broadway hit, "Inherit the Wind" and has planned it for production in 1957 following his current film, "The Pride and the Passion." Mr. Kramer will produce and direct "Inherit the Wind" for United Artists release.

People in The News

Bernard Feins has been named head of Paramount's story and writing department, effective May 1. He assumes the post held by John Mock, who has been promoted to a general production post. Mr. Feins at one time was story editor of M-G-M.

Thomas E. Bailey, M-G-M branch manager at St. Louis since early 1953, has been promoted to branch manager at Kansas City and will be succeeded at St. Louis by Harry Bache, for the past five years sales manager in Philadelphia.

Norman Louden has been appointed manager of advertising, publicity and exploitation for RKO in Australia, it is announced by Doug G. Lotherington, the company's managing director for Australia. Mr. Louden succeeds Joe Joel, resigned.

Herb Sterne, Hollywood press agent, has been named Allied Artists' European press representative, John C. Flinn, advertising and publicity director, has announced.

Leonard H. Goldenson, president of American Broadcasting-Paramount Theatres, Inc., recently was honored with a resolution by the Motion Picture Exhibitors of Florida, congratulating him on his citation by *Look Magazine* for its 1955 exhibitor award.

Howard Alston has been named assistant production manager at RKO, effective immediately, the studio has announced. He will work with Walter Daniels, veteran production manager. Formerly head of operations for CBS on the west coast, he was at one time with Universal-International production.

Legion Approves 17 of 18 New Productions

The National Legion of Decency reviewed 18 new pictures last week. Six were put in Class A, Section I, morally unobjectionable for general patronage; 11 in Class A, Section II, as morally unobjectionable for adults, and one in Class B, morally objectionable in part for all. In Section I are: "Blackjack Ketchum, Desperado," "On the Threshold of Space," "Patterns," "Serenade," "Seven Wonders of the World" and "Touch and Go." In Section II are: "Anything Goes," "The Cockleshell Heroes," "Forbidden Planet," "Gaby," "The Ladykillers," "Madame Butterfly," "1984," "Price of Fear," "The River Changes," "Rock Around the Clock" and "The Steel Jungle." In Class B is "The Sheep Has Five Legs," because of "suggestive costuming, dialogue and situations." A qualification was offered on "Gaby," which has been listed in Section II. This stated: "Certain lines of dialogue concerning the indissolubility of the marriage contract are subject to misinterpretation."

Felix Jackson to Join Figaro as Producer

Felix Jackson has been signed to a multiple-picture producer's contract by Figaro, Inc., it is announced by Robert Lantz, executive vice-president of the independent producing company. A producer for three years with Westinghouse's Studio One for CBS-TV, Mr. Jackson will join Figaro immediately. His new contract will permit him to produce shows for Studio One next season. He will produce two films a year for Figaro.

Sees Bigger Spring Take For Drive-in

COLUMBUS, O.: Al Bourdouris, Toledo drive-in operator and theatre equipment firm owner. is optimistic about business over the next few months. Early Easter, a warm spring, high installment payments, greater number of political broadcasts on TV and radio, increase in car ownership and prospect of better product are among his reasons. Here's the full list:

1. Easter is earlier this year and therefore the post-Lenten increase in business will be earlier.
2. The long-range weather forecast indicates that spring will come earlier and more strongly than in previous years. Spring will be warm and will stay with us. Summer will be cooler than last year.
3. There are approximately 15 per cent more cars on the highway than last year. People always want to do everything on their "four wheels" and more have cars.
4. The national installment debt is at an all-time high. People are making payments on everything they have bought. Therefore they cannot take expensive vacations or go very far. Thus more of them will be available for movie-going.
5. There will be more political television and radio broadcasts than in normal years. Therefore, people will be driven out of the house more than ever because the TV set will be less interesting.
6. The film companies will release better product during the summer period.

The National Spotlight

ALBANY

The second quarter of 1956 should, on the basis of product release announcements, be 10 to 15 per cent ahead of the similar period in 1955, an informed exhibition source here said. He reported the first quarter of this year fell behind because there were too few big pictures. . . . Paramount became the third major company to adopt a one-salesman policy, when W. Gordon Bugie was transferred to Cleveland. He is vice-president of Colosseum of Motion Picture Salesmen and former president of Albany lodge. . . . Visitors included: John Moore, Paramount assistant eastern division manager; Joseph Gins, Universal district manager; Chris Pope, Schine Circuit booker, Gloversville; Joseph Agresta, Massena; Don Gilson, Massena and Alexandria Bay; Dominick Carillo, Stillwater. . . . Variety Club will hold its annual golf tournament at Shaker Ridge Country Club June 25, with 150 to 200 expected. . . . Walter Reade's 9-W drive-in at Kingston was scheduled for reopening March 30.

ATLANTA

Paul Jenkins, Florida sales representative. Wil-Kin Theatre Supply Co., was visiting the local office. . . . Ralph McCoy, former Warner Bros. branch manager, Atlanta, is again in Atlanta after a few years in Springfield, Mo. He will make his home here. . . . Theatre managers in Jackson, Tenn., are working with the PTA council to solve the problem of scheduling children's film shows there. . . . Milton Brockett, head booker, Crescent Amusement Co., Nashville, Tenn., was in booking for the circuit. With him was his assistant, W. C. Patterson, former manager of the Bordeaux drive-in there. He has been with the company for 15 years. . . . J. W. Riley, assistant director of the Tennessee Eastman Recreation Club, Kingsport, Tenn., was in booking for the club. . . . Earl Murray, owner of the drive-in at Cordele, Ga., is recuperating from a severe leg injury received while remodeling his bowling alley.

BALTIMORE

United Artists executives attending the dinner given for James R. Velde, newly appointed sales manager here included Milton Cohen, Joe Ende, Norman Hasso. Among the many exhibitors were Walter Gettinger, C. Elmer Nolte, Milton Schwaber, Harold Wagonheim, I. M. Rappaport, Jack Fruchtman. . . . C. Elmer Nolte, Jr. has been elected president of the Allied Motion Picture Theatre Owners of Maryland along with Jack Whittle, vice-president; and Meyer Leventhal, treasurer. . . . M. R. Rappaport is vacationing in Florida with Mrs. Rappaport. . . : Frank L. Gibson, Sr. chief projectionist at the Century theatre is ill in St. Agnes Hospital. The Variety Club of Baltimore will again present "Ice-Capades" at the Memorial Stadium in July. This affair is for the club's charitable fund.

BOSTON

Ernest Warren, owner Paramount theatre, Needham, became a grandfather for the first time when his daughter, Mrs. Morris R. Nelson, Jr., gave birth to twin daughters named Lisa Irene and Lynn Anne, at Columbia Hospital, Washington, D. C. . . . The Richard E. Smiths (vice-president of Smith Management Company) are receiving congratulations on the birth of a son, James Andrew Smith, at Beth Israel Hospital. This makes Philip Smith, president of the circuit, a grandfather. . . . Nicholas Zeo, Springfield attorney, has announced he is constructing a 1,900-car drive-in in West Deptford, N. J., on Route 130 across the Delaware River from Philadelphia for a July 1 opening. He hopes, with a break in the weather, to make this a 52-week operation. He is also in the final stages of preparation for a $50,000 outdoor theatre in Brooklyn with space for 3,000 cars. He operates the Parkway drive-in, Wilbraham, Mass. and is a partner in the Edgemere drive-in, Sturbridge, Mass. . . . Redstone drive-in theatres has completed its move into larger quarters in the Metropolitan Building. A new manager, Larry Japson, from Pacific Drive-in Theatres, has been placed at the circuit's Sunrise drive-in, Valley Stream, L. I. . . . Mary Goodman, clerical department of Smith Management Company, is engaged to marry Arthur L. Pearlstein of Brookline.

BUFFALO

The Columbia theatre at 449 Genesee street, has been sold to a local Negro congregation headed by Elder Charles Beck and will be remodeled for use as a church. The Columbia was a Gammel circuit house. Headquarters of Gammel Theatres now is in the New Ariel theatre building, 185 High street. The Gammel circuit is headed by George J. Gammel, former president of the MPTO of N. Y., western N. Y. zone. . . . Doris Nosbisch, secretary to Leon Herman, manager of the Republic exchange, will be married to Jack Berkhoudt April 14. . . . Miss Barbara R. Saunders, co-partner of Manhattan Studios, Buffalo, was the winner of the $100 cash prize offered in the contest in connection with the showing of "The Deep Blue Sea," at the Center theatre. . . . The "Guys and Dolls" run at the Cinema in Buffalo lasted 14 weeks. It was succeeded this week by "Marty" which also is running at the Cinema in Rochester. . . . William G. Street, "the man at the tympani" at the Eastman theatre in Rochester since its opening 34 years ago, has retired from that post. He will continue on the teaching staff of the Eastman School of Music. Street played in motion picture theatres in Rochester for many years. . . . "Plain and Fancy," the big Broadway hit, will open the first season, June 15, of the Melody Fair tent theatre in Wurlitzer Park, North Tonawanda. . . . The Downtown Y.M.C.A. has launched a seven-week subscription series of 13 famous films dating from 1909. . . . "Bus Stop" coming to the Erlanger, April 9, has Peggy Ann Garner of screen fame as one of its stars. The Erlanger is the local legit house recently sold by the Dipson interests of Batavia, N. Y.

CHARLOTTE

Jack Fuller, president of the Theatre Owners of North and South Carolina, has recovered from a recent illness. He will attend the Washington exchange area motion picture convention to be held in the nation's capital April 17-19. . . . The Theatre Owners Association has opened temporary offices at 219 W. 4th St. These offices are just across the street from former quarters now being remodeled. Decision about a permanent location will be reached at the association's board meeting April 9. . . . J. E. (Hi) Holston, 20th Century-Fox manager here, has returned to his office following a recent operation. However, his doctor will not allow him to climb stairs and Mr. Holston has established an office on the exchange's first floor. . . . The Charlotte WOMPI held a birthday party at the home of Mrs. Gladys Hawkins last week.

CHICAGO

A number of managers who claimed at the beginning of Lent that the season's business was better than during the same period last year have since quelled their enthusiasm. Business in most neighborhood areas was reported to be off during the past week. . . . On the other hand, in several neighborhood houses showing "Marty" coincidentally with Academy popularity, grosses leaped up 40 per cent. . . . "The Rose Tattoo" at the United Artists Theatre jumped 25 per cent. . . . Members of Cinema Lodge No. 1619, B'nai B'rith are planning a 10th Anniversary tribute to Jack Kirsch, organizer of the group here. Membership has grown to exceed 400 in the 10-year period. A kick-off luncheon was held this week to lay groundwork for an elaborate banquet on June 30. . . . Jack Oehlers has been named treasurer of the Palace theatre and the Chicago Cinerama Corporation. He replaces the late George Rochford. Oehlers has been assistant treasurer at the Palace. . . . Joseph Berenson, head of National Theatre Advertising, was this week leaving with a crew of five men to work for several weeks in Oklahoma and Texas territory. . . . Mr. and Mrs. John Balaban celebrated their 40th wedding anniversary this month.

CLEVELAND

The Academy Awards program elicited little comment from local newspapers. Except to list the winners, there was neither praise nor criticism. But within the industry there was big praise for Jerry Lewis'

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performance as master of ceremony, many going so far as to say he was the star of the show. Because of the Lenten slump, exhibitors were unable to say that the broadcast seriously affected theatre attendance. . . . Harold Raives, Schine Ohio district manager, became a grandfather for the first time with the birth of a daughter to the wife of his son, Robert, an attorney in Hartford, Conn. . . . James Dempsey sold to his associates, Ray Searles and son, his interest in the Telegraph, Starlite and Parkside drive-ins, Toledo. . . . Stella Smatanka, longtime with Co-operative Theatres of Ohio as receptionist-secretary is now secretary to Schine's Harold Raives. . . . Jack Shulman, Cleveland and Painesville theatre owner, and Mrs. Shulman left for a Miami Beach vacation. . . . Jean Burdel, cashier at Imperial Pictures, will marry John Forys April 29. . . . Mrs. Martin Smith of Toledo, wife of the former National Allied president, was in Cleveland to attend the meetings of the Ohio chapter of the DAR. . . . The mother of theatre contractor Henry Hellriegel died. . . . Mrs. Marvin Harris, wife of the manager of the Paramount theatre, Toledo, is a patient in a Toledo hospital.

COLUMBUS

First three months of 1956 have seen more holdovers here than in any comparable period for several years. "The Benny Goodman Story" moved from RKO Palace to RKO Grand for a second week and "The Rose Tattoo" was held for a second week at Loew's Broad. "The Trouble With Harry" went into a fifth week at the World and "Mlle. Gobette" had a second week at the Bexley. . . . Manager Walter Kessler of Loew's Ohio cashed in on the Academy Awards by a dual booking of "Marty" and "Summertime". . . . Edward Shulman, who operates the Bexley art house in association with Louis and Maury Sher, announced the acquisition of the Vogue in Denver, Colorado. This is the sixth theatre in the Shulman circuit. Others are Studio, Detroit; Heights, Cleveland; Crescent, Louisville and Waco, Huntington, West Virginia. . . . Hassam Yakteen, student assistant manager of Loew's Broad, has been promoted to assistant manager. . . . Mrs. Mary McGavran Koebel, former theatre editor of the *Ohio State Journel,* became the mother of a six-pound, 15-ounce daughter, Mary Virginia, March 11. . . . Mike Lane, who plays the role of the prizefighter in "The Harder They Fall" starring Humphrey Bogart, was in town for press, radio and television interviews.

DENVER

H. L. Boehm, who operates theatres in Woodward, Okla., has bought the Mission, along with the Rancho drive-in, at Dalhart, Texas, from J. C. Parker. . . . 20th Century-Fox is in the throes of having three offices made for the salesmen. . . . "Great Day in the Morning," shot in Colorado, is scheduled to world premiere at the Orpheum here May 16. Slated to attend the event are Virginia Mayo, Robert Stack, Ruth Roman, Alex Nicol. . . . Frank H. Ricketson, Jr., president of Fox Inter-Mountain Theatres, was named to be a member of the 15-man committee that will plan the Denver centennial celebration in 1958. . . . Mr. and Mrs. Robert Smith, of the Chief, Steamboat Springs, are expecting their first born any time now. . . . The Black Hills Amusement Co. is moving their Denver office to 822 Twenty-first street. . . . Jack Platt and George Stanley, of the Camden, N. J. plant of RCA, were in. . . . Frank Jenkins, Metro publicity man, went to Rapid City, S. D., to publicize the opening of "Guys and Dolls" at the Rex.

DES MOINES

Byron Shapiro, Columbia branch manager, has returned from Chicago where he attended a sales meeting. . . . Myrtle Bechtel, Warners, has returned to her desk after minor surgery. . . . William Campbell, actor in the Universal film "Backlash," vsited the exchange while in town for several publicity appearances. . . . Mary Ann Scott, Paramount, is a new bride and her husband, A. Bradley, is in the service. . . . Betty Walsh, Paramount inspectress for the past 15 years, has resigned to await a visit from the stork. . . . Mr. Harley Kerr, owner and operator of the Lux theatre in Massena, has reopened the house. . . . In a campaign being sponsored by the Roxie theatre to "trade at home" in Peterson, the first of three free shows was held recently. Tickets are available for the movies at Peterson business place participating in the campaign. . . . The Women's Committee of Variety netted about $165.00 in their recent rummage sale, chairmaned by Iola West.

DETROIT

Sol Krim, operator of the Krim theatre planned to give $100,000 to the first American mother bearing quintuplets during the run of "Sheep Has Five Legs." Unfortunately the insurance underwriters didn't clear arrangements before the end of the run. Having already paid the premium, Krim has extended the offer to cover the four- to eight-week stand of "The Prisoner." . . . Howard Pearl is again on the Detroit scene following his 9,000-mile trip for "Alexander the Great". . . . "Carousel" left the Fox after two weeks. . . . Area drive-ins are open in spite of a cold spring hangover. . . . Pat Heazy, State theatre in Kalamazoo, is convalescing from surgery. . . . Joe Thomas will manage the World. . . . New draperies spark the general renovation of the Coronet by Anthony Eugenio. . . . The East Side drive-in installed an automatic phone answering gadget to take care of daytime calls regarding programming. . . . Jack Hebert, Paramount Booker is a second time papa. . . . The Shore in St. Claire Shores has been changed to a key run by Bert Penzien. . . . Fox manager Robert Bothwell has been in Milwaukee on business.

HARTFORD

Allen M. Widem, of the Hartford *Times,* has returned from his annual week's stay in Los Angeles, during which time he attended the Academy Awards presentation. . . . The Berlin (Conn.) Zoning Commission has rezoned about 39 acres of land at the intersection of Route 5 (more familiarly known as the Wilbur Cross Parkway) and Deming Rd., from farm to business. The move clears the way for George LeWitt, veteran New Britain, Conn., theatre owner-operator, to apply for a permit to build a drive-in theatre on the site. . . . Charles Martin has been named assistant manager of the Stanley Warner Strand. . . . David Warner has resigned as assistant manager of the National Theatre Supply's Connecticut branch, to become enrollment representative for Connecticut Blue Cross, hospitalization payment insurance plan. . . . The majority of Connecticut and Western Massachusetts drive-in theatres have resumed for the season, with pre-opening advertising and promotion comparable with the 1955 campaigns.

INDIANAPOLIS

Ted Graulich of Evansville has been appointed state chairman of an Allied Theatre Owners of Indiana time study committee to oppose fast time in a referendum on the subject at the November election. . . . Amzi Zaring, 83, builder of Zaring's Egyptian theatre and an exhibitor here since 1910, died March 15. He is survived by his widow, Mary Addie Zaring. . . . Park Werner has reopened the Morocco at Morocco after installing new sound equipment. . . . Joseph L. Lassus, Wolcottville, has taken over the Wigton at LaGrange from Mr. and Mrs. John A. Schwin, who retain ownership of the building. . . . Ernie Covert has installed a patio for dancing at the Cascade drive-in, Bloomington. . . . Dick Frank, Paramount branch manager, went to Johns Hopkins Hospital at Baltimore for a minor operation last week. . . . Johnny Stearns has made Keith's available for noon hour church services during Holy Week, Monday through Friday.

JACKSONVILLE

Herb Huffner is the diminutive and talented organist who has been entertaining many audiences of late at the console of the Florida theatre's giant Wurlitzer. . . . Glenn Gryder's booking and buying service is now serving 15 downstate theatres. . . . Col. John Crovo, retired theatre manager, gave a goodwill talk on the industry over WMBR-TV in an interview with Scott Sutton. . . . J. E. Gribble, Selected Pictures Corp., New York, was here to secure Lent bookings for "Day of Triumph." . . . The Variety Club's Jacksonville Fair Association is opening a permanent office here, announced president Ted Chapeau. . . . Maurice Shaaber, Wil-Kin Theatre Supply, traced the development of motion pictures from 1910 to the present in an address before the Optimist Club. . . . Harvey Reinstein, Buena Vista salesman, left for New York to undergo a knee operation. He planned to return in about two months. . . . Joe Gatrell, manager of the Colony, Winter Park, and Mrs. Gatrell were being congratulated on the birth of their first child, a girl. . . . Visiting exhibitors were Ed Roberts, Florida, Gainesville; A. H. Carratt and his son Chris, Park, Starke; R. C. Mullis, High Springs drive-in owner; J. S. Carscallen, Skyway drive-in, Tampa; and Georgians, Mrs. S. F. Summerlin, Homerville, and Jerry Bender, Brunswick.

KANSAS CITY

The Allied Independent Theatre Owners of Kansas and Missouri will hold its annual

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convention May 8. One of the features of the program will be a report by Beverly Miller, president, on his tour as a member of the Kansas City International Trade Commission, through Latin American countries. . . . Ralph Joseph Heft, previously of Omaha, in the film industry in Kansas City 33 years, died March 21, at the Veterans hospital, after a long illness. He had been connected with branch offices and had managed branches until he entered exhibition, as manager, and then as owner. He retired from active theatre operation a year ago. He is survived by his wife, two daughters, a son and three grandchildren. . . . The Hillcrest drive-in opened for the season March 23, bringing to 13 the total now operating. Some have raised admission prices from 60c or 65c to 75c.

LOS ANGELES

Bill and Prudie Underhill have opened a new 450-car drive-in, the Starlight, in Twenty-Nine Palms. . . . Orlando Carr has assumed control of the Lamont theatre in Lamont from Joe Rogers. . . . Plans for a third-quarter drive, starting Sunday, March 25 and continuing through June 19, were outlined by Edwin F. Zabel, Pacific Coast zone manager for National Theatres, at sessions in Seattle, San Francisco and locally. Assisting Zabel in planning the drive were Bert Pirosh, chief film buyer, John E. Larvery, Zabel's executive aid, and Russ Brown, Pacific Coast advertising head. . . . George Shur and Sidney Deneau, Paramount home-office representatives, were in Los Angeles for a series of conferences. . . . With construction already launched on the new 1,200-seat Crest in San Fernando valley, Robert L. Lippert is expanding his circuit holdings in the southland through the purchase of the La Habre theatre in La Habra, east of Los Angeles. The showcase originally was started in 1949 but was never finished, and since that time has been leased as a storage warehouse. . . . Off to Miami on his annual vacation was Al Blumberg, National Screen salesman.

MEMPHIS

A four-day trip to Hollywood to meet the stars and visit motion picture studios was the prize offered by the Warner theatre, Goldsmith's Department store and *The Press-Scimitar* to a young woman whose name will be drawn from a hat in connection with the opening of the Warner Bros. film, "Miracle in the Rain," at the Warner March 31. . . . First week of M-G-M's "Meet Me in Las Vegas" did three times average business at Loew's State theatre. . . . Police Chief J. C. Macdonald suspended for 10 days without pay, two Memphis police officers, J. W. Jupert and Frank Peebles, on a charge they were enjoying a movie at Palace theatre on Beale Street while on duty. . . . Burglars obtained $291 when they broke into Normal theatre at Memphis. . . . Additional drive-in openings this week included: Sunset at Winona, Miss., owned by Jack Flowers; the Mary at Cherokee, Ala., owned by H. A. Ligon; Dresden at Dresden, Tenn., owned by R. M. Lassiter; Twilight at Bruce, Miss., owned by Earl Reese. . . . The Crosstown theatre at Memphis has booked "Richard III," for April 19.

MIAMI

Rear Admiral C. D. Leffler, USN (Ret.) president of Miami branch of the American Cancer Society, was so grateful to Lillian Claughton, of the Claughton Theatres, for furnishing the group with space for an auxiliary distribution spot and permitting use of two theatres for a special showing of Cancer films, that he wrote letters to local amusement columnists commending her actions. . . . An informal press party March 19 at TV station WTVJ, was a pre-seventh anniversary and color TV inaugural combination. . . . Groundbreaking for the new TV station-to-be, WCKT, took place recently with Niles Trammell, president and James LeGate, general manager of new station, among those participating in the ceremonies. Telecasting is planned to start in June. . . . The Burton (National Screen Service Corp.) Robbins were in for a holiday visit, as were the Joe (United Artists) Goulds. . . . Al Weiss, divisional supervisor for FST, reported the Palms in Palm Beach had a three-day showing of a touring company's Gay 90's Revue. Same circuit's opening of "Miracle in the Rain" was a world premiere showing.

MILWAUKEE

New faces along Film Row include Mat Donohue, salesman at the Paramount exchange. He is from Chicago. . . . Austra Skodulier is the new assistant cashier at the Warner exchange. . . . Opening this week, with CinemaScope newly installed, is the Pastime theatre at Horicon, Wis., operated by Ray Lenz. . . . Jack Frackman was to have minor surgery done at Mount Sinai hospital this week. . . . Jerry Kramer, salesman for Columbia, has been ill. . . . Also ill at the Columbia exchange is Mrs. Gertrude Levy, cashier. . . . Mr. Olshan's secretary at Columbia, Mrs. Morstad, is vacationing in Florida. . . . Ben Marcus is vacationing in California. . . . All the outdoor theatres around Milwaukee have opened for the season.

MINNEAPOLIS

The Parkway, a neighborhood house, was robbed of $693.50 by a gunman masked with a blue handkerchief. Richard V. Aronson, manager, was about to put the money in the theatre safe about 10 P.M. when a man holding a large blue revolver entered his office and demanded the day's receipts. . . . New officers of the Variety club auxiliary were installed at a luncheon meeting in the Variety clubrooms in the Nicollet hotel. Mrs. Everett E. Seibel is new president of the auxiliary; Mrs. Woodrow Praught, secretary; Mr. L. J. Ludwig, corresponding secretary; and Mrs. Lowell Kaplan, treasurer. . . . Dick Powers, RKO salesman, resigned to enter the real estate and insurance business. . . . Bill Marshall, formerly a booker at Universal, is a new salesman for Allied Artists. . . . Johnny Mac Pherson has been promoted from student booker to booker at Universal.

NEW ORLEANS

A large crowd of members, wives, friends in the amusement, newspaper, radio and TV fields attended an informal open house gathering staged by The Variety Club of New Orleans, March 23 for the opening of their new quarters at 920 Gravier Street, complete except for the dining room furniture which will be set within a month at which time an elaborate and formal opening is planned. . . . Mrs. C. J. LaBorde scheduled April 6 for the reopening of the CinemaScope-equipped LaBorde, Bordelonville, La., which has been closed since the first of the year. . . . O. C. Shannon will resume operation at the Idle Hour drive-in theatre, Yazoo City, Miss., April 6. It has been closed for the winter. Milton Dorriety was to reopen the Joy drive-in, Milton, Fla. March 31. . . . Joseph Falati is the new booker at Warner Bros. . . . With the opening of offices by Don Kay Enterprises, the local film exchange area now has five nation-wide independent distributors and producers located within a block on So. Liberty.

OKLAHOMA CITY

The Tinker drive-in, which has been closed for the winter, will reopen in about two weeks. . . . Work has been started and materials delivered for the new Hill Crest drive-in in the Hill Crest addition. It is the latest link in the Barton chain. It will have a twin-screen, the first in Oklahoma City, two concession stands and two booths. The screen will be 150 feet wide. . . . Frank Draper, 65, retired stage hand for the Sooner theatre, died March 23 at Mercy Hospital. . . . Norman T. Prager of Fox West Coast, Los Angeles, has taken over as manager of the Criterion theatre. . . ."The Last Frontier" was showing at four suburban theatres in Oklahoma City this week. . . ."The Rose Tattoo" now at the Criterion, has been held over another week.

PHILADELPHIA

The Hiway in suburban Jenkintown, Pa., managed by James McConighy, was singled out for special tribute in recognition of the high calibre of entertainment presented on its screen at the annual Communion Breakfast of the Immaculate Conception Holy Name Society. . . . The Atlantic drive-in, a Walter Reade operation, reopened for the new season at Atlantic City, N. J., this week. . . . The theatre program collection of the late Paul E. Glase, former manager of the Fabian Theatres in Reading, Pa., considered the most extensive private collection of theatrical treasures, was placed on exhibit in the city's Central Library. . . . Fire caused considerable damage to the Tri-State drive-in, Matamoras, Pa., owned by Irving Hulse. . . . Thomas J. Hanlon, former assistant manager for Comerford Theatres in Scranton, Pa., and Mary Rose Comerford, daughter of circuit executive Thomas P. Comerford, were married last week. . . . Warner Brothers exchange here scheduled a Bill Mansell sales drive in honor of the branch head from April 29 through June 2. . . . Elmer Yost, operator of the Colonial, Harrisburg, Pa., recuperating at the Polyclinic Hospital there from injuries sustained in an automobile accident. . . . The Sinking Spring drive-in, near Reading, Pa., which closed because of weather conditions and inability to operate on Sundays, reopened this week for the new open-air season.

PORTLAND

Jeanne Cagney was here for the Meier-Frank Co. fashion show. . . . Frankie Laine is here as headliner for Al Learman's annual Home Show. His film, "Meet Me In

(Continued on following page)

(Continued from preceding page)

Las Vegas," opens during his stand here. . . . Mrs. Herb Royster, wife of J. J. Parker's Broadway theatre manager, is head of the 4-H in the Parkrose district. . . . Jack O'Bryan, UA branch manager, and Herb Royster are set to do a "Show of Shows" for the Navy here. . . . Jack Matlack, former J. J. Parker executive, has been appointed to act as promotion chief for the annual Rose Festival.

PROVIDENCE

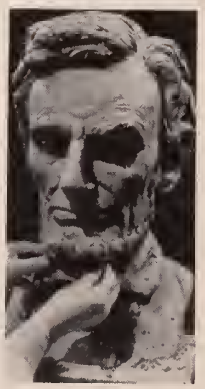
In a well-planned and timely promotion, Phil Nemirow, RKO Albee manager, is offering a special Easter gift to his patrons. With every purchase of a $5 or $10 book of tickets, he is giving a sterling silver table cigarette lighter. . . . Last weekend saw the third major snow storm in eight days in this area, again crippling theatre business. . . . Thomas Tear, formerly student-assistant manager at Loew's Orpheum, Boston, has been transferred to the same post in Loew's State, this city. He replaces Diedrick Uges who has been shifted to Loew's State, Boston. . . ."Picnic" is holding for a third week at the State. . . . Ethel Waters made her first Rhode Island personal appearance at the Celebrity Club. Her four-day engagement was well patronized. . . . The Rhode Island premiere of "Devil In The Flesh" took place in the Avon Cinema. Adhering to its policy of straight-forward and honest advertising, the Avon management stressed the fact that this film was strictly for adult patronage. . . . It was announced that the Avon would soon bring back "Marty" for a return engagement.

ST. LOUIS

Willard Albert Griffin, projectionist at the Malco theatre in Memphis, Tenn., died at the Eye, Ear, Nose and Throat Hospital in that city recently. Griffin, who was 57, had been ill about two years. He was a World War I Navy veteran. . . . Jefferson City, Mo., now has four theatres, including two city houses and two drive-in theatres. . . . The New theatre, Lake Village, Ark., has adopted the plan of inserting the name of a family in its newspaper advertisements and then provides free tickets for every member of that family to one of its shows. . . . A regional meeting of the Missouri-Illinois Theatre Owners Association was held recently at Louisiana, Mo., and was the first of the kind ever held in that city. Russell Armentrout, head of the Clark Theatre Circuit in Missouri and Illinois, was host chairman. Dinner was served at the Wahl Hotel. L. J. Williams of Union, Mo., president of the Missouri-Illinois Association was master of ceremonies. . . . Warden Ross Randolph of the Menard State Prison, Chester, Ill., has announced that CinemaScope equipment will soon be installed in the theatre at the prison.

SAN FRANCISCO

"Alexander the Great" opened at the United Artists theatre, March 28, for the benefit of Blind Babies Foundation of the Variety Club. Tickets for the opening were sold by the Women of Variety, as the proceeds go to Tent 32's charity. . . . Vic Carlson will reopen the Lux theatre, Sacramento, formerly a Henry Heber house. . . . Sol and John Enea of the Airport Auto movie, Oakland, are opening a pitch and putt golf course in Sacramento. . . . "Richard III" will bow in at the Stage Door theatre April 19 following the most successful three months' run of "Guys and Dolls." . . . Norman Dorn, United California Theatres, reports that Life magazine's spread on Alec Guinness sparked the box office of the Vogue theatre's showing of the "Prisoner." . . . Jack Stevenson, Paramount branch manager, and Ward Pennington, sales manager, attended a home office meeting in Los Angeles, Wednesday. . . . "On the Threshold of Space" premiered at the Fox Theatre with full military honors.



ACADEMY
AWARD WINNER!
28th ANNUAL AWARDS
BEST TWO-REEL SHORT
"THE
FACE OF LINCOLN"
PRODUCED BY
CINEMA DEPARTMENT
UNIVERSITY OF SOUTHERN CALIFORNIA
•
A FESTIVAL ATTRACTION AT CANNES, BERLIN, EDINBURGH, VENICE
•
Book This Marquee Attraction Now!
Cavalcade PICTURES, INC.
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WRITE • WIRE • TELEPHONE
7904 SANTA MONICA BLVD.
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TORONTO

Using Quebec City's annual winter carnival as a setting, a feature-length film will be made by Rene Sarvil, French actor and author. The plan has been discussed with Roger Vezina, director general of the Quebec Theatre of Commerce. Interiors will be shot in Paris, and French-Canadians will play the leads. Shooting will begin next winter. . . . Three houses in Quebec closed recently. They are R. St. Pierre's 450-seat Capitol in Senneterre, R. Matte's 500-seat Plaza in Buckingham and J. Croisetiere's 250-seat Oasis, also in Buckingham. All three showed both English and French films. . . . Posters and other advertising material of Alliance Films Limited will now be distributed by Theatre Poster Service Limited, following an agreement between Jay Smith, head of Alliance, and Murray Sweigman, president of the theatre poster company. . . . Charles Chaplin, general manager for United Artists in Canada, who was so much responsible for the introduction of the Academy Award Contests in this country on a national scale, was re-elected to his post as president. Vice-president is Mark Plottel, general sales manager of Empire-Universal Films.

VANCOUVER

One hundred Famous Players and Odeon Theatres projectionists voted to strike March 31 unless the companies accept the union's most recent contract settlement proposal. The threatened strike would close down 35 theatres. . . . A new addition to Paramount Pictures on Film Row is Diane McKee, a secretary. . . . Ross Beesley is on a holiday in Hollywood and Las Vegas. He is Pacific zone cameraman for Associated Screen News. . . . Two film exchange managers, Harry Woolfe, of U.A., and Nat Levant, of Columbia Pictures, are back from conventions in New York and Chicago. . . . Bob Eaves, western division manager of Famous Players, was here for a week visiting Maynard Joiner, B.C. district manager. . . . Alberta interests will build a 800-seat theatre in the fruit town of Penticton. It will be in competition with the FPC Capitol, a 700-seater and at present the town's only theatre, and two drive-in theatres nearby. . . . The Gem theatre, Sidney, on Vancouver Island, has closed. . . . The Starlite drive-in, Genelle, near Trail, B. C., and the Alberni drive-in, Port Alberni, on Vancouver Island, will not operate this year. That makes seven B.C. drive-ins closed for 1956.

WASHINGTON

WOMPI will donate this year's service funds to the Children's Convalescent Home. . . . Ira Sichelman, 20th Century-Fox branch manager, was vacationing in Florida. . . . "Marty" was booked downtown at the Little theatre to take advantage of the Academy Awards. . . . Salvatore DiGennaro, sales representative for I.F.E. Releasing Corp., has transferred his Variety Club membership from the Buffalo Tent 7, to Tent 11, Washington. . . . Approved for associate membership in the Variety Club are Harold Greenberg, builder and partner in the Kay Construction Co., and Seymour Rich, owner of Rich's Restaurant. . . . Agnes Turner, of RKO, celebrated 26 years with the company. . . . Jack Fruchtman is planning to redecorate the Century theatre, Baltimore. . . . The Variety Club Board of Governors will meet April 2.

Managers' Round Table

An International Association of Motion Picture Showmen — Walter Brooks, Director

Any Drive-In Theatre Can Be a Drive-In Church

FLORIDA has just witnessed the cornerstone laying of the first "Drive-In Church" in our knowledge and memory, and it was proclaimed as "a creative idea" by Dr. J. McD. Richards, moderator of the General Assembly of the Presbyterian Church of the United States, who spoke at the ceremonies at Whitfield Estates, near St. Petersburg. The local congregation has a wintertime membership of 1200, and is affiliated with the southeasten branch of American Presbyterianism, with more than 800,000 members in this regional area.

The new drive-in is unique because it is built from the ground up for church purposes, and is designed to draw transients, the aged and infirm, "closer to God" in this friendly climate. The construction was started last November, and provides for 300 cars, and will have two enclosed auditorium spaces, seating 250 persons each, and a choir loft and pulpit which are visible to the parking space.

But the essence of this news is contained in just one fast observation. Every one of our 4500 drive-in theatres is limited to use *after sundown*. You can't run a motion picture program until dark, whether you want to or not. So, every drive-in theatre is available for use as a drive-in church, if you want it to be, as a matter of public relations and benefit. It won't cost a drive-in operator much to make his facilities available to any congregation seeking an outdoor auditorium with modern speaker equipment, and all that we have to offer

Nor would these benefits be any less than mutual, if conducted as a matter of policy by drive-in theatre owners and operators who have the vision to appreciate their big opportunity. Whatever your capacity may be, you could count on complete attendance on Sunday mornings, or any other daytime period—and the more you gave them, the more you would receive in return. Verily, it is more blessed to be the donor in a case of this kind, for you make friends and patrons for yourself *and your industry*. We most certainly could use that good will, nation-wide.

Some have done this, and done it well—but far too few. Why does it take so long for a good idea to find acceptance, where it is needed most?

TV TAKES ITS TOLL

In this fast-growing Florida small town, television takes its toll at the box office, through natural reasons that cannot be denied. There are more than 600 new houses in Zephyrhills, built by and for retired people who come down here from the North to spend the rest of their days. Each family wants a home, a car and a television set, as part of permanent equipment.

Whatever their movie habits have been at home, they don't transfer any allegiance to the local theatre. They operate their new TV sets more than the national average of six hours per day and night. Nothing could persuade them to even experiment at the Home Theatre except an unusual attraction that was pre-sold to them by national advertising, or word of mouth —as a prime example of our new 'Scope and Color. Even so, people of retirement age have little cause to look beyond their new door step for their current, and future, interests in entertainment.

And there's very little that even smart showmen can do about this condition. You can't sue anybody — nor even expect a paternal Government to provide a subsidy for your benefit. It's a logical business situation, and we are in the middle of it. We might say, in passing, that "Adult Entertainment" will get these old codgers away from their homesteads when all else fails.

Driving Florida highways—it's a common remark, in pointing, to say "Small House with Tall Aerial"—which describes the economic fact as well as the popular trend in family life.

¶ THE NOTABLE DIFFERENCE between the Academy Awards and the National Audience Awards is the character of the judging. The older Academy Awards are the selection of approximately 12,000 technicians in the Hollywood studios—while the Audience Awards result from a national poll of the public at large, with about 8,000,000 voting in the first annual judging.

Also, the Academy nominations are Hollywood inspired, while the Audience Poll nominations originate with the exhibitors. Thus it is notable that "Marty"—which won the Academy Awards—wasn't nominated in the Audience Poll. Apparently, the Hollywood technicians see certain pictures, or know of them, which neither the exhibitors nor the national audience are familiar with. It has always been true that many who are in this business have quite different movie-going habits than are common with the general public—and also, such a picture as "Marty," which had its start in the "little art theatres," is comparatively unknown to the exhibitor who buys and books his own program. The circuits break this barrier, but independent theatres are less venturesome with new faces or new production sources.

* * *

¶ THE TAMPA *Morning Tribune* has an interesting difference in technique that puzzled us, because at first we didn't know whether it was accidental or on purpose. Page 16 is one column short of full width, and so creates a margin between the two opposite pages. Since it happens so often, it's no accident, and the more we see it, the more we feel convinced it serves a purpose in calling particular attention to this mid-section of the paper. Sometimes amusements are inclusive or adjoining. But at all times the narrow page attracts special notice and could become a feature that would be looked for and quickly found. Anybody else ever do it? —*Walter Brooks*

Showmen in Action

Manager Frank Ramsey of the Culver theatre, Los Angeles, made a tieup with St. Augustine School for a special showing of Walt Disney's "Littlest Outlaw" and had 500 small-fry attend.

▼

Don Walls, manager of the Center theatre, Oklahoma City, evoked widespread interest in "Picnic" and attracted over 1,000 entrants to vote for the girl they would most like to take on a picnic in a contest carried nightly over KOCY, with valuable plugs for the picture.

▼

George Forhan, manager of the Belle theatre, Belleville, Ontario, was faced with the opposition house showing three features at their Saturday children's shows, so he started to run five color cartoons on Saturday, regardless of what feature was playing, and also had sample candy bars for each child who attended.

▼

Les Mitchell, manager of the Capitol Welland, Ontario, promoted a Lewyt vacuum cleaner and the night it was drawn as first prize, a local newspaper photgorapher just happened to be there—result, picture and story with good advertising for "Escape to Burma."

▼

John E. Petroski, manager of the Stanley Warner Garde theatre, New London, Conn., found a local Benny Goodman fan—collector of over 600 B.G. records—and the newspaper printed the story and picture across the page when "The Benny Goodman Story" played at his theatre.

John G. Corbett, manager of Schine's Glove theatre, Gloversville, N. Y., supplying all restaurants in town with blank menu sheets topped with plugs for the current picture and the words, "After you have enjoyed your meal . . . enjoy a hit show at Schine's Glove Theatre."

▼

Fred Varlow, manager of the Empress theatre, Edmonton, Ontario, arranged a private screening for all clergymen in advance of "Day of Triumph" playdate, after which a reporter from the local radio station taped interviews with several of the church officials and clergy. The tapes were then edited and broadcast several days during the engagement—which sold plenty of tickets, in fact, the picture had to be held over!

▼

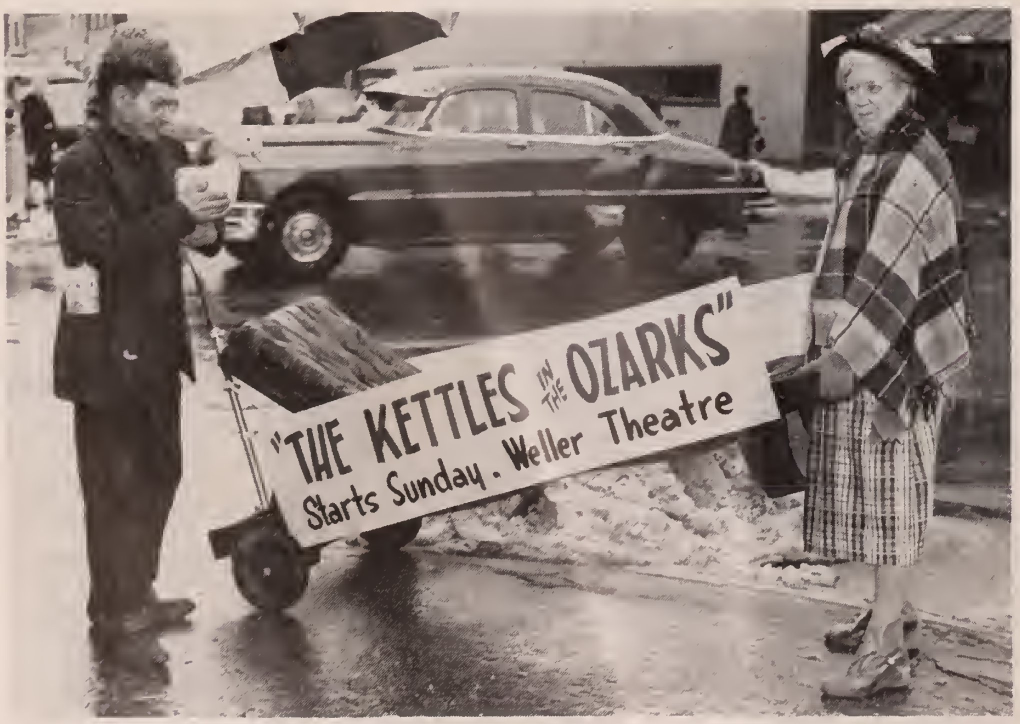
Lee Wentz, manager of the El Portal theatre, Los Angeles, had good newspaper breaks on his pre-Easter style show. This is an annual event which is sponsored by the Chamber of Commerce and local merchants.

▼

Bob Rosen, manager of the Bismarck theatre in Bismarck, N. D., had an 8 col. by 20 inch newpaper cooperative ad with six merchants carrying out the "Forever Darling" theme to advertise their goods.

▼

Harold Kaplan, manager of the St. Louis Park theatre, St. Louis Park, Minn., had a local appliance firm offering free tickets for "Guys and Dolls" in their large cooperative newspaper ad.



Dale Tysinger, manager of the Weller theatre in Zanesville, Ohio, used this effective (if corny) street stunt for "The Kettles in the Ozarks," with "Ma" and "Pa" looking as though they really came from the backwoods.

WAFS Help Miami Sell 'Lieutenant'

Sonny Shepherd sends us a campaign on "The Lieutenant Wore Skirts," which he said was spearheaded by assistant manager Mel Haber, including some good photos which we hope to use in another issue.

An advance screening was held for the Commanding Officer of the Air Force and his staff and top executives and talent of Station WTVJ. They all promised full cooperation.

He tied in with the Air Force to place 56 one sheets on Air Force "A" boards in Coral Gables, Miami and Miami Beach at the court houses, post offices and heavily traveled business sections, and a very attractive Air Force display was placed in each lobby far in advance of playdate.

Participating theatres in towns named were the Miracle, Miami and Carib.

The record from the picture was played on juke boxes, with stickers on the machines giving picture credits, and by disk jockeys over seven radio stations.

150 window cards were made up and distributed to all the large hotels, motels and business establishments, as well as record stores in the neighborhood.

But the high point in all this exploitation was promoting space for three WAFS on Eastern Air Lines, who flew in for radio, television and newspaper breaks on opening day. They appeared on TV "Jackie's House" and were interviewed on radio stations WKAT and WGBS, at which time they told about their branch of the service and plugged the picture. The Miami Daily News ran pictures of them arriving at the airport, and there's also a good picture of them posing in front of the Air Force display in the lobby of the Miami theatre.

Sioux Falls Managers Join in Oscar Contest

Norm Levinson, M-G-M field man, came across a situation in which two managers run theatres in very friendly opposition and sent us the facts in the case. Jim Molohon of the State theatre and Stan Goodman of the Hollywood theatre, both in Sioux Falls, S. D., have joined hands many times in the past to excite people about movies in general. Their latest joint promotion is the annual "Oscar" contest. They have contacted the Billion Oldsmobile Motors who will pay the entire cost of promotion with the exception of guest tickets, in the amount of $2,618.75, which will include television, radio and prizes. "Oscar" contest entry blanks were distributed to 15,000 people in hotels, lunch counters, on the street, etc. Three TV programs were arranged for March 20, March 21, directly following the Academy Awards, and March 23, the last one of which will announce the contest winners.

CIVIC SERVICE PLUS AS WILSON ELLIOTT DOES IT

BOB MILTON
Triangle
Colonial Shop
24 HOUR ALERT

During the showing of "24 Hour Alert" and "The Court Martial of Billy Mitchell," Wilson Elliott, manager of the Jewel theatre in Mount Clemens, Mich. tied in expert exploitation with a civic celebration. In the fall of 1953 he had been named "Man of the Year" for the same sort of promotion.

Nearby Selfridge Air Force base, with its noisy jets on 24 hour alert, poses the same problem to Mount Clemens as is portrayed in the picture. So, taking advantage of its proximity, Wilson arranged for the appearance of the Selfridge band and color guard to celebrate the event and arouse interest in the military double bill.

Col. Norman Orwat, commander of Selfridge Air Force Base, and Mayor Lindsey of Mount Clemens joined in presenting awards to members of the Ground Observer Corps. Mrs. Joseph Zarensky received a 500 hour bar, Giles Byner and Mrs. Sherman Bingle, 250 hour bars and Mrs. Shirley Wilson and Gary Turner, each 30 hour bars, and the mayor then presented Col. Orwat with a commendation for the defense of the city provided by the base.

A Civil Defense recruiting station was set up in the lobby. Business was good and the celebration created much good will for the theatre.

TV and radio master of ceremonies Bob Maxwell, Col. Norman Orwat and Wilson Elliott, manager of the Jewel theatre, Mt. Clemens, Mich., in the usual order; and above, Selfridge Air Force Base band and color guard at attention at the theatre during the showing of "24 Hour Alert" and "The Court Martial of Billy Mitchell."

"Indian Fighter" Stunt

"Indians" chased a covered wagon going toward the State theatre in Lake Wales, Fla., recently, and from the snapshots sent us by M. C. Talley, the manager, it looked like the real thing, with ushers in feathered headdress and very little clothing acting the part of Indians and the horse drawn covered wagon with blank pistol shooting driver authentic looking, except for the large "Indian Fighter" signs on either side. The ushers wore their war dress all during the engagement of the picture and a wigwam was erected in front of the theatre.

Big "Carousel" Opening

Francis J. Bickler, manager of the Fox Wisconsin theatre, Milwaukee, gave his "Carousel" opening the exploitation it deserved by using theatre front and klieg lights for the first night of the engagement. The staff were dressed in formal attire and the lobby decked wtih flowers and balloons to promote a festive atmosphere. Earlier in the day, 3000 gas-filled balloons with imprinted credits were released from the roof of the theatre and the advance newspaper story told that some of the balloons contained free passes.

Many-Angle Promotion For "Picnic"

Bill Trambukis, manager of the State theatre, Providence, promoted a full front art page in the local Sunday Journal recently, including some of the best scenes from "Picnic," with a two column art break in the following Sunday's paper.

He also tied up with Colonial Motors and they used three 1956 bannered Oldsmobiles to tour sections of the city three days in advance of playdate, and with Silverstein News Agency to banner six of their trucks with plugs for the Bantam Book and the film, for ten days in advance of playdate. The latter also placed cards in retail stores and news stands throughout the area.

The Town Chef, one of the better known luncheonettes downtown, distributed 2500 sandwiches in transparent imprinted bags, using two models touring the city. Soda fountains also are using overhead signs.

Manager Trambukis and publicist William Brown were interviewed on WJAR-TV by Olive Tinder, TV movie critic who displayed stills from the picture.

Bill has contacted the Outlet beauty salon to use Kim Novak in their hairdo ad, and the Curtis Publishing Company will cooperate with a six inch ad on the Bantam Book with space for proper theatre and playdate credits. The eight main public libraries also distributed 2500 bookmarks a week in advance.

Bill says he is completing the third week of "Picnic" and is sure this campaign hypoed the box office receipts.

Children's Smiles Today Tomorrow's Box Office

Adam Goelz, manager of the Showboat and Ora theatres in Freeport, Texas, also handles the advertising for Long's Velasco theatre and the Tradewind and Surf Drive-Ins. He was told that children's shows in that section were a thing of the past, but he believes managers should go after children's business today if they expect a tomorrow and went right ahead with his plans for a super kiddie show. He started the shows at one P.M. in order to avoid direct TV competition and extra booth cost. All prizes were donated and he kept his cost for incidentals down to $2.50 a week. Five prizes were given each week, and in each ten week period a puppy and bicycle were top prizes. He tied up with the schools to sell tickets at reduced rates and arranged radio interviews with children who had been at the last week's show. At each show there was 15 minutes stage activity. Adams says you don't need a film library—give the children good sound action films or comedy. He recommends running such a show every Saturday for ten weeks, then waiting two months and starting up again.

British Round Table

S. ROBDRUP, manager of the Empire theatre, Darlington, had laugh-provoking lobby displays for "Doctor at Sea", including an emergency first aid post for patrons overcome with laughter and another with staff members in doctor's and nurse's outfits on duty at a table with a sheet covered dummy whose head protruded with startled expression and naval officer's hat. . . . Sydney L. Sale, manager of the Granada cinema, Dover, got special permission in this town where street stunts are normally prohibited—to place footprints leading to "The Tender Trap" at regular intervals for about a quarter of a mile. . . . S. C. Shingles, manager of the Odeon theatre, South Harrow, arranged for a Guard of Honor to march through the town with fixed bayonets to the theatre where they were inspected by the Commanding Officer on opening night of "Cockleshell Heroes" and a recruiting drive was held in the lobby for the remainder of the run. . . . John L. Smith, manager of the Ritz cinema, Edinburgh, Scotland, tied up with a motor company who mixed advertising for "Sincerely Yours" among their car items. . . . J. W. Turner, manager of the Savoy cinema, Sale, had the front page of the pressbook for "Pete Kelly's Blues" framed and hung in a busy gents' hairdresser shop. . . . L. P. Ward, assistant manager of the Savoy cinema, Swindon, received 31 replies to an ad asking men named "Mr. Roberts" to call at the theatre to their advantage. Guest tickets were given and the newspaper gave it a story. . . . Lily Watt, manager of the Odeon cinema, Coatbridge, Scotland, circularized all doctors in the district with invitations to see "Doctor at Sea" at their convenience. Also invited a local detachment of Sea Cadets who marched from the other side of town to the theatre with band playing.

▼ ▼

H. E. George, manager of the Palace cinema, Arbroath, Scotland, questioned by a reporter for a local newspaper on the normal routine of minors' shows, invited him to attend—resulting in a two column story of praise for present-day children's matinees . . . Robert P. Goss, assistant manager of the Odeon theatre, Sale, sends sample of "Opinion Card" which he distributed to patrons on opening day of "The Lady Killers" and mounted the 12 best cards as a lobby display for the rest of the week . . . T. F. Grazier, manager of the Odeon theatre, Darlington, had excellent business for "To Catch a Thief." He emphasized its Royal Film Performance and the local newspaper gave it a free story with picture . . . Window displays and leaflets in the form of prescription blanks are only a small part of the all-out campaign arranged by manager W. J. Hackett of the Kenning Hall Odeon, Clapton, to promote "Doctor at Sea" . . . Reginald Helley, manager of the Ritz cinema, Huddersfield, displayed an eight foot "barometer" to advertise "It's Always Fair Weather" and had signs in 140 buses, 14 windows, 40 vans and trucks and 30 bus shelters—an impressive list . . . L. G. Webster, manager of the Savoy cinema, Northampton, promoted a cooperative page for "The Tender Trap," with the advertisers giving the picture good window displays.

YOU'RE ASSURED OF SATISFACTION
WHEN YOU ORDER
SPECIAL TRAILERS
FROM
FILMACK
FAST SERVICE!
QUALITY WORK!
CHICAGO, ILL.
1327 S. WABASH
NEW YORK, N.Y.
341 W. 44th ST.

Brian Bint, manager of the Gaumont theatre, Chorlton-cum-Hardy, arranged a tieup with the evening newspaper who supplied 5,000 leaflets without cost to the theatre, which were delivered to patrons three weeks in advance of playdate of "Lady and the Tramp" . . . J. W. Bonnick, who manages the Regal cinema in Halifax, awarded guest tickets to the first 12 who gave the correct answers as to what the starting time would be for "Rosalinda" if it commenced at the same moment in Halifax, Paris, New York and Moscow, with a jeweler's window display for the picture including clocks showing the time in each of the four cities . . . Peter Button, manager of the Playhouse cinema, Bexhill, is proudly displaying in his foyer a certificate for being the best managed theatre in his circuit. Also displayed are recent newspapers with rings drawn around front page men of the moment in exploitation of "Man of the Moment." Of course, the newspaper reciprocated with good space . . . D. M. Campbell, manager of the Regal cinema, Stirling, Scotland, did over average business on "Blackboard Jungle"—in spite of very bad weather—because he worked extra hard to exploit the picture. A dozen blackboards, printed in white poster paint were displayed in shop windows with a large one on easel in a nearby car park—and he sold the newspaper on serialization of the story . . . J. F. C. Dickinson, assistant manager of the Ritz cinema, Huddersfield, included New Year's greetings with leaflets on "Man of the Moment" distributed by local newspaper vendors . . . Another assistant manager, C. B. Elson, of the Dominion cinema, Harrow, attracted attention for "The Tender Trap" with his street stunt of cashier pulling along reluctant attendant with noose around his neck.

▼ ▼

B. C. Lewis, manager of the Savoy cinema, Stourbridge, tied up with the Rudge Cycle Shop in his exploitation for "East of Eden," with signs on the cycles advising, "Don't Trudge it, Rudge it to 'East of Eden'" . . John Longbottom, manager of the Odeon cinema, Middlesborough, awarded prizes to the best three cockleshells made up from diagram on the reverse side of printed leaflets in a tieup with a local model shop, to exploit "Cockleshell Heroes" . . . Donald Mackrell, manager of the Haymarket cinema, Newcastle, had the world premiere of "Helen of Troy" concurrently with 129 other theatres around the world and held a reception in the lobby for distinguished guests before showing the picture. Beauty was the theme with finalists in the "Queen of the Sun" contest presented; six hair styles in the Hellenic theme, yet suitable for today, were shown and the winning dress in the fashion design contest was modelled—a night to remember! . . . P. J. Mills, manager of the Gaumont theatre, Liverpool, reports business good on "The Benny Goodman Story" and credits window displays in some of the biggest local stores, and extra newspaper ads. . . . S. V. Murdoch, another Gaumont manager in Liverpool, whose theatre is on Oakfield Road, displayed a six-foot book titled "The Life of Lucy Gallant," which was the center of attraction in advance of "Lucy Gallant" playdate. . . . Douglas G. Murray, manager of the Kings cinema, Montrose, ran a coloring contest for the kiddies and a contest for adults for the longest list of pictures in which Randolph Scott appeared, and both contests helped his box office for "Tall Man Riding." . . . B. Nethercote, assistant manager of the Savoy cinema, Northampton, used teaser advertising on stair risers for "It's Always Fair Weather." . . . D. C. Rees, manager of the Odeon theatre, Sketty, used that old but still good street bally of two men with overcoats covering their heads and carrying a sign reading: "We Laughed Our Heads Off Watching 'We're No Angels.'"

Better Refreshment Merchandising

. . . Timely news supplementing the special monthly department covering all phases of refreshment service.

Helmco, Inc., Redesigns Its Fountainette Line

Helmco, Inc., Chicago, manufacturer of food and fountain service accessories, has announced the complete redesigning of its fountainette line. The new line consists of seven basic models allowing 25 combinations for varied peak hour service and menu change needs. All models of the new line fit standard freezer cabinets, including double-lid models, without the need for a divider bar. They are made of satin-finish stainless steel and feature fast lever action pumps, Melamine plastic shock resistant bowls and round corner construction.

Counter Drink Dispenser with New Animation Unit

The C. T. C. Manufacturing Corporation, North Hollywood, Calif., has announced marketing of the "Whirlpool," a new non-carbonated counter-type beverage dispenser. The machine features a new animation principle to rotate the drink for display. It is manufactured in two sizes—a "senior" model with 9 to 12 gallons capacity and a "junior" model with 6 to 8 gallons.

Sweden Freezer Expands

The Sweden Freezer Manufacturing Company, Seattle, Wash., producers of milk shake making and soft ice cream machines, has announced plans to put into production a new assembly plant in Columbus, Ohio. The plant was scheduled for an opening on April 1st, according to Harvey F. Swenson, president. It will provide facilities for added production of the firm's new model milk shake machine, the "211 ShakeMaker," he said. John E. Ross, procurement manager of the Seattle plant, has been assigned to head the Columbus operation.

Rex Specialty Bag Moves

David Adlman and Irving Singer of the Rex Specialty Bag Corporation, formerly in Brooklyn, New York, manufacturers of specialty paper bags, have announced the removal of their factory and offices to new and larger quarters in Long Island City. At the same time they disclosed expansion plans "designed to offer a wider selection of specialty paper bags and a faster delivery schedule due to improve plant facilities."

Fights USIA Cinerama For Carrier

WASHINGTON: Representative Rooney (D., N. Y.) chairman of a House appropriations subcommittee handling funds for the U. S. Information Agency, this week voiced considerable doubt about the Agency's proposal to show Cinerama on an aircraft carrier sailing from foreign port to port. Details of the plan were previously reported in The HERALD. During hearings on the USIA budget, he indicated that he felt the project would be too costly and that "a juke box might draw as many people."

The agency, which carries on the Government's overseas information program, is asking a big increase in funds for the coming fiscal year for all activities, including the motion picture branch. For the year starting July 1, it is asking a $135,000,000 appropriation for all its operations, compared with $87,406,630 this year and $79,216,363 last year. For the motion picture division it is seeking $12,883,000 for the coming year, compared with only $4,466,818 this year and $3,667,147 last year. Of the total, $3,790,500 is earmarked for the floating Cinerama budget. USIA deputy director Abbott Washburn said of the plan, which would involve visit of the carrier to some 35 ports in Africa and Asia during the first year: "We think it is a bold operation, one which, if properly carried out and properly sponsored, will contribute much to winning support for U. S. foreign policies in the Near East and Far East."

The Cinerama project was attacked during the hearings by Eugene W. Castle, who stressed the Government's possible financial liability in case there were any major accidents while thousands of people were on board watching the showing. He said the agency as a whole should have a budget of only $30,000,000 or $40,000,000 and that the film service should be allotted no more than $600,000.

Agency officials told the subcommittee that Cinerama International Corp. would install the Cinerama equipment on the ship and at cost, and would furnish the film itself free.

MGM "Raintree" to Be First in 65mm Process

MGM announced this week that its big production, "Raintree County," has been chosen as the first picture to be filmed in the studio's new 65mm process, which is adaptable to any motion picture screen now in use. A single negative filmed in 65mm, according to the studio, can supply super-roadshow prints in 3-1 ratio, filling the largest screens in use today—or even larger ones if they should come. The same negative can supply prints in ratios of 2.55-1, 2.25-1, 2-1, 1.85-1 and standard screen size. The film goes before the cameras April 2.

Zanuck and Skouras Meet in New York

Conferences between Spyros P. Skouras, 20th Century-Fox president, and Darryl F. Zanuck, vice-president, got under way in New York this week upon Mr. Zanuck's return from Europe. Reportedly the talks related to Mr. Zanuck's desire to work out a new contract for himself under which he will become an independent producer releasing through 20th Century-Fox and will give up the administrative detail and responsibility for the over-all studio production schedule. During his week in New York he checked the final print of "The Man in the Gray Flannel Suit," and cleared up other business.

AB-PT Had A 74% Gain In Earnings

Net operating earnings of American Broadcasting-Paramount Theatres, Inc., for 1955 increased 74 per cent over 1954, Leonard H. Goldenson, president, announced Tuesday in the annual report to stockholders. The earnings amounted to $8,218,000, or $1.89 a common share (based on the number of shares outstanding at the end of each quarter) after preferred dividends of $488,000. These compare with 1954 earnings of $4,722,000 or $1.06 a common share after preferred dividends of $534,000. Provision for taxes was $7,794,000 compared with $4,921,000 in the previous year.

With capital gains of $155,000 or four cents a common share compared with $210,000 or five cents a common share in 1954, combined net earnings amounted to $1.93 a common share as against $1.11 a common share in 1954. There were 4,138,165 common shares outstanding at the end of 1955 compared with 3,968,487 common shares outstanding at the end of 1954.

Total income in 1955 was $194,662,000, an increase of $5,866,000 over the 1954 income of $188,796,000. The ABC division's operating income increased to $81,117,000 from $70,424,000 in 1954. ABC operated profitably for the year against a loss in 1953 and 1954. The TV network reported a 53 per cent increase in gross time billings and its program structure is further strengthened and broadened, particularly in daytime TV, according to Mr. Goldenson. "ABC should continued to show further improvement from this point on," he said.

Theatre income was $110,503,000 compared with $115,916,000 in 1954. One-third of the decrease was attributed to the progressive disposition of theatres and the balance primarily to a lack of top quality pictures released, particularly in the fourth quarter. "Accordingly," Mr. Goldenson reported, "theatre earnings which held up very well for the first eight months compared with 1954 were down for the year."

Technicolor 1955 Profit $2,064,820

Technicolor, Inc., and its wholly owned subsidiary, Technicolor Motion Picture Corporation, earned a net profit for 1955, after Federal and foreign taxes on income, of $2,064,820, or $1.03 a share, compared with $2,319,160 or $1.18 a share in 1954, Dr. Herbert T. Kalmus, president and general manager, announced this week in his annual report to stockholders.

"Technicolor," said Dr. Kalmus, "has so many irons in the fire concerning improvements in plant operation, in quality and costs, exciting research activities and early prospects of entering the fields of amateur film processing and graphic arts, that officers and directors of Technicolor cannot be other than optimistic for improvement in earnings later this year and for the long range future."

Output of Technicolor 35mm positive prints in 1955 was 488,689,604 feet, compared with 529,906,813 feet in 1954. Sales last year totaled $32,418,069, against $34,654,980 in the previous year. Dividends totaled $1,994,222 in 1955, or $1 per share of capital stock, compared with $2,140,966 and $1.10 per share in 1954. The number of shares outstanding last year was 2,002,136, against 1,969,770 in 1954.

Improvements in Stock

Dr. Kalmus told stockholders that in the dye transfer (imbibition) process there have been improvements in the characteristics of matrix raw stock and blank raw stock and their processing. It is expected, he added, that full operation of Technicolor's release printing plant will employ these new matrices and blanks by April 1. The Technicolor chief also predicted that the heavy increase in color television programming this year would result in a considerable expansion of the market for Technicolor release prints.

Technicolor, Ltd., the British affiliate, reported record release print production of 209,452,836 feet in 1955. Forty features in color by Technicolor or with prints by Technicolor were produced in the year ended November 30, 1955. Net profit for 1955 declined to £316,975 from £362,756 in 1954. The decrease was said to be due mainly to adjustments to the industry's change-over to new types of negatives and screens, repeating Hollywood's experience. The plant of the French affiliate, Societe Technicolor, began operation in September, 1955, and construction is expected to begin shortly on the plant for the proposed Italian affiliate, Technicolor Italiana.

At a meeting March 27, the board of directors of Technicolor, Inc., declared a dividend of 25 cents a share on the common stock, payable April 17, 1956, to stockholders of record April 6.

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FILM BUYERS RATING

Film buyers of independent circuits in the U. S. rate current product on the basis of its performance in their theatres. This report covers 90 attractions, 2,763 playdates.

Titles run alphabetically. Numerals refer to the number of engagements on each attraction reported. The tabulation is cumulative. Dagger (†) denotes attractions published for the first time. Asterisk (*) indicates attractions which are listed for the last time.

EX means Excellent; AA—Above Average; AV—Average; BA—Below Average; PR—Poor.

	EX	AA	AV	BA	PR
African Lion, The (B.V.)	1	6	18	10	15
All That Heaven Allows (U-I)	3	11	6	–	–
Apache Ambush (Col.)	–	–	4	1	2
Apache Woman (A.R.C.)	1	6	2	2	–
Artists and Models (Par.)	10	32	16	7	1
At Gunpoint (A.A.)	–	1	5	23	2
Bengazi (RKO)	–	–	–	3	6
Benny Goodman Story, The (U-I)	1	3	4	5	5
Big Knife, The (U.A.)	–	–	1	10	14
Blood Alley (W.B.)	–	8	29	20	3
Bottom of the Bottle (20th-Fox)	–	–	8	9	19
Come Next Spring (Rep.)	–	1	–	5	–
†Comanche (U.A.)	–	–	–	–	17
Count Three and Pray (Col.)	4	10	20	9	7
Court Jester, The (Par.)	–	–	5	2	1
Court Martial of Billy Mitchell (W.B.)	1	39	17	4	–
Day the World Ended (A.R.C.)	–	6	1	1	–
Deep Blue Sea, The (20th-Fox)	–	–	1	2	5
Desert Sands (U.A.)	–	–	5	10	11
Desperate Hours, The (Par.)	1	1	11	18	17
Diane (MGM)	–	–	–	6	21
Duel on the Mississippi (Col.)	1	1	5	2	2
Flame of the Islands (Rep.)	–	–	1	3	2
Forever Darling (MGM)	3	18	6	7	–
Fort Yuma (U.A.)	–	–	5	9	1
†Fury at Gunsight Pass (Col.)	–	1	1	2	1
Gentlemen Marry Brunettes (U.A.)	–	9	19	14	15
Girl in the Red Velvet Swing, The (20th-Fox)	–	3	20	31	23
Glory (RKO)	–	3	5	5	5
Good Morning, Miss Dove (20th-Fox)	1	15	10	30	11
Guys and Dolls (MGM)	13	3	–	–	–
Helen of Troy (W.B.)	–	2	6	1	–
Hell on Frisco Bay (W.B.)	–	3	6	5	20
I Died a Thousand Times (W.B.)	–	1	5	11	9
†I'll Cry Tomorrow (MGM)	6	–	–	–	–
Indian Fighter (U.A.)	–	10	18	9	6
It's a Dog's Life (MGM)	–	–	5	10	11
It's Always Fair Weather (MGM)	–	3	15	24	28
Jail Busters (A.A.)	–	2	3	–	–
Kismet (MGM)	–	4	17	20	6
Last Frontier (Col.)	–	–	9	13	2
†Last Hunt, The (MGM)	–	1	3	1	3
Lady Godiva (U-I)	–	1	5	7	5
Lawless Street (Col.)	1	5	13	4	1
Lieutenant Wore Skirts, The (20th-Fox)	–	5	17	18	–
Littlest Outlaw (B.V.)	5	7	6	1	–
Lone Ranger, The (W.B.)	5	7	3	–	2
Lucy Gallant (Par.)	–	–	23	17	11
Man Alone, A (Rep.)	–	7	22	9	11
†Man Who Never Was (20th-Fox)	–	–	3	–	2
Man With the Golden Arm, The (U.A.)	2	6	7	4	–
Man With the Gun (U.A.)	1	20	14	7	13
McConnell Story, The (W.B.)	2	39	34	14	3
Naked Dawn (U-I)	–	–	2	5	3
Night Holds Terror, The (Col.)	–	–	3	7	19
Night of the Hunter (U.A.)	–	4	15	18	4
Picnic (Col.)	2	6	–	–	–
†Prisoner, The (Col.)	1	–	2	–	3
Queen Bee (Col.)	–	–	10	9	10
Quentin Durward (MGM)	–	–	5	10	25
Rains of Ranchipur, The (20th-Fox)	–	8	25	20	7
Ransom (MGM)	1	–	13	8	8
Rebel Without a Cause (W.B.)	10	54	19	6	–
Red Sundown (U-I)	–	3	1	1	1
Return of Jack Slade (A.A.)	–	2	11	3	–
Rose Tattoo, The (Par.)	–	3	7	2	–
Running Wild (U-I)	1	10	2	2	–
Second Greatest Sex (U-I)	–	6	7	12	2
Shack Out on 101 (A.A.)	–	3	2	–	1
Sincerely Yours (W.B.)	–	1	8	17	15
Spoilers, The (U-I)	–	8	8	8	1
Square Jungle (U-I)	–	–	1	7	26
Tall Men, The (20th-Fox)	7	43	17	4	2
Tarantula (U-I)	1	10	2	3	–
Target Zero (W.B.)	–	1	2	2	1
Teen-Age Crime Wave (Col.)	–	4	4	2	–
Tender Trap, The (MGM)	9	29	26	13	1
Tennessee's Partner (RKO)	–	2	15	11	6
Texas Lady (RKO)	–	2	9	12	4
There's Always Tomorrow (U-I)	–	–	2	2	18
Three Stripes in the Sun (Col.)	1	5	17	9	5
To Catch a Thief (Par.)	7	15	23	16	5
To Hell and Back (U-I)	27	40	6	1	–
Treasure of Pancho Villa (RKO)	–	1	13	13	20
Trial (MGM)	1	11	39	18	4
Trouble With Harry (Par.)	4	–	5	3	1
Twinkle in God's Eye, The (Rep.)	–	2	7	1	–
Ulysses (Par.)	3	1	14	13	10
Unconquered (Par.) (Reissue)	–	–	1	3	1
World in My Corner (U-I)	–	–	–	3	19

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